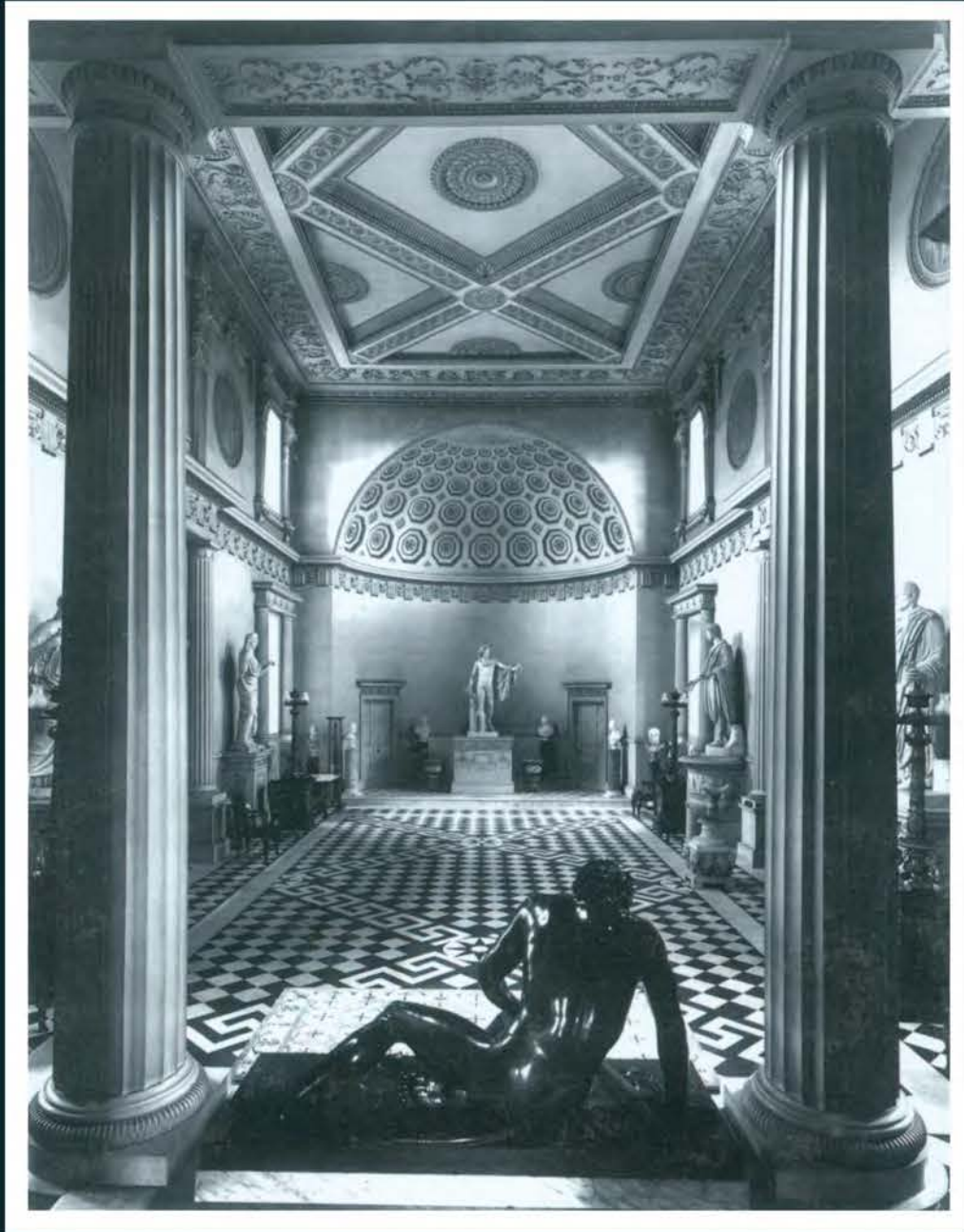


Encyclopedia of INTERIOR DESIGN



Edited by JOANNA BANHAM

Encyclopedia of

INTERIOR DESIGN

Volume I-2

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Encyclopedia of

INTERIOR DESIGN

Volume 1-2
A-Z

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CONTENTS

Editor's Note	<i>page</i> vii
Advisers and Contributors	ix
List of Entries	xiii
 Encyclopedia of Interior Design, A–L	 I
Encyclopedia of Interior Design, M–Z	755
 Index	 I415
Notes on Advisers and Contributors	I435
Photographic Acknowledgments	I449

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EDITOR'S NOTE

The overall aim of the *Encyclopedia of Interior Design* is to provide description and analysis of a range of subjects and individuals related to the history of interiors. The entries are arranged in alphabetical order and fall into two broad categories: those on individuals, encompassing architects, critics, designers, makers and patrons; and those dealing with topics such as room types, decoration and particular items of furniture. There are also several longer survey articles relating to individual countries, periods and styles. Given the enormity of the project it was felt that to include a discussion of ecclesiastical interiors would necessitate the publication of one additional volume, if not several. For this reason a decision was taken at the outset to confine the scope of the *Encyclopedia* to the study of secular interiors.

The study of interior design is a task fraught with difficulties, not least because of the amorphous nature of the subject and its comparatively recent emergence as a professional discipline. Much of this complexity is due to the fact that interiors encompass a huge variety of constituents ranging from fixed elements such as room-plans and architectural fittings, to more interchangeable items such as furnishings, to the most ephemeral features such as paint colours, wallcoverings and textiles. The individuals involved in shaping the appearance of an interior have been similarly varied, and prior to the late 19th and early 20th centuries, when an interest in decoration and furnishing was first formalized under the heading interior design, these might have included the patron or client, an architect or designer, as well as myriad craftsmen, suppliers and manufacturers. And finally numerous other factors, including social class, income, gender, convention, new technology and fashion, have exercised important influences on the design and decoration of public and domestic spaces.

But notwithstanding the dangers attendant on embarking on a project of this kind, the need for an *Encyclopedia of Interior Design* was clearly evident. The existing literature consists of dictionaries of individuals, for example architects and designers; dictionaries of objects, defined principally under the heading of the Decorative Arts; and technical manuals. These two volumes represent the first attempt to bring together all the disparate elements and to focus the discussion on interior design within specific entries on individuals and objects. It is hoped that a particular strength of the project is the inclusion of articles on the history and function of common room types such as bedrooms and drawing rooms and generic items of furniture such as tables and chairs that are rarely discussed elsewhere.

The final selection of entries for the *Encyclopedia* was the result of a long process of refining an original much longer list of suggestions on the basis of views and ideas put forward by the project's advisers (listed in the Acknowledgments and on page ix), as well as those of the contributing essayists, and other scholars and commentators. The principal criteria employed in the selection of articles on individuals were, first, that they had been consistently involved in the design of interiors during their careers, and/or second, that their work had had an especially strong or lasting impact on an aspect of interior design. Even so, it has obviously not been possible to include every architect or designer of note, and the *Encyclopedia* does not claim to do so. But where well-known individuals do not appear in separate entries, for example Michelangelo, who worked primarily on ecclesiastical commissions and so does not qualify for inclusion here, they are generally discussed within one of the survey essays (see Renaissance and Italy). A full

alphabetical list of subjects and individuals mentioned within the *Encyclopedia* appears in the index at the end of the second volume.

A perhaps inevitable bias of the *Encyclopedia* is towards upper-middle-class and aristocratic interiors. This is partly because these tend to represent the most well-documented and best-preserved examples, and are often where changes in style, new fashions or technology are most clearly reflected. But it is hoped that to some extent this emphasis is offset by the broader focus within many of the topic entries, such as the articles on Coffee Tables and Three-Piece Suites, which discuss objects used in more middle-income rooms. Another bias is the space devoted to individuals and examples dating from the 19th and 20th centuries. Again, this is largely due to the comparative wealth of documentation and scholarship existing on these periods; considerably more research needs to be carried out on the earlier centuries before this imbalance can be adequately redressed. And finally, the content of the *Encyclopedia* is undeniably Eurocentric and North American in its focus. Practical limitations did not allow for much detail on the other parts of the world, but such survey entries as those on Middle Eastern interiors, Japan, China, and Australia are intended as starting points for further study.

The entries themselves consist of a signed critical essay, a summary biography and list of principal works where appropriate, and a list of further reading. The essays provide a broad historical overview of the subject; more detailed study can be pursued through the works cited in the accompanying bibliographies. Once again, the bibliographies (arranged alphabetically by author) are not exhaustive but have been selected to represent a range of available material and include at least one or two in-depth studies containing their own detailed reading lists. The amount and quality of information given in the list of principal works can vary from entry to entry, depending on the quantity and calibre of research available in recent secondary sources. But each item should indicate the date and location of the work and the nature of the individual's involvement; patrons or clients are also often cited here, as well as being mentioned in the essays.

This project has been completed over a two-and-a-half-year period, which still seems like a staggeringly short period of time. At its inception it was intended that all the information should be compressed into a single volume. But like so many interiors of the past, as the ambitions of all those involved have grown, its contents have multiplied and it has expanded to fill two large books. Even so, there is still much more that could and should be written on interior design, and it is hoped that this *Encyclopedia* will be a useful resource for future work.

Acknowledgments

A huge number of people have provided help, advice and support throughout the production of this book. Chief among them are the panel of Advisers — Megan Aldrich, Yvonne Brunhammer, Stephen Calloway, John R. Clarke, Frances Collard, David Crowley, Penelope Eames, Charlotte Gere, Wendy Kaplan, Anne Massey, Sarah Medlam, Sarah Nichols, Steven Parissien, Charles Saumarez Smith, Mary Schoeser, and Gerald W.R. Ward — who grappled with the daunting task of helping to shape the final list of entries and who drew my attention to several important omissions. No less deserving are all the scholars and specialists who have written for the book, several at short notice, and many of whom were unstintingly generous with their time and expertise in answering queries. Special thanks are due to Luciana Arbace, Jody Clowes, Elaine Denby, Clive Edwards, Curtis Evarts, Helen Grainger, Lesley Jackson, Derek Linstrum, John Pile, Katie Scott, Helen Searing, Clive Wainwright, John Wilton-Ely, and Jonathan Woodham. Antonia Boström provided invaluable help with additional research for selected biographies and bibliographies and Jacqueline Griffin proved an enormously skilled and conscientious sub-editor. Many thanks too must go to Leanda Shrimpton and Maja Mihajlovic, who worked on the pictures and who came up with numerous imaginative and useful suggestions. I should also like to thank the staff of the National Art Library and the British Library. But I owe a special debt of gratitude to all my colleagues at Fitzroy Dearborn: Philippe Barbour, Kate Berney, Delia Gaze, Mark Hawkins-Dady, and Lesley Henderson. And above all to Daniel Kirkpatrick, whose unshakable faith in the project and whose scrupulous attention to detail at every stage in its production have contributed more than anything else to ensuring its completion.

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LIST OF ENTRIES

VOLUME I

- Alvar Aalto
- Nicolai Abraham Abildgaard
- Rudolph Ackermann
- Robert Adam
- Aesthetic Movement
- George Aitchison
- Giocondo Albertolli
- Franco Albini
- Alessandro Allori
- Amsterdam School
- Antiquarianism
- Antiques Movement
- Arabesque and Grotesque
- Ron Arad
- Architect, history and role of
- Art Deco
- Art Furnishings
- Art Nouveau
- Artari Family
- Artists' Houses
- Arts and Crafts Movement
- C.R. Ashbee
- Laura Ashley Ltd.
- Erik Gunnar Asplund
- Associated Artists
- Claude III Audran
- Australia
- Authentic Decor

- Billy Baldwin
- Bamboo Furniture
- Jean Barbet
- Baroque
- Ernesto Basile
- Bathrooms
- Bauhaus
- William Beckford
- Bedrooms and Bedchambers
- Beds
- Bed-sits
- Peter Behrens
- François-Joseph Bélanger
- John Henry Belter
- Ward Bennett

- Bentwood Furniture
- Jean I Berain
- H.P. Berlage
- Berlin School
- Berlin Woolwork
- Biedermeier
- Billiard Rooms
- Siegfried Bing
- Jacques-François Blondel
- Germain Boffrand
- Boiseries
- Joseph Bonomi
- Bookcases
- Giovanni Battista Borra
- Antonio Giuseppe Bossi
- François Boucher
- Boudoirs and Dressing Rooms
- André-Charles Boulle
- Vincenzo Brenna
- Marcel Breuer
- Britain
- Andrea Brustolon
- William Buckland
- Buffets, Cupboards and Sideboards
- Carlo Bugatti
- Built-in Furniture
- Charles Bulfinch
- George Bullock
- Bernardo Buontalenti
- William Burges
- Earl of Burlington
- Robert Burns
- Byzantine Interior Design

- Cabinets
- Cabinets of Curiosities
- Charles Cameron
- Jacob van Campen
- Pieter Candid
- Candles, Candle-holders and Candle-stands
- Cassina
- Cassoni
- Madeleine Castaing
- Cast-Iron Furniture
- Celtic Revival

Chairs
 William Chambers
 Pierre Chareau
 Serge Chermayeff
 Chests
 Chimneypieces and Chimney Furniture
 China
 Chinese Export Wares
 Chinoiserie
 Chintz
 Thomas Chippendale
 Cinemas
 Francis Klein
 Charles-Louis Clérisseau
 Closets
 Nigel Coates
 Wells Coates
 Samuel Pepys Cockerell
 Cocktail Cabinets
 Ogden Codman, Jr.
 Coffee Tables
 Colefax & Fowler
 Joe Colombo
 Edward Colonna
 Colonial Revival
 Commodes
 Terence Conran
 Conservatories
 Constructivism
 Consumerism
 "Contemporary" Style
 Corridors
 Pietro da Cortona
 Robert de Cotte
 Daniel Cottier
 Crace & Son
 Walter Crane
 Curtains: Bedhangings and Window Curtains
 François Cuvilliers
 P.J.H. Cuypers
 Czech Cubism

 Dairies
 Alexander Jackson Davis
 Lucienne Day
 Day Beds and Chaises Longues
 Decorating Manuals
 Jean-Charles Delafosse
 Sonia Delaunay
 Delftware
 William De Morgan
 Design Reform Movement
 Donald Deskey
 Desks
 De Stijl
 Deutscher Werkbund
 Elsie de Wolfe
 Dining Rooms and Eating Rooms
 Do-It-Yourself (DIY)
 Doors

Marion Dorn
 Dorothy Draper
 Drawing Rooms
 Christopher Dresser
 Dufour et Cie.
 Jean-Démosthène Dugourc
 Dummy Boards and Chimney Boards

 Charles Eames
 Charles Locke Eastlake
 Edinburgh Weavers
 Egypt, ancient
 Egyptian Revival
 Empire Style
 Friedrich Wilhelm von Erdmannsdorff
 Charles Errard
 Etruscan Style

 Federal Style
 Georges de Feure
 Firescreens and Polescreens
 Johann Bernhard Fischer von Erlach
 Floorcloths
 Floorcoverings
 Floors
 Fontainebleau, School of
 France
 Jean-Michel Frank
 Josef Frank
 Paul Frankl
 Furniture Retail Trade

 Ange-Jacques Gabriel
 Galleries
 Charles Garnier
 Garnitures de Cheminée
 Antoni Gaudí
 Frank O. Gehry
 George IV
 George & Peto
 Germany
 Grinling Gibbons
 Gillow & Co.
 Alexander Girard
 Giulio Romano
 Glasgow School
 Gobelins Tapestry
 Gödöllő Colony
 E. W. Godwin
 Good Design Movement
 Gothic Revival
 Goût Grec
 Michael Graves
 Eileen Gray
 Greece, ancient
 Greene and Greene
 Walter Gropius
 Grottoes and Shellwork
 Hector Guimard

Habitat
Halls and Vestibules
Jules Hardouin-Mansart
Heal's
Health and Hygiene
Clement John Heaton
George Hepplewhite
Herman Miller Inc.
Herter Brothers
David Hicks
High-Tech
Johann Lukas von Hildebrandt
Oliver Hill
Josef Hoffmann
Henry Holland
Holland and Sons
Hans Hollein
Thomas Hope
Victor Horta
Pál Horti
Hotels

Ince and Mayhew
India
Inglenooks
Intarsia
Interior Design, history and development
Ireland
Isokon
Arata Isozaki
Italy

Jackson and Graham
Jacob / Jacob-Desmalter Family
Arne Jacobsen
Japan
Thomas Jefferson
Jeffrey & Co.
Eva Jiricna
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Lace
Lacquer and Japanning
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Alexandre-Jean-Baptiste Le Blond
Charles Le Brun
Le Corbusier
Claude-Nicolas Ledoux
Le Pautre Family
William Lescaze
W.R. Lethaby
Louis Le Vau
Liberty & Co.
Libraries
Lights and Lighting
William and John Linnell
London 1851
London 1862
Adolf Loos
John Claudius Loudon
Ludwig II
Edwin Lutyens

VOLUME 2
Samuel McIntire
McKim, Mead and White
Charles Rennie Mackintosh
Arthur Heygate Mackmurdo
McMillen Inc.
Magazines and Journals
Maiolica
La Maison Moderne
Robert Mallet-Stevens
Mannerism
François Mansart
Andrea Mantegna
Marbling and Graining
Marchands-merciers
Daniel Marot
Marquetry
Louis Masreliez
Mass Production
Syrie Maugham
Medieval Interior Design
Juste-Aurèle Meissonnier
Memphis
Alessandro Mendini
Middle Eastern Interior Design
Ludwig Mies van der Rohe
Mirrors and Looking-Glasses
Mission Style
Mix and Match Colour Schemes
Modernism and the Modern Movement
Carlo Mollino
Morning Rooms
Morris & Co.
Mosaic
Koloman Moser
Mudéjar Style
Gerhard Munthe
Hermann Muthesius

- Nancy, Ecole de
 Needlework
 George Nelson
 Neo-Baroque
 Neo-Classicism
 Netherlands
 Jean-François Neufforge
 Balthasar Neumann
 Richard Neutra
 Isamu Noguchi
 Eliot Noyes
 Nurseries
- Ocean Liners
 Offices
 Joseph Maria Olbrich
 Omega Workshops
 Open-Plan
 Gilles-Marie Oppenord
 Orientalism
 Bernart van Orley
 Ormolu
- Paint: Colour and Finishes
 Pelagio Palagi
 Papier-Mâché
 Paris 1900
 Paris 1925
 Paris 1937
 Parish-Hadley Associates
 Parlours
 Passementerie
 Pattern Books
 John Pawson
 Percier and Fontaine
 Perino del Vaga
 Charlotte Perriand
 Baldassare Peruzzi
 Gaetano Pesce
 Philadelphia 1876
 Duncan Phyfe
 Picture Frames and Picture Hanging
 Pietre Dure
 Jean Pillement
 Nicolas Pineau
 Giovanni Battista Piranesi
 Planning and Arrangement of Rooms
 Plasterwork and Stucco
 Plastics
 Jože Plečnik
 Plywood Furniture
 Pompeian Style
 Gio Ponti
 Pop Art and Design
 Porcelain Rooms
 Portières
 Postmodernism
 Print Rooms
 Printed Designs
 Printed Textiles
- Protective Coverings
 Jean Prouvé
 A.W.N. Pugin
 Andrée Putman
- Giacomo Quarenghi
 Eugenio Quarti
 Queen Anne Revival
 Quilts and Quilting
- Raphael
 Bartolomeo Rastrelli
 Armand-Albert Rateau
 Biagio Rebecca
 Régence Style
 Regency Style
 Jean Eric Rehn
 Relief Decorations
 Renaissance
 Renaissance Revival
 Restaurants
 Retail and Shop Interiors
 Réveillon
 H.H. Richardson
 Richard Riemerschmid
 Gerrit Rietveld
 Antonio Rinaldi
 Terence Harold Robsjohn-Gibbings
 Rococo
 Rococo Revival
 Rome, ancient
 Room Dividers
 Rose Family
 Karl Rossi
 Jacques-Emile Ruhlmann
 Gordon Russell
 Russia
 Rustic Style and Cottage Orné
- Eero Saarinen
 Eliel Saarinen
 Arthur Sanderson & Sons Ltd.
 Santa Fe Style
 Scagliola
 Scandinavia
 Scandinavian Modern
 Carlo Scarpa
 R.M. Schindler
 Karl Friedrich Schinkel
 Andreas Schlüter
 M.H. Baillie Scott
 Screens
 Second Empire Style
 Gottfried Semper
 Gustave Serrurier-Bovy
 Sèvres Porcelain
 Shaker Design
 Richard Norman Shaw
 A.V. Shchusev
 F.O. Shekhtel

Thomas Sheraton
 A.I. Shtakensneider
 Silks
 Silver Studio
 Skidmore, Owings and Merrill
 Skyscrapers
 George Smith
 Smoking Rooms
 Robert Smythson
 John Soane
 Sofas and Settees
 Lars Sonck
 Ettore Sottsass, Jr.
 Spain
 Stained Glass
 Staircases
 Philippe Starck
 State Apartments
 State Beds
 Stencilling
 Giovanni Stern
 Alfred Stevens
 Gustav Stickley
 Stools
 Stoves
 Streamlining and Moderne
 James Stuart
 Franz von Stuck
 Studioli
 Style Troubadour
 Süe et Mare
 Louis Sullivan
 Surrealism
 Friedrich Sustris
 System Furniture

 Tables
 Bruce Talbert
 Tapestries
 Ilmari Tapiovaara
 C.H. Tatham
 Giuseppe Terragni
 Tessin Family
 Michael Thonet
 James Thornhill
 Three-Piece Suites
 Giambattista Tiepolo
 Louis Comfort Tiffany

Tiles
 Toiles de Jouy
 Trains
 Trompe-l'Oeil
 Tubular Steel Furniture

 Giovanni da Udine
 United States
 Upholsterer, history and role of
 Upholstery
 Utility Design

 John Vanbrugh
 Giorgio Vasari
 François-Antoine Vassé
 Henry van de Velde
 Venturi, Scott Brown
 Vernacular Tradition
 Vignelli Associates
 Eugène Viollet-le-Duc
 Vogue Regency
 Simon Vouet
 C.F.A. Voysey
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 Otto Wagner
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 Wallhangings
 Wallpaper
 George Walton
 Warner & Sons Ltd.
 John Webb
 Philip Webb
 Kem Weber
 Josiah Wedgwood and Sons Ltd.
 Candace Wheeler
 James McNeill Whistler
 Rex Whistler
 Wicker Furniture
 Window Shutters and Blinds
 Frank Lloyd Wright
 James Wyatt
 Matthew Digby Wyatt
 Jeffry Wyattville

 Johann Baptist Zimmermann
 Zuber et Cie.
 Antonio Zucchi

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A

Aalto, Alvar 1898–1976

Finnish architect and designer

Alvar Aalto's lyrical, sensuous design drawings poignantly record his process of generating form. These painterly lines, made with soft pencil on tracing paper, expressively describe the emergent, sinuously shaped spaces and forms of his buildings and interior spaces. While capturing the essence of Aalto's architectural production, his sketches also represent the design of an interior space, a piece of furniture, a light fixture, or a glass vase. Aalto's furnishings, paintings, and applied designs exhibit an uncanny resemblance to the formal and spatial configurations of his buildings and spaces. The design and crafting of a chair, a light fixture, or a glass bowl, was as much an architectural proposition as the making of a building or interior space. Engaging in furniture and applied design provided Aalto with the opportunity to examine design issues at a variety of scales and in different media, and this directly influenced his conception of architectural space and form.

As with most internationally respected architects, categorizing their oeuvre into discrete parts is often an artificial proposition. This is true for Aalto, for his intention was to design complete environments in which the unique building is complemented by equally unique interiors, and with furniture and other accessories designed for each particular environment. This intention plays an important role even in his earliest work.

Opening his first office in Jyväskylä in 1923, Aalto worked in a style termed Nordic Classicism, in which a catholic relationship existed between his architecture, interiors, and applied designs. Aalto's furniture and interior decoration in this period were designed to be stylistically compatible with specific spaces and settings. Interiors were often decorated with painted scenic wallpaper of classically inspired motifs, abstracted images of masonry rustication, austere picture mouldings and door and window frames, and stenciled friezes. Interior designs and furnishings for the Kouvola Garrison canteen (1923), the Seurahuone Café in Jyväskylä (1924), and the Hämäläis-Osakunta students' club in Helsinki (1924), are examples of work from this period. In each case, specialty furnishing and applied designs were developed. Exaggeration often played an important role in the furniture design: legs which were thinner or more boldly profiled than normal,

balusters which whimsically modified the conventions of the "split spindle" motif, oddly proportioned knobs and turned pieces, and the addition of idiosyncratic decoration are common in the work of this period.

In 1924 Aalto married the architect Aino Marsio (1894–1949), who was an equal partner in their work until her death. Aino's influence informed building design as well as the creation of furniture and applied art objects, and together husband and wife formed a symbiotic unit, complementing and contrasting one another. The situation was, to a similar extent, the same when Aalto married his second wife, the architect Elissa Makiniemi in 1952. She was also active in their practice until Aalto's death in 1976.

When he moved his office from Jyväskylä to Turku in 1927, Aalto enjoyed a modest national reputation; by the time he relocated to Helsinki in 1933, he had achieved international recognition. His international status resulted from four buildings – the Standard Block of Flats (1927–29) and the Turun Sanomat Newspaper Building (1928–29) in Turku, the Paimio Sanatorium (1929–32), and the Viipuri Library (1927–35) – and, significantly, from his furniture and applied designs. Aalto's conversion to Functionalism, as Modernism was termed in Finland, coincided with the move to Turku. His buildings, competition entries, and furniture designs appeared immediately to embrace Functionalism's focus on rational technique, serial production, and machine aesthetics. What Turku provided, along with an active architectural community, was connection to Stockholm and the continent. The significance of this rests in the contacts Aalto made as a result of his travels, for he associated with the European avant-garde and directly experienced the canonical works of the Modern Movement, thus keeping abreast of continental developments.

The Paimio Sanatorium, a potent symbol of the healthy new world Modernism promoted, demonstrates Aalto's mastery of Functionalist ideas. Conceptually, it is a clearly articulated set of discrete "functional" elements, expressed, in turn, in the machine aesthetic of concrete, steel, and glass. The interiors of the Sanatorium assumed the same machine-like quality, exemplifying the health-giving properties provided by sun, light, and fresh air. The manipulation of natural light became an important element in Aalto's interiors at this time, and continued as an important thematic issue permeating his architecture. The transformation seen in Aalto's architecture is also witnessed in his furniture designs.



Aalto: lecture room with undulating wooden ceiling, Municipal Library, Viipuri, 1933–35

Beginning in the late 1920s, Aalto became interested in creating serially manufactured wooden furniture for everyday use. This represented a desire to combine Finland's traditional wood-working industry with modern industrial production technology. During this period, through the development of numerous design prototypes and wood experiments in lamination and continuous moulding, Aalto explored the possibilities for mass-produced furniture. This culminated in the *Paimio* chair (1932) – consisting of laminated birch sides bent into a closed curve combined with a continuously moulded plywood seat back – specifically created for the Sanatorium along with five other pieces of furniture. While Aalto continued to develop furniture pieces throughout his career, his designs produced during this period provided the foundation for later works.

Hoping for increased commissions, Aalto moved to Helsinki in 1933. Though the next several years were a low point in his architectural productivity, it proved the opposite for furniture and applied designs. His mass-produced furniture, originally intended for use in a specific building, was made available to the general public by the firm of ARTEK, founded in 1933, which assumed the responsibility for the production and marketing of all of Aalto's subsequent furniture and fabric designs. The Aalto name became associated with glassware in 1932 through two entries in a competition

sponsored by Iittala and Karhula, and culminated in the sinuous, curved forms of the famous *Savoy* vases designed in 1937.

With the Viipuri Library, completed in 1935, Aalto's Functionalism began to wane, and was replaced by a more sinuous, tactile material vocabulary and expressive formal and spatial composition. Complementing the curved, undulating pine ceiling in the Viipuri lecture room, Aalto introduced a ceiling of conical skylights in the library reading room that was the precursor for the numerous interior spaces that followed. In his three most important commissions of the late 1930s – the Finnish Pavilion for the 1937 Paris World's Fair, the Villa Mairea (1938–39), and the Finnish Pavilion for the 1939 New York World's Fair – there is increased sinuosity in spatial organization, a more expressive play between natural and human-made materials, incorporation of natural light through skylights in major spaces, and a picturesqueness in building form. Sinuosity, tactility, light: these qualities dominated Aalto's work, at all levels, from the late 1930s on.

Between 1945 and the early 1960s, Aalto enjoyed an incredibly productive period – one lauded as being uniquely Finnish in feeling. Characterized by the use of red brick, copper and wood, exemplary interior spaces in the major building projects of the period include: the council chamber and entry staircase

in the Saynatsalo Town Hall (1950–52), the entry foyer and staircase in the Jyväskylä Teachers' College (1953–56), and the lecture halls in the Technical Institute in Otaniemi (1956–64); and in Helsinki, the interviewing area and restaurant of the National Pensions Institute (1953–57), and the atrium space of the Rautatalo Building (1953–57). The picturesque massing of these buildings, the rich mixture of materials and textural effects, the dynamic manipulation of natural light, and the quality of interior development, especially in the public areas, demonstrate Aalto's mature style. Many of these, as well as later works incorporate a multilevel skylighted atria that is accented by planting and staircases. These spaces often incorporate Aalto-designed wall tiles, fabrics, and lighting fixtures.

The last twenty years of Aalto's practice, beginning with the Vuoksenniska Church (1956–58), produced a more complex, expressive architecture, contrasting with the "bronze" imagery of the 1940s and 1950s. There is continuity with his earlier work – light, sinuosity, tactility, and integrated interiors still figure importantly in the designs – yet more explicit references to classical and romantic ordering qualities emerged at this time. The public interiors in the Seinäjoki Civic Complex (1958–65), the Wolfsburg Cultural Complex (1958–63), Finlandia Hall (1962–75), the Rovaniemi Library (1968), and the Riola Church (1966–78), along with Vuoksenniska, continue the interior qualities seen in Aalto's earlier work and represent the best of this late period. Of particular interest are the Kauffmann Rooms at the Institute of International Education in New York City (1963–65).

During his 50-year career, Aalto developed a rich and complex architectural language that explored the full range of expressive means available to the architect. The unique variety of architectural responses he created resulted from the belief that architecture is an affirmative act and the architect's role is to design and build. Aalto's was an architecture that was extremely humane, yet profoundly tangible.

WILLIAM C. MILLER

See also Modernism; Scandinavian Modern

Biography

Hugo Alvar Henrik Aalto. Born in Kuortane, near Jyväskylä, Finland, 3 February 1898. Married 1) the architect and designer Aino Marsio, 1924 (died 1949): two children; 2) Elissa Mäkinen, 1952. Studied architecture at Helsinki Polytechnic, 1916–21. Worked as an exhibition designer in Göteborg, Sweden, then Tampere and Turku, Finland, 1921–22; in private architectural practice, Jyväskylä, Finland, 1923–27; Turku, 1927–33; Helsinki, 1933–76. Worked in partnership with Aino Aalto, 1924–49; in partnership with Elissa Aalto 1952–76. Designed furniture from c.1920; lighting from mid-1920s; textiles and glass from 1930s; founded ARTEK to mass-produce furniture and textile designs, 1933. Professor, College of Architecture, Massachusetts Institute of Technology, Cambridge, 1946–47. Member, Academy of Finland, 1955; honorary member, Akademie der Künste, Berlin; honorary fellow, American Institute of Architects; Gold Medal, Royal Institute of British Architects, 1957. Died in Helsinki, 11 May 1976.

Selected Works

A vast collection of original drawings, designs, correspondence, cuttings and models is contained in the Alvar Aalto Archive, Alvar Aalto Foundation, which is housed in Aalto's house at Munkkiniemi, near Helsinki. Additional designs and collections of furniture,

textiles, glass, etc., are in the Alvar Aalto Museum, Jyväskylä, and the Finnish Museum of Architecture, and Finnish Museum of Applied Arts, Helsinki. For a guide to other collections see Weston 1995. A complete catalogue of Aalto's architectural and design work appears in Schildt 1994.

Interiors

- 1923 Garrison, Kouvola (canteen interiors and furnishings)
- 1924 Hämäläis-Osakunta Students' Club, Helsinki (interiors and furniture)
- 1924 Suerahuone Café, Jyväskylä (entrance and interiors, including furniture for the fireplace room, ladies' room, and dining room)
- 1929 700th Anniversary Fair, Turku (exhibition design and layout; with Erik Bryggman)
- 1929–32 Sanatorium, Paimio (building, interiors and furnishings)
- 1933–35 Municipal Library, Viipuri (building and furnishings)
- 1934–36 Alvar Aalto House, Munkkiniemi, near Helsinki (building, interiors and furnishings)
- 1937 Finnish Pavilion, Exposition Internationale des Arts et Techniques Appliqués à la Vie Moderne, Paris (building, interiors and displays)
- 1938–39 Villa Mairea, Noormarkku, near Pori (building, interiors and furnishings): Marie and Harry Gullichsen
- 1938–40 Finnish Pavilion, World's Fair, New York (building and interiors)
- 1950–52 Town Hall, Saynatsalo (council chamber and entry staircase)
- 1953–56 Teachers' College, Jyväskylä (entry foyer and staircase)
- 1953–57 National Pensions Institute, Helsinki (restaurant and interviewing area)
- 1956–64 Technical Institute, Otaniemi (lecture halls)
- 1957–59 Villa, Bazoches sur Guyonne, France (building, interiors and furnishings): Louis Carré
- 1962–75 Finlandia Hall Concert and Convention Center, Helsinki (buildings and interiors)
- 1963–65 Institute of International Education, New York (interiors and furnishings for the Kauffmann Rooms): Edgar Kauffmann, Jr.
- 1963–68 Library, Rovaniemi (building and interiors)

Aalto designed furniture, much of it plywood, from c.1930; his most celebrated works included the *Paimio* chair (1932), subsequently manufactured by ARTEK, and his bentwood series developed in collaboration with Otto Korhonen, from 1933. Aalto's designs for glassware date from 1932 and include the *Savoy* vases (1937).

Publications

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- "The Humanizing of Architecture" in *Technology Review*, November 1940
- Post-War Reconstruction: Rehousing Research in Finland*, 1941
- Synopsis: Painting, Architecture, Sculpture*, edited by Bernhard Hoesli and Basel Birkhäuser, 1970, 2nd edition, 1980
- Sketches*, edited by Göran Schildt, 1978

Further Reading

The principal monographs on Aalto are Fleig 1963–78 and Schildt 1984–91 and 1994 all of which represent comprehensive and scholarly accounts of his life and work and include long bibliographies. Schildt 1994 also includes a full list of Aalto's writings and an annotated guide to the most useful published secondary sources. For important works on Aalto's furnishings see the exhibition catalogues, Helsinki 1984 and Johnson 1984.

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Abildgaard, Nicolai Abraham 1743–1809

Danish artist, decorative painter and designer

Born the son of a draughtsman in Copenhagen in 1743, Nicolai Abraham Abildgaard was Denmark's foremost exponent of Neo-Classicism. He was primarily a painter but he also worked as an architect and as a designer of furniture, interiors and medals. From the mid-1790s he designed furniture and interiors for the Danish court and, as Director of the Academy (1789–91 and from 1801), he exercised a wide influence on the next generation of artists and designers, most notably his assistant, the sculptor Thorvaldsen.

Abildgaard was apprenticed as a decorative painter under J. E. Mandelberg and also studied at the Academy of Art in Copenhagen from 1764. A talented student, he won several medals between 1764 and 1767 and in 1771 he was awarded a scholarship that enabled him to study abroad. He left immediately for Italy where he remained – mainly in Rome – until 1777. Much of his time was spent studying the art and architecture of antiquity but he was also impressed by the work of Renaissance artists such as Annibale Carracci, Michelangelo and Raphael and established friendships with J. H. Füssli and the Swedish Neo-Classical sculptor, Johan Tobias Sergel whose work influenced his style. In 1776 he travelled to Naples to examine the new discoveries at Herculaneum and Pompeii. He returned to Denmark, stopping for a short stay in Paris, the following year.

In 1778, Abildgaard was made a member of the Copenhagen Academy, and shortly afterwards he was entrusted with the decoration of the hall in the Schloss Christiansborg. This project involved a large series of 22 allegorical paintings glorifying the history of Denmark and occupied Abildgaard from 1780 to 1791. Sadly, all his work was destroyed by fire in 1794 – an event that prompted Abildgaard to declare "There burns my name" – and all that remains are a few sketches. After the fire the royal family moved to the Amalienborg Palace where Abildgaard was commissioned to decorate the State Apartments. He designed every aspect of these interiors including paintings, furniture and draperies and, given a free hand in the choice of style, he reverted to Antique models. For political reasons he rejected the fashionable Empire style popularised by Percier and Fontaine in favour of a purer brand of classicism that was more akin to the geometric simplicity characteristic of early Neo-Classicism. Once again, however, his interiors did not last long. In 1810 the new king ordered the rebuilding of the Palace and Abildgaard's paintings were put into store where they remained for over a century. Fortunately, much of the furniture has survived.

Abildgaard's designs for furniture date from the last decade of the 18th and the first decade of the 19th century. They represent a highly personal interpretation of the Neo-Classical style and were strongly influenced by Antique fragments and decoration that he saw in Rome, Herculaneum and Pompeii. The furniture itself divides into two categories: that which was made for the future Christian VIII for the Amalienborg Palace, and that which he designed for his own rooms in the Christiansborg.

The oldest of the royal pieces is a throne ordered in 1806 for the Crown prince. Made of mahogany inlaid with lime-tree dolphin emblems and other decoration, and upholstered in shining silk, it was almost certainly executed by the royal cabinet-maker, Gottfried Abe. The rest of the furniture – a sofa, a writing cabinet and six stools – was also made of mahogany with lime-tree inlay and a few gilt bronze mounts. While the elements of all the designs derive from classical architecture, in each piece these are combined in a unique and unusual way. The wide sofa, for example, with its strong, outwardly curving side-arms and its absence of backrail, resembles a banquette more than a sofa. And its feet, with their turned balls, seem quite Baroque although the painted decoration and the lionhead mounts are clearly Neo-Classical. The lions are repeated in the X-shaped stools which derive from both ancient Roman models and French Baroque tabourets.

The furniture that Abildgaard designed for his own apartment, which included a commode, a writing cabinet and some chairs, is even more interesting. The most noteworthy are his Greek *klismos* chairs. Like Abildgaard's X-shaped stools, these chairs were extremely fashionable and coincided with the revival of ancient forms in furniture throughout Europe. A slightly earlier example of a *klismos* chair appears, for example, in a painting by Jacques-Louis David of 1789. Although Abildgaard knew and admired David's work, he is more likely to have been inspired by Scandinavian precedents. Through Sergel, he had connections with Sweden where Louis Masreliez had designed similar, severely Neo-Classical chairs for Gustaf III's Haga Pavilion in 1792. Abildgaard must also have become familiar with the *klismos* chairs depicted in

Antique reliefs during his stay in Rome. He designed two versions, the lighter of which closely follows antique models with pronounced outwardly curving legs and backrail. It is gilded and the backrail is decorated with palmettes in marquetry. The larger chair is Abildgaard's most eccentric piece of furniture. Made of beech veneered with mahogany, it has a relatively wide backrail that is decorated with scenes freely adapted from Passerio's *Picturae Etruscorum* (1767), a copy of which was in Abildgaard's extensive library. Somewhat awkwardly proportioned, it is meant to be seen from the front to allow a full view of the pictorial Etruscan scenes. Both chairs are now upholstered but originally they were designed to have only a loose, red cushion. Abildgaard's preoccupation with the *klismos* form is also demonstrated in two sketches for the paintings for Christiansborg where it is represented as a seat for the king.

Abildgaard's art was both scholarly and versatile, and whether in paintings or in designs, his motifs and models were selected from antiquity and books rather than from life. He exercised a significant influence on the next generation of artists and designers and also encouraged the future Christian VIII to become an important collector and patron of the arts.

PIA MARIA MONTONEN

Biography

Born in Copenhagen in 1743, the son of the painter Sören Abildgaard (1718–c.1800). Trained as a decorative painter under J. E. Mandelberg; enrolled at the Academy of Art, Copenhagen, from 1764. Won several medals between 1764 and 1767; awarded a travel scholarship, 1771; studied in Rome where he met the painter J. H. Füssli and the sculptor J. T. Sergel, 1772–77; visited Naples and Pompeii, 1776. Returned to Copenhagen via Paris, 1777. Active as a painter and made a Member of the Academy, Copenhagen, 1778: Director, 1789–91 and 1801–09. Commissioned to decorate Schloss Christiansborg, 1780–91; involved in the design of interiors, furniture and architecture from the 1790s. Died in Copenhagen, 1809.

Selected Works

Drawings for the decoration of the Royal Palace, Amalienborg, are in the Statens Museum for Kunst, Copenhagen. Examples of the chairs that Abildgaard designed for his own use are in the Museum of Decorative Arts, Copenhagen.

Interiors

- 1780–91 Schloss Christiansborg, Copenhagen (allegorical paintings and decoration for the Hall): Christian VIII of Denmark
- c.1795–1809 Royal Palace, Amalienborg (interiors and furnishings for the State Rooms): Christian VIII
- c.1800 Abildgaard Apartment, Christiansborg (interiors and furnishings)

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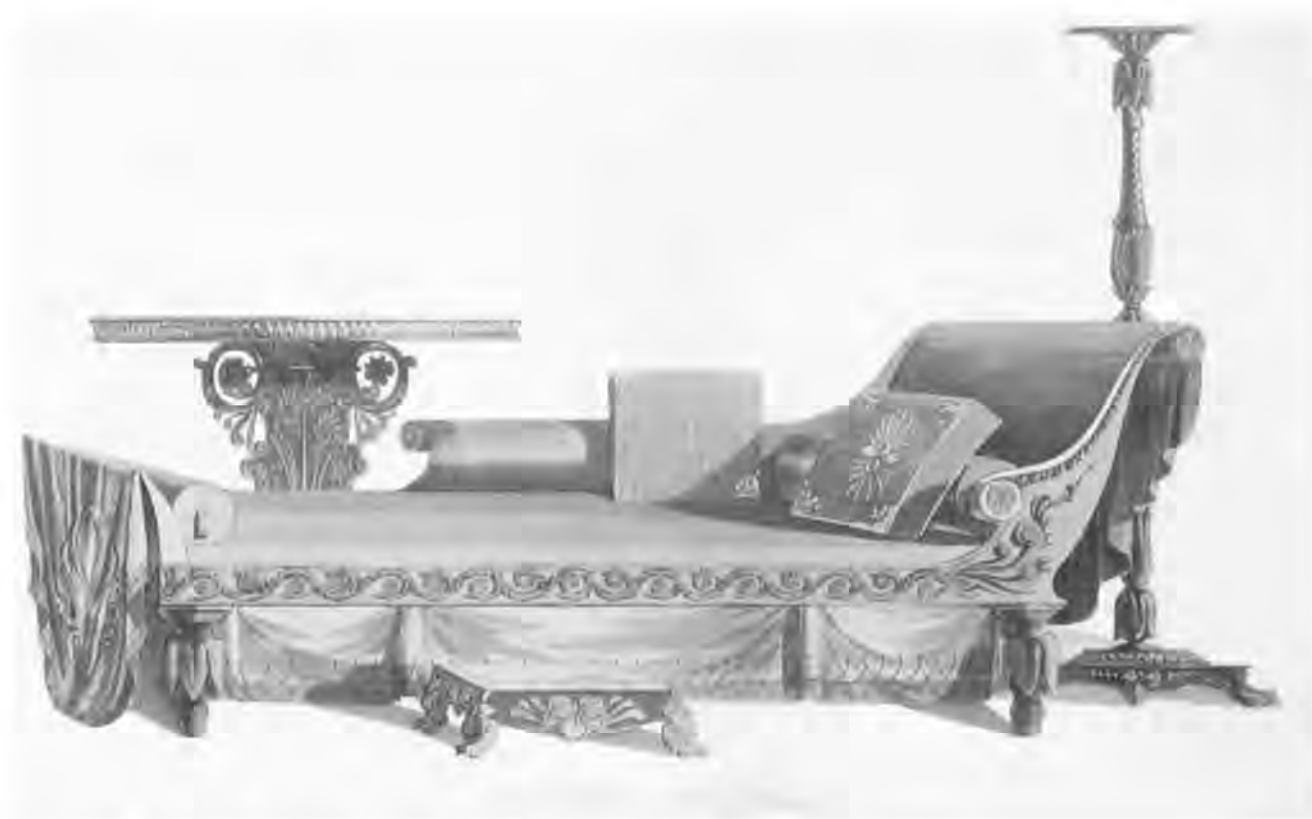
Ackermann, Rudolph 1764–1834

British publisher and bookseller

Born in Stolberg, Saxony, Rudolph Ackermann was trained as a coachmaker and worked in Switzerland, France and Belgium before moving to London in 1783. Despite a moderate success in this early career, it is as a publisher of topographical books and the celebrated *Repository of Arts* (1809–28), that he is now primarily remembered. The *Repository*, in particular, played a leading role in the dissemination of fashionable taste in the first quarter of the 19th century. Generously illustrated with coloured lithographs, it represents an important record of Regency colour schemes and designs for furnishings, upholstery and interiors.

The "Repository of Arts" was the name first given to a shop selling prints, books and fancy articles that Ackermann opened in 1795 (Ackermann's continued to operate as successful art dealers until the firm was sold in 1992). According to the *Dictionary of National Biography*, this business was one of the first to be lit by gas, and Ackermann's strong interest in the innovative as well as the fashionable is similarly reflected in his championing of new print techniques such as lithography, and his publishing of scientific books such as Frederick Accum's *Practical Treatise on Gas-Light* (1815).

Ackermann's career as a publisher was well established by the early 1800s and some of his most popular and successful projects were topographical publications such as the *Microcosm of London* and *Ackermann's Cambridge*. These have also proved of great value to architectural and design historians as many of the buildings and interiors illustrated have since been altered or destroyed. For example, plates in the *Microcosm of London* include views of the interiors of James Wyatt's Pantheon (demolished 1937), the Foundling Hospital (demolished 1926) and the old House of Commons (destroyed 1834). However, the plates are of interest as much for Thomas Rowlandson's witty delineations of the Georgian society that inhabited these interiors, as for the interiors themselves. Not surprisingly, the *Microcosm* inspired an early Victorian imitation entitled *London Interiors*.



Ackermann: "Fashionable Furniture" from *The Repository of Arts*, vol. 13, plate 9, c.1809

The *Repository of Arts, Literature, Commerce, Manufacture, Fashions and Politics* was published monthly from 1809 and, as its somewhat cumbersome title suggests, it was initially intended to reflect very diverse interests. Similar magazines were already in circulation, particularly in Germany, and it is likely that Ackermann's publication was inspired, if not directly modelled upon, the *Journal des Luxus under der Moden* with whose editor Ackermann had corresponded between 1775 and 1803. It was an immediate success and attracted 3000 subscribers in the first year. The historian Peter Thornton has described the *Repository* as the "principal organ for bringing news of fresh fashion in interior decoration (among much else) to Regency England" and it included illustrations of almost every conceivable type of furnishing and numerous examples of drapery treatments and upholstery. It also included various novelties such as Atkinson's Hair Curling Fluid which was said to "impart a reviving odiferous perfume and keeps it in curl during the dance", and inventions like "Merlin's Mechanical Chair" for invalids and the "Metamorphic library chair", both of which were illustrated in 1811. The readership was drawn from most sections of fashionable society but from around 1816 the magazine was directed more specifically at a female audience and an increasing emphasis upon fiction and the arts replaced material relating to politics, science and medicine. This move perhaps reflects Ackermann's awareness of the growing importance of women as both arbiters of taste and consumers of home furnishings.

The *Repository's* dominant style was English Grecian with

contributions from major champions such as the architect John Buonarotti Papworth, the furniture designer George Smith, and the upholsterer John Stafford of Bath. In 1809 the magazine accompanied designs for a Grecian chaise longue and window seat with the following musings: "We observe with pleasure a more tasteful arrangement daily taking place; the gaudy colours of the chintz and calico furniture have given place to a more chaste style". These comments reveal the editor's sympathy with the new fashion and the view that the Greek style was synonymous with "taste". Papworth's contributions were reprinted as *Select London Views* (1816), *Rural Residences* (1818) and *Hints on Ornamental Gardening* (1823), the latter two representing important contributions to the Picturesque. In turn *Fashionable Furniture* (1823) was an anthology of designs whose principle source was the 1822 *Repository*. Ackermann's periodical was also responsible for bringing to a wider audience design books such as John Stafford's *A Series of Designs for Interior Decorations, comprehending Draperies and Elegancies for the Drawing Room* of 1814 which was reprinted in an abridged form in the *Repository* between 1819 and 1820.

Although dominant, the Grecian style was not promoted to the exclusion of all others. Egyptian ornament (which had enjoyed particular vogue following Nelson's victory at the Battle of the Nile in 1798) was praised for its decorative features, despite reservations in 1809 as to its inherent "barbarity". The *Repository* also reflected the continuing popularity in England for French design with the inclusion of furnishings in the Empire style. The Prince Regent's enthusias-

tic advocacy of French fashion and the subsequent popularity of Percier and Fontaine's *Recueil de décorations intérieures*, available in book form from 1812, meant that despite Ackermann's active dislike of the French Imperial regime, as a businessman and arbiter of fashion he could not ignore the demand for current French styles.

From 1825, the *Repository* became the vehicle for early Gothic designs by A.C. Pugin. Pugin had earlier been responsible for many of the engravings in Ackermann's topographical publications and his designs for the *Repository* were possibly produced with the assistance of A.W.N. Pugin, his precociously talented son. The 27 plates published between 1825 and 1827 were reissued by Pugin senior as *Pugin's Gothic Furniture* (1827). The *Repository* deemed Gothic a style particularly suitable for the Library as it "possesses a sedate and grave character, that excites the mind to study and reflection", and "the rays passing through its variegated casements cast a religious light upon the venerable tomes". The promotion of Gothic also extended beyond the *Repository* itself to include the publication of separate works by A.W.N. Pugin, such as his *Gothic Furniture in the Style of the 15th Century*, which was published by Ackermann and Co. in 1835 after Ackermann's death. This book was significant in the history of the Gothic Revival not only as Pugin's first independent published work but also for the scholarly nature of the designs. Other Pugin publications produced by Ackermann and Co. include the *Designs for Iron and Brass Work in the Style of the XV and XVI Centuries* and *Designs for Gold and Silversmiths*, both published in 1836.

JACQUELINE RIDING

See also Regency Style

Biography

Born in Stolberg, Saxony, 20 April 1764, the son of a coachmaker. Moved to Schneeberg, 1775. Trained under his father, and practised as coachmaker in Switzerland, France and Belgium. Settled in London, c.1783. Active as coachmaker until c.1793. Married an English woman, c.1793–95. Opened shop, The Repository of Arts, at the first of several addresses in the Strand, 1795. Patented water-proofing method; built factory in Chelsea, 1801. Opened drawing school, 1806. Published *Microcosm of London*, 1808–10. Published monthly magazine on art, science and fashion, *The Repository of Arts*, 1809–28, including the work of contemporary furniture designers. Set up lithographic press at his shop, 1817, donating one to Society of Arts, 1819. Visited Aloys Senefelder in Germany, 1818; translated Senefelder's *A Complete Course of Lithography*, 1819. Patented moveable carriage axles, 1820. Involved in anti-Napoleonic propaganda, 1807, and in charitable work in Germany from c.1813. Gained Order of Merit from king of Saxony, 1827. Married second time, 1830. Suffered a stroke, 1830. Died in Finchley, 20 March 1834. Eldest son Rudolph (d. 1868) continued business.

Publications

The British Library, London, and National Art Library at the Victoria and Albert Museum, London, hold complete runs of *The Repository of Arts*. For a discussion of the series' influence and a detailed commentary on selected plates see Agius 1984.

Six Lessons for Beginners in the Fine Art, 1796

The Microcosm of London, or London in Miniature, 1808–10

Dr Syntax's Tour in Search of the Picturesque, 1809–12

The Repository of Arts, 84 vols., 1809–28

The History of the Colleges of Winchester, Eton, illustrations by W. Westall, F. Mackenzie, Pugin and T. Uwins, 12 parts, 1816–17

Selection of Ornaments ... for the use of Sculptors, Painters, Carvers, Modellers, Chasers, Embossers, 1817–19

Fashionable Furniture, 1823 (later reprinted as *Modern Furniture*)

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Adam, Robert 1728–1792

Scottish architect and designer

The style consciously perfected by Robert Adam and his brothers was to prove among the most popular and widely influential in British interior design. Largely derived from an unprecedented range of classical sources, it provided a system of ornamental design and varied decorative vocabulary readily applicable to virtually every aspect of the decorative arts, particularly within the integrated interior. Moreover, this fashionable style was generated by means of a large number of commissions, using a highly organised office and disseminated through a carefully devised publicity campaign, as epitomised by the publication *Works in Architecture of Robert and James Adam*. While the style dominated British design from the early 1760s to the 1780s, it was to be superseded by the more severely restrained and archaeologically-based Neo-Classicism of Henry Holland, Charles Heathcote Tatham and other designers of the Regency.

Robert was trained by his father, William Adam, then the leading architect in Scotland, along with his brothers John (1721–92) and James (1732–94) – a much younger brother William (1738–1822) was to support the family business later as their contractor – in a vigorous style which blended the fashionable Palladian manner with considerable elements of Vanbrugh's Baroque. Robert's early decorative work, exemplified by interiors carried out at Hopetoun House, near Edinburgh (c.1754), after his father's death, is in a conventional Rococo idiom, and accompanied by contemporary projects for Gothic landscape structures in the manner of Batty Langley. All this was to be dramatically transformed by a period of intense study in Italy (1754–58). During this time he was swift to assimilate an exceptionally wide range of architectural and ornamental forms which ranged from ancient



Adam: anteroom, Syon House, Middlesex, c.1761-69

Rome (including certain debts to the new discoveries at Herculaneum) to the Mannerist vocabulary of the *Cinquecento*, particularly the grotesques in stucco and paint of Raphael's Villa Madama and the Vatican *loggia*, as well as the dynamic spatial language of the Baroque. While Robert was tutored in the latest fashions of draughtsmanship and ornamental composition by the French architect C-L. Clérissieu, it was undoubtedly the Venetian designer G.B. Piranesi's liberating system of composition through architectural fantasy which showed him the means of creating a new and eclectic contemporary style. After a brief study of potential material among the remains of Diocletian's Palace at Spalato (the modern Split), later published in a sumptuous folio in 1764, he returned to Britain in 1758 to open an office in London and James took his turn in Italy. In their developing partnership, Robert was to prove the creative force while James acted in a subordinate role, drafting their aesthetic "credo" in the *Works*, and their elder brother John provided essential capital from the family estate at Blair Adam, near Edinburgh.

Throughout the 1760s Robert Adam, given the lack of totally new commissions, reconstructed a number of interiors in an impressive group of country houses, including Hatchlands, Shardeloes, Croome Court, Bowood, and Harewood. Above all, it was to be at Kedleston Hall (1760–c.70) and Syon House (1761–69) that he produced a sequence of monumental interiors that remain his masterpieces in recreating the patrician architecture of Antiquity, allied to a keen understanding of contemporary needs. These qualities are exemplified at Kedleston by the spatial transition from the top-lit columnar hall (atrium) to the circular domed saloon (vestibulum), and at Syon by the equally scenic progression from entrance hall, via the sumptuous anteroom, dining room, and red drawing room to the cleverly adapted long gallery. This formal language, which is also brilliantly handled at Osterley Park (1762–72), if on a comparatively less grandiose scale, involves a sequence of skilfully modulated spaces, changes of level, tone, lighting and texture which express the dynamic property of Adam's key concept of "movement". Meanwhile, his handling of ceiling as well as chimney-piece design gradually developed away from a bold expression in form and ornament to a far more refined treatment in accord with his continuing study of antique sources, particularly taking into account publications of the emerging Greek Revival as well as discoveries in remote sites such as Palmyra and Baalbek. Similarly, with the design of furniture in keeping with these classicising interiors, Adam's designs for tables, seat furniture and mirrors show an increasing capacity for invention and the ingenious application of motifs which reflect wall and ceiling ornaments within the same space.

While he owed much to pioneers of the integrated interior *al antica*, such as William Kent and Adam's contemporary and rival, James Stuart, never before had walls, ceilings, chimney-pieces, floor surfaces and carpets, as well as door-furniture and light fittings, been orchestrated with such a cumulative effect, particularly using a highly original range of colour schemes (an extremely controversial issue in modern restorations). Major examples of this skilful integration of a variety of decorative arts can be seen in the music room at Harewood and the drawing room at Osterley. In achieving such coordination Adam was to rely on an exceptional team of artists and crafts-

men including the plasterer Joseph Rose the Younger, decorative painters such as Cipriani, Pergolesi, Biagio Rebecca and Antonio Zucchi, sculptors such as Spang and Wilton, cabinet-makers such as the Linnells, Ince and Mayhew (and, less so, Chippendale), manufacturers in metal such as Matthew Boulton, carpet-makers such as Thomas Moore and, on rare occasions, Josiah Wedgwood, to mention but a few. Equally essential, if intentionally concealed by the brothers, was the team of draughtsmen responsible for producing the formidable quantity of detailed drawings, a large proportion of them in colour (some 9,000 survive in Sir John Soane's Museum), which included George Richardson, Agostino Brunias, Joseph Bonomi and Giuseppe Manocchi.

By the late 1760s, in addition to the other major country houses remodelled, such as Kenwood (with its lavishly monumental library), Saltram, Nostell Priory and Newby (including a pioneering sculpture gallery), the established Adam family firm now embarked upon an ambitious programme of town houses in London, of which the two best surviving are Wynn House, 20 St James's Square (c.1772–74) and Home House, 20 Portman Square (1775–77). In these commissions Robert succeeded in enhancing the narrow confines of the standard Georgian terrace house by means of a sequence of lavish rooms of parade in which he improved on traditional room shapes with the help of apses and screens of columns, segmental ceilings, and an extensive use of mirrored surfaces. The principal floors were connected by means of highly scenic staircases, owing much to Kent's magnificent precedent at 44 Berkeley Square and produced in conscious rivalry to William Chambers's ambitious staircase at Melbourne House (1771–74). By now, the sheer delicacy and increasingly shallow relief of the Adams' geometrically-devised plaster ceilings began to attract as much criticism as their external use of stucco ornament on otherwise unrelieved brickwork. Equally remarkable were a series of chimneypieces, owing much to Piranesi's own eccentric designs for such features, recently published in his influential *Diverse maniere d'adornare i cammini* of 1769. The use of cast-iron balustrades among the fittings within these houses reveals the growing exploitation of industrial mass-production by the Adams, paralleled by the extensive use of artificial materials, such as *scagliola*, and, externally, the use of Coade stone and Liardet cement. The ultimate expression of this entrepreneurial principal of standardization within the Adam style can be seen in the ill-fated speculative housing venture of the Adelphi (1756–72). This luxury housing overlooking the Thames near Charing Cross, despite its grave financial problems, was to set important patterns for the expansion of 19th-century London. When this exceptional development was largely demolished in 1936, a ceiling and chimneypiece from Garrick's rooms in 5 Adelphi Terrace survived to be recreated in the Victoria and Albert Museum.

The Adam achievement by the mid-1770s was to be summed up and expounded by means of the plates and accompanying texts of the exceptional publication – *Works of Architecture of Robert and James Adam*. In this work, which initially appeared in instalments and was later reissued in the form of three lavishly illustrated folio volumes, the authors claimed "to have brought about ... a kind of revolution in the whole system of English architecture" and "to have been able

to seize ... the beautiful spirit of antiquity, and to transfuse it with novelty and variety". The ingenious use of detailed as well as general plates advertising the Adams' novel decorative vocabulary, was, in itself, to promote a host of imitations in designs of all kinds.

Meanwhile, a serious threat to the brothers was now offered by the young James Wyatt. In response, the mid-1770s involved a new phase of stylistic experiments as exemplified by the suite of new state rooms at Osterley, added by Robert Adam between 1772 and 1780. These included an anteroom incorporating a specially-ordered set of Gobelin tapestries (other such tapestry rooms were created for Croome Court, Moor Park and one, still *in situ*, at Newby), a particularly ingenious state bedchamber, and, most remarkable of all, a painted dressing room in the Etruscan Style (at least a further eight such rooms were produced, the only one of which to survive in part is at Home House), combining inspiration from Piranesi, Wedgwood and Pompeian wall decorations. Other equally idiosyncratic designs included the Glass Drawing Room at Northumberland House, London, of 1770–75 (also partly reassembled in the Victoria and Albert Museum after the main building was demolished in 1874) which had green-painted glass for pilasters, frieze, and dado, with the main glass walls coloured red to simulate porphyry.

The last ten years of Robert's career were largely confined to Scotland where he continued a number of long-awaited official commissions, such as the Register House, Edinburgh, begun in 1774 and incomplete at his death (this retains one of his rare public interiors). On the domestic front, he contributed to the development of the New Town (a well-preserved example of a typical Adam interior, created in 1791, can be visited at 7 Charlotte Square). At the same time he continued to innovate with designs for an exceptional variety of castle-style mansions, only a few of which were executed. He had already tried his hand at the Gothic Revival with a surviving interior for Horace Walpole at Strawberry Hill, Twickenham (c.1766), and later work at Alnwick Castle (c.1770–78, since demolished). However, the interiors of these mock-medieval castles, in marked contrast to the powerfully austere abstraction of their exteriors, as notably seen at Culzean Castle on the Ayrshire coast (c.1778–90), continued to be fashioned in the delicately restrained classical style of the previous decade.

JOHN WILTON-ELY

See also Etruscan Style; Neo-Classicism; Rebecca; Rose Family

Biography

Born in Kirkcaldy, Fife, 3 July 1728, son of the architect William Adam (1689–1748); his brothers included the architects John (1721–92) and James (1732–94), and the building contractor William (1738–1822). Educated at Edinburgh High School, 1743; apprenticed to his father 1746–48; in partnership with John and James from 1748. Travelled in Italy, 1754–58; studied drawing with Charles-Louis Clérissieu (1721–1820); travelled with him to Rome and met G. B. Piranesi (1720–78); visited Naples and Herculaneum, and Venice, and studied the ruins of Diocletian's Palace at Spalato (Split), 1757. Returned to England and established an office of the Adam firm in London, 1758; served as architect of the King's Works, 1761–69; surveyor of Chelsea Hospital, London, 1765. Active also as a designer of painted decoration and plasterwork, furniture, carpets,

and metalwork from the 1760s. Fellow: Society of Arts, 1758; Society of Antiquaries, 1761; Royal Society, 1761. Elected Member of Parliament for Kinross, 1769. Died in London, 3 March 1792.

Selected Works

Approximately 9,000 drawings by Adam and his staff, including many sketches relating to the decorative projects, are in Sir John Soane's Museum, London. Smaller numbers of drawings are in the Drawings Collection, Royal Institute of British Architects and the Victoria and Albert Museum, London, and in the Metropolitan Museum, New York. The Metropolitan Museum also houses the dining room from Shelburne (later Lansdowne) House and the tapestry room from Croome Court, Hereford; the drawing room from Shelburne House is now in the Philadelphia Museum of Art. Documents and additional drawings can be found in the archives of several Adam houses including Kedleston Hall, Nostell Priory, Osterley Park and Saltram. An important collection of Adam furniture is in the Victoria and Albert Museum.

Interiors

- 1750–57 Hopetoun House, Newton, Lothian (alterations and interiors including the hall, dining room, drawing room and State bedroom): 2nd Earl of Hopetoun
- 1760–c.70 Kedleston Hall, Derbyshire (remodelling and interiors including the hall, saloon, dining room, music room, drawing room and library): 1st Lord Scarsdale
- c.1761–69 Syon House, Brentford, Middlesex (remodelling, furnishings and interiors including the hall, anteroom, dining room, red drawing room, gallery, closet and green dining room): 1st Duke of Northumberland
- c.1761–80 Osterley Park, Middlesex (alterations, portico, and decoration and furnishing of most of the main rooms including the hall, staircase, eating room, library, drawing room, tapestry room, state bedroom and Etruscan dressing room): Francis and Robert Child
- c.1762–67 Shelburne (later Lansdowne) House, Berkeley Square, London (building and interiors including the hall, staircase, drawing room and dining room): 3rd Earl of Bute and 1st Marquess of Lansdowne
- 1764–79 Kenwood House, Hampstead, London (remodelling, additions, furniture and interiors including the hall, staircase, anteroom and "great room" or library): 1st Earl of Mansfield
- 1765–72 Harewood House, West Yorkshire (decoration of the ground floor rooms including the hall, saloon, library, state bedroom and dressing room, gallery, drawing room, dining room and music room): Edwin Lascelles, 1st Lord Harewood
- 1766–80 Nostell Priory, West Yorkshire (furniture and interiors including the upper hall, library, tapestry room and saloon): Sir Rowland Winn
- 1766–81 Alnwick Castle, Northumberland (decoration including the saloon, drawing room, dining room, banqueting room and library): 1st Duke of Northumberland
- 1767–76 Newby Hall, Ripon, North Yorkshire (furnishings and decoration including the hall, study, tapestry room, dining room and sculpture gallery): William Weddell
- 1768–69 Saltram House, Devon (furnishings and decoration including the great drawing room and library): John Parker, 1st Lord Bovingdon
- c.1770–78 Mellerstain, Gordon, Scotland (additions and interiors including the library, dining room, drawing room, bedroom and hall): Hon. George Baillie
- c.1772–74 20 St. James's Square, London (building and interiors including hall, dining room, music room, staircase well, anteroom, back drawing room and dressing room): Sir Watkin Williams-Wynn
- 1775–77 Home House, 20 Portman Square, London (building and interiors including the library, back and front parlours,

Etruscan bedroom, drawing room and music room):
Countess of Home

c.1778–90 Culzean Castle, Maybole, Strathclyde (building and interiors including the armoury, dining rooms, staircase, saloon, drawing rooms, picture room and best bedrooms)

Publications

Ruins of the Palace of the Emperor Diocletian at Spalatro in Dalmatia, 1764

Works in Architecture of Robert and James Adam, London, 1773–79, modern edition edited by Robert Oreskó, 1975

Further Reading

The literature on Adam is substantial and recent studies include Bryant 1992, and Parissien 1992 which also provides a discussion of the influence of Adam's work in America. A useful survey of his architectural and decorative work appears in King 1991, including a gazetteer of houses open to the public and a full bibliography. More detailed studies of Adam's decorative work and furniture appear in Harris 1973 and Stillman 1973 respectively. Many of the Adam brothers' commissions, including some unexecuted schemes, are illustrated in the *Works* 1975.

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Tait, A.A., *Robert Adam: Drawings and Imagination*, Cambridge and New York: Cambridge University Press, 1993

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Aesthetic Movement

The Aesthetic Movement of the 1870s and 1880s was a cult of beauty. Not so much a style as a philosophy, the movement defined beauty as an independent vital force that transcended religious, historical and geographic boundaries. Aestheticism emphasized the need for beauty in everyday life, and sought to introduce art to every home. It advocated the cultivation of good taste, and the creation and informed enjoyment of artfully embellished domestic goods. These goods were often known as "Art Furnishings", and Aestheticism and Art Furnishings were closely allied.

Aestheticism had a tremendous impact on British and American interior design of the late 19th century, and exerted influence on virtually all levels of society. Aesthetes argued that beauty uplifted the spirit and mind. In *The Book of American Interiors* (1876), Boston tastemaker Charles Wyllis Elliot foresaw a halcyon day when "in every house, the Beautiful married to the Useful shall make life truer, finer, happier". Women were urged to create homes that were places of spiritual renewal and refuges for their menfolk from the materialistic world of business. Furthermore, a tastefully decorated home would refine the minds of children, enhance the work of servants, and, as a microcosm of society at large, elevate the national culture. Such theories placed tremendous pressure on home decorators, assigning almost overwhelming importance to the choices they made. The Household Art Movement counterbalanced that pressure by disseminating the principles of Aestheticism, and helping consumers to create artful interiors of their own; scores of advice books and art journals were published. Charles Locke Eastlake's *Hints on Household Taste* (1868) was perhaps the most influential of these manuals, soon to be joined by many others, such as the *Art at Home* series edited by W.J. Loftie (1876), and *The House Beautiful* (1878) by Clarence Cook.

Aestheticism evolved from emerging liberal philosophy, as



Aesthetic Movement: bedroom, Château-sur-Mer, Newport, Rhode Island, designed by Seth Bradford, 1851-52 and remodeled by Richard Morris Hunt, 1871-78, for George Peabody Wetmore

well as from the campaign to reform British design. As a reaction against prevailing Victorian bourgeois values, the Aesthetic Movement offered art as an antidote to vulgar materialism. It urged that the pursuit of beauty be given equal, if not greater, importance than the philistine pursuit of wealth. Art was lauded as the highest form of action, complete unto itself, existing for its own sake. Indeed, in his preface to *Mademoiselle Maupin* (1835), the poet Théophile Gautier argued that if art is created to serve any extrinsic ends, then its aesthetic value is diminished. This doctrine stood in stark contrast to traditional criticism that focused on the moral, narrative, and didactic qualities in works of art. James McNeill Whistler's 1878 libel suit against critic John Ruskin dramatized this clash of aesthetics. Ruskin had been outraged by Whistler's painting *The Falling Rocket*, and condemned it as an act of conceit, akin to "flinging a pot of paint in the public's face" (*Fors Clavigera*, July 1877). Whistler, a flamboyant, articulate polemicist for Aestheticism and an acquaintance of Gautier's, countered with the argument that paintings are independent visual sensations in which subject matter is irrelevant. The case was followed exhaustively in the press, and popularized the tenet of "art for art's sake", as well as the wit and extravagance of its leading proponents.

Calls for the reform of British design dated to the 1840s. They became more strident following the Great Exhibition of 1851, when the design failings of contemporary British manufactured goods were displayed for all to see. Overblown and ponderous, overwhelmed with ornamentation, the exhibited goods prompted the establishment of the South Kensington Museum and Design School. Led by Henry Cole, the museum's mission was to expose British designers to the history of art and instill in them principles of proportion and color harmony. On its faculty were Owen Jones and Christopher Dresser, who championed the use of two-dimensional patterns for the decoration of flat surfaces like carpets and wallpapers; they believed realistic ornamentation in such cases was dishonest. Jones was a student of decorative patterning. His *The Grammar of Ornament* (1856) illustrated stylized interpretations of various historical and national decorative styles, and outlined general rules for ornamentation. He argued that elements of decoration from different styles could be brought together according to these "grammatical" rules, so as to create new ornamental languages. In the process, decorative motifs were divorced from prior symbolism or historical association. This free appropriation and mixing of styles was to be a hallmark of aesthetic interior design.

Design reform was also applied to furniture. Critics valued the honest expression of both construction and materials, qualities they saw inherent in objects from the middle ages. The Modern Gothic style of the 1860s–mid 1870s reinterpreted medieval design, creating rectilinear, relatively simple, pieces of furniture, often decorated with incised, stylized ornamentation. This style was popularized by Bruce Talbot's *Gothic Forms Applied to Furniture, Metal Work and Decoration for Domestic Purposes* (1868). In turn, Talbot's work inspired the Art Furniture created by Americans Frank Furness and Daniel Pabst of Philadelphia, as well as Kimbel and Cabus of New York. Charles Eastlake's *Hints* also was extremely influential; indeed, the Modern Gothic style in America came to be called the Eastlake style.

Some critics believed that both contemporary designs and contemporary means of manufacture needed reform. Leaders of the Arts and Crafts Movement, such as William Morris, sought a revival of hand craftsmanship; they rejected mass-production and suggested a return to the medieval system of guilds. Morris's hand printed wallpaper and textile patterns proved tremendously popular in Aesthetic circles. Their stylized natural forms, sense of organic, rhythmic growth, and use of natural dyes were much in demand to decorate artful interiors on both sides of the Atlantic.

Morris drew on the talents of his friends in producing designs for his firm and, also, in designing the interior of his home, the Red House at Bexleyheath, built in 1859; painters Edward Burne-Jones and Dante Gabriel Rossetti, and architect Philip Webb all worked on the Bexley Heath project. They painted murals on otherwise plain walls, and created ingenious built-in furniture, including a combination cupboard, settle, and minstrels' gallery. Later in the 19th century, built-in furniture found favor among homeowners with Aesthetic pretensions; inglenooks and window-seats were popular, while arch-aesthete Oscar Wilde's London dining room of 1885 featured a sideboard built-in around much of the room.

That painters used their skills in the production of decorative arts had much to do with the influence of John Ruskin. In *The Seven Lamps of Architecture* (1849) Ruskin extolled the virtues of surface ornamentation, describing it as a force for good. He believed that the decorative arts should be given a status equal to the fine arts. Designers and architects began to see themselves as artists, and aesthetic considerations became central to their creations. Painters, poets, and designers mixed socially, and Art Furnishings benefited from their collaborations. In New York City, social clubs like the Century, Lotus, and Grolier brought artists, authors, and patrons together, while the Tile Club was founded by painters like Winslow Homer, who experimented in decorating ceramics.

Perhaps the most famous painter-decorator was Whistler. In 1876 he was commissioned to decorate the London hall and stairway of shipping magnate Frederick Leyland. He embellished those interiors in brown and gold, before reworking the dining room, where his painting *La Princesse du Pays de la Porcelaine* was displayed. The dining room had just been completed by noted designer Thomas Jeckyll, yet Whistler's decorative scheme was largely unrelated to his work. He painted over the antique Spanish leather wall-coverings, in a composition he described as *Harmony in Blue and Gold*. Using colors derived from a peacock's plumage, he also created a mural of peacocks, arranged in the manner of a Japanese screen. Gilded ribs and shelves divided the walls, evoking a Japanese shrine, while allowing the display of the Leyland collection of Oriental porcelain. Whistler conceived of the room as a single, harmonious composition in which his painting was an important, yet not predominant, part. Characteristic of interiors with Aesthetic ambiance was the refined arrangement of each element in a room so that none detracted from the cultivated vision of the whole.

Japanese art and design were instrumental in the evolution of the Aesthetic Movement; their influence extended from the composition of paintings to the arrangement and design of furniture. The first comprehensive public display of Japanese goods in the West was part of the 1862 International



Aesthetic Movement: sideboard by E.W. Godwin in ebonised wood with embossed papier-mâché panels and silverplated fittings, c.1867

Exhibition held in London. Textiles, ceramics, lacquer-ware, prints and furniture crowded the exhibition. Critics lauded the simplicity and refined beauty of the everyday objects; they praised their asymmetry, precision, and delicacy of color. They perceived in Japanese goods the very qualities they appreciated in medieval design: stylized surface ornamentation, rectilinearity, and handcraftsmanship.

Following the Exhibition many of the goods from the Japanese display were offered for sale; Farmer and Rogers Oriental Warehouse sold a large selection. Whistler, Rossetti,

Burne-Jones, and E.W. Godwin are all thought to have bought Japanese objects at that time. Similarly, a number of Japanese curio stores opened in Paris. One shop, owned by Mme. Desoye, became a meeting place for young artists, including Whistler, James Tissot, and Baudelaire.

Designers soon incorporated elements of Japanese art into their work. The term "Anglo-Japanese" describes English designs distinguished by Japanese-inspired asymmetry, delicate line, light construction, attenuation, and interplay of solids and voids. The style was developed by E.W. Godwin. Characterized

by essayist Max Beerbohm as “the greatest aesthete of them all”, Godwin decorated his Bristol townhouse in 1862 with Japanese prints, Persian rugs on bare floors, and a few thoughtfully arranged pieces of 18th-century furniture. Later, Godwin moved to London, where he enlarged the Japanese effect of his decor by using straw-colored matting on his drawing room floor and dado. Wicker chairs with Japanese-patterned cushions provided seating. Art Designers occasionally made furniture from wicker, cane, and bamboo, materials which carried undertones of the exotic East. Lightweight and easy to move, such furniture was well-suited to the freer room arrangements of the 1870s and 1880s.

Godwin also designed furniture for himself. For reasons of economy this was constructed in deal which was then ebonised to suggest the appearance of lacquer. His sideboard of c.1867 is one of the earliest and most extreme examples of Anglo-Japanese furniture. Inspired by the wooden fittings illustrated in Japanese prints, its form is tightly rectilinear and its beauty rests in the simplicity of its shape and the careful juxtaposition of solids and voids. This and numerous other pieces were sold by William Watt and were illustrated in his catalogue *Art Furniture from Designs by E. W. Godwin ... and Others* (1877).

Many other designers were also drawn to the geometry and abstraction of Japanese goods. Christopher Dresser, for example, produced wallpapers, textiles and furniture in the Anglo-Japanese style. Unlike most of his contemporaries, Dresser's appreciation of Japanese art was informed by a close understanding and thorough knowledge of the culture of Japan. In 1876 he travelled to Japan, where he studied the indigenous art and architecture, and collected a group of objects for the design study collection at Tiffany and Company in New York. Tiffany subsequently sold the items that did not fit into their collection to the public.

The art of Ancient Greece and Egypt were also important influences on Aestheticism, particularly in the later 1870s and 1880s. The impact of late 19th-century classicism was especially strong in the fine arts where classical and mythological subjects were popularized by painters such as Frederic Leighton and Albert Moore, but it also influenced the design of furniture, decoration and even Aesthetic dress. Godwin, for example, designed a range of Greek furniture, illustrated in the *Building News* of 1885, whose bulbous turned legs and incised gilt decoration precisely match museum notes in his sketchbooks, and another of his Greek chairs made by Watt in plain oak was advertised in 1884 as a “Cheap Chair”. Similarly, an ebonized armchair illustrated in Dresser's *Principles of Decorative Design* (1873) is described as being “in the Greek style”, and much of the incised ornament in other examples of his furniture is clearly indebted to antique precedents. The work of Dresser and Godwin also reveals an interest in Egyptian styles, as did that of several other artists and designers. Ford Madox Brown had designed an “Egyptian” chair for William Holman Hunt in 1857 which was the antecedent of a varied line of Thebes stools patented by Liberty's in 1884 and which were still being produced well into the 1920s. Liberty's also sold a range of Egyptian accessories in its Arab Tea Rooms and specialized in “Moorish” furniture incorporating panels of imported *musharabeyeh* latticework. Items such as small tables

and screens provided an exotic note which proved increasingly popular in Aesthetic homes.

American decorators embraced Japonisme in the 1870s. Of particular note is the work of Herter Brothers of New York, who imported Japanese objects, and created beautifully crafted marquetry furniture in the Anglo-Japanese style. Herter Brothers' most spectacular Japanese-inspired commission was the parlor they created for William H. Vanderbilt's New York house in 1882. The parlor evoked Whistler's *Peacock Room* in its elaborate series of light display shelves, and also featured red-lacquered beams, a gilded bamboo frieze, and a chimneypiece that suggested the entrance to a Japanese temple.

In America, the Philadelphia Centennial Exposition of 1876 catalyzed the spread of Aestheticism. Over ten million people streamed through the exhibition, where they were exposed to a vast array of art objects from around the world. The Japanese section both displayed and sold Japanese goods, while the British display featured room settings decorated in a variety of styles, including the Jacobean and the newly popular Queen Anne. A cast- and wrought-iron pagoda designed by Thomas Jeckyll was also part of the British exhibition. Jeckyll surrounded this structure with a railing composed of stylized iron sunflowers. The sunflower was a virtual icon of the Aesthetic Movement and a favorite motif of Jeckyll's. It appeared on sets of andirons he designed, one of which decorated Leyland's Peacock Room.

Aestheticism was popularized further in America by Art Furnishings retailers and by the occasional appearance of figures from the British Aesthetic Movement. In 1873 the London merchant Daniel Cortier opened a New York branch of his firm, specializing in furniture and stained glass by designers such as Godwin and Morris. Christopher Dresser gave a series of art lectures in the United States, while Oscar Wilde was notorious for his posturing eccentricities when he toured the country and described his vision of the House Beautiful in 1882–83.

Few critics or homeowners shared the same vision of domestic beauty. Aestheticism emphasized the free expression of refined taste, and individuals used widely different criteria in selecting decoration for their homes. Interiors that reflected the pure principles of Japanese simplicity and restraint were rare, existing more in theory than in practice; Godwin's design of his own rooms came perhaps closest to the Aesthetic ideal. Other decorators were less extreme, and created rooms that were more artful than purely Aesthetic. While there was no unity of style, the iconography of the Aesthetic Movement was standard: the lily, poppy, sunflower, feather, fan, peacock, Sussex chair, and blue and white china were all hallmarks of Aestheticism. In addition, very broad trends in decorating emerged. An eclectic taste for works of art from all times and places, a use of flat, stylized patterns divided by borders, an enthusiasm for collecting and display, a *horror vacui*, and a complex layering of patterns, textures, and art objects characterized artful decorating. Tertiary, subtle colors were used in many Aesthetic interiors; Oscar Wilde described such colors as “a reaction against the crude primaries of a doubtless more respectable but certainly less cultivated age” (letter to the *Daily Chronicle*, 30 June, 1890). Household Art literature advocated the creation of a series of cosy seating areas, which were seemingly casual, yet carefully planned; screens, parasols,

inglenooks, and bay windows were suggested tools for defining separate conversation areas. Aesthetes fashioned art corners, where harmoniously grouped, diverse objects of beauty pleased the cultivated eye and enhanced the composition of the room at large. Eastlake called for shelves to be built above the fireplace, so that a "mantle museum" of collectibles was formed.

Inevitably, decorators reacted against the visual complexity of such interiors. Color schemes lightened and brightened, and eclecticism diminished. In both England and America, designers of the 1880s revived the styles of the 18th century; these developments followed the rediscovery of 17th and 18th century domestic vernacular architecture, notably by Richard Norman Shaw and William Eden Nesfield. Manufacturers made reproduction Queen Anne and Colonial Revival furniture, and antiques were in great demand. The owner of antiques was assigned qualities such as a refined taste and informed discrimination, as well as good breeding and wealth.

Rapacious collectors, foppish Aesthetes and intense connoisseurs all were widely parodied in satirical journals like *Punch*. George du Maurier caricatured both Whistler and Wilde in a series of cartoons featuring the long-haired painter Jellaby Postlethwaite and the poet Maudle, endowing them with posturing affectations and an insatiable passion for Aesthetic icons such as lilies and blue and white china. Wilde's favored attire, knee britches and floppy ties with large flowers at his lapel, was also lampooned. Gilbert and Sullivan's opera *Patience* (1881) brought further attention to the eccentricities of the Aesthetic Movement. Their protagonist Reginald Bunthorne, a poet and posing aesthete, describes himself as "a Japanese young man, a blue and white young man, a greenery-yallery, Grosvenor-Gallery foot-in-the-grave young man". Wilde took such satire in good part, and welcomed the notoriety it gave him. Indeed, his American lecture tour was organized by Richard D'Oyly Carte, the producer of *Patience*, to coincide with the New York opening of the opera.

Aestheticism attracted condemnation as well as satire. The Aesthetes' philosophy that art is the goal of life was denounced as pagan and amoral. Their flamboyant lives were dismissed as decadent self-indulgence. Perhaps the most scathing criticism of the Aesthetic Movement appeared in Henry James's *The Portrait of a Lady* (1881). James describes the Aesthete Gilbert Osmond as an avid collector with a passion for Japanese porcelain, yet a genius only for upholstery. Osmond's attempts to make his own life a work of art expose him as trivial and self-absorbed.

MADELINE SIEFKE ESTILL

See also Aitchison; Art Furnishings; Dresser; Godwin; Herter Brothers; Kimbel and Cabus; J.M. Whistler

Selected Collections

Notable examples of Aesthetic interiors in England survive at Cragside, Northumberland, and in the Refreshment Room in the Victoria and Albert Museum, Leighton House, and Linley Sambourne House, London. Examples of Aesthetic interiors in America can be seen in the Mark Twain House, Hartford, Connecticut; Olana, Hudson, New York; Château-sur-Mer, Rhode Island; and the Peacock Room in the Freer Art Gallery, Washington, DC. Numerous items of American Aesthetic style furnishings are in the American Wing, Metropolitan Museum of Art, New York.

Further Reading

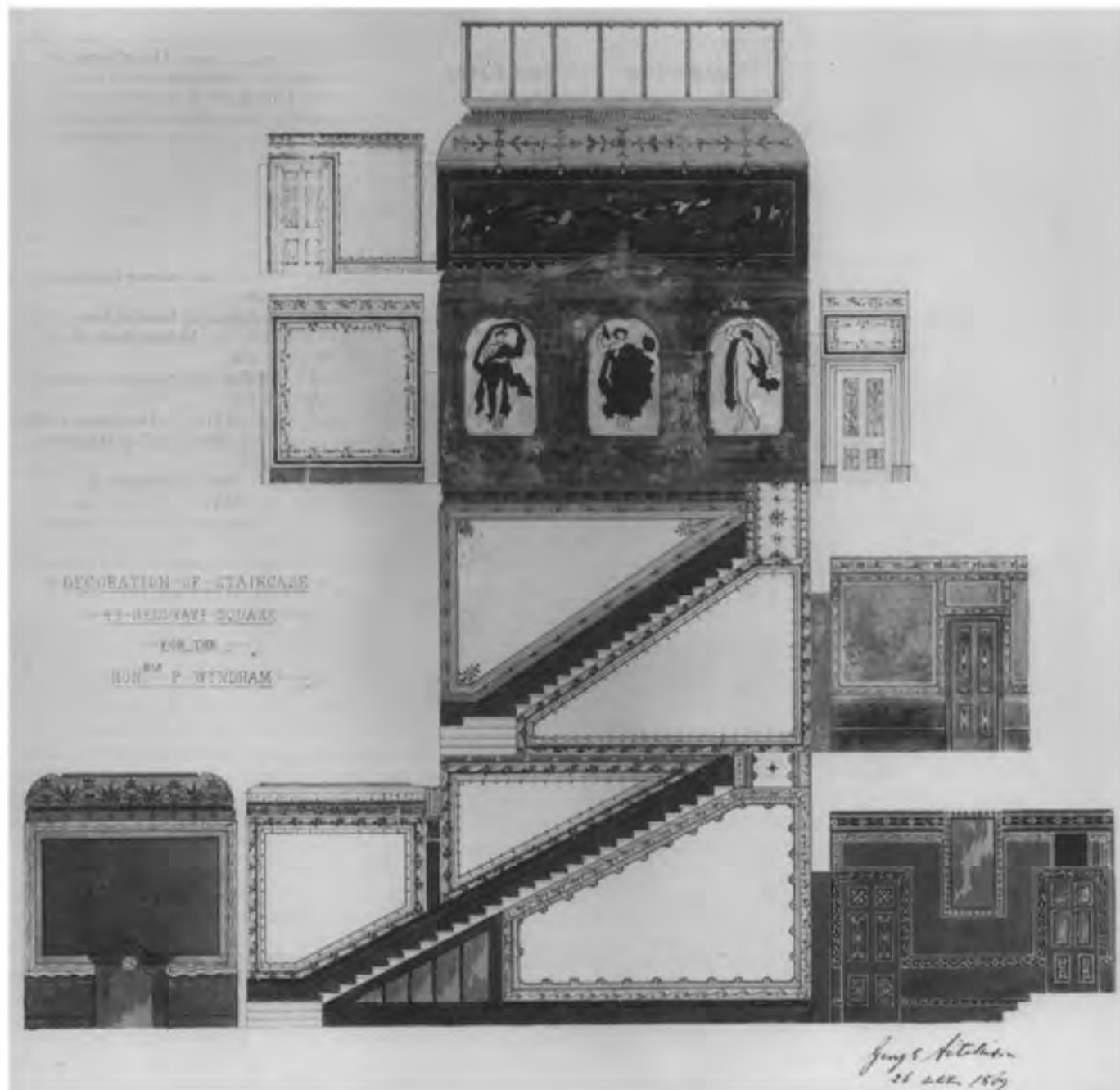
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- Weisberg, Gabriel P. and Yvonne M.L. Weisberg, *Japonisme: An Annotated Bibliography*, New York: Garland, 1990
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Aitchison, George 1825-1910

British architect and designer of furniture and interiors

Born into a family of successful City architects, George Aitchison rose to the very top of the architectural profession. A highly respected scholar and authority on historic ornament,



Aitchison: drawing of staircase hall, 44 Belgrave Square, London, 1869

he was made President of the Royal Institute of British Architects in 1896 and by his death he was internationally renowned as one of the foremost members of the architectural establishment. Yet Aitchison's architectural output was actually quite small and his reputation rested far more upon his achievements as an interior decorator than as a designer of buildings. In this capacity he worked for a small but influential group of wealthy, artistically-conscious clients for whom he created customised interiors that featured striking combinations of strong colours, gilding and decorative ornament. Always closely in touch with fashionable and progressive

tastes, his work represents Victorian Aestheticism at its most opulent and epitomises the most splendid examples of the late 19th century "House Beautiful".

Aitchison's training in the offices of the St. Katherine's Dock Company provided a solid grounding in the skills of engineering and surveying, and an early commission, for 59-61 Mark Lane, London (1864), indicates a precocious and, at the time, radical interest in the structural possibilities of cast- and wrought-iron. But of much greater significance, certainly as far as his interiors were concerned, was the long tour of Italy that he made between 1853 and 1855 where his eyes were opened

to the potential of decorative polychromy through his study of early Renaissance architecture and the work of Italian fresco painters such as Cimabue and Giotto. In Italy he also met a group of architects and artists with whom he formed lifelong friendships. These included William Burges, Alfred Waterhouse, and Edward Poynter, and, most importantly of all, the painter Frederic Leighton whom he met in Rome in 1853, and who commissioned his most celebrated work, Leighton House, in 1864.

Situated in Holland Park Road, Kensington, Leighton House was the first of many large detached studio houses that were erected in the last quarter of the 19th century and whose size and magnificence were designed to underline the artistic prowess and professional status of their successful Royal Academician owners. Leighton House was to become the most well-known and admired of these Palaces of Art but the exterior was, initially at least, fairly restrained. Built of red Suffolk brick with mouldings of light Caen stone, its design echoed that of an Italian Renaissance villa and, with the exception of some classical detailing on the mouldings and the large studio window that dominates the north, garden front, there were few embellishments to attract the eye.

The interiors, by contrast, were far more imposing and on entering the building the visitor was immediately struck by the profusion of boldly contrasting colours and the richness of the decorative materials employed. Iridescent turquoise blue tiles, produced by William De Morgan in 1879–81, covered the walls of the staircase and hall, and the dining room and drawing room were decorated in striking shades of Indian red and tobacco brown. The woodwork in these rooms and throughout the rest of the house was ebonised, and classicizing details, such as rosettes and linear arabesque ornament, on the cornices and door-frames were incised and picked out in gold, forming a dramatic contrast with the gleaming black ground. Upstairs, the studio was painted a deep terracotta, Leighton's preferred colour for the display of paintings. At the east end a large galleried screen containing a number of compartments and cupboards designed to accommodate the artist's easels and brushes, was painted peacock blue and an apsed semi-dome at the opposite end of the room was decorated with gold leaf. Many of these features, like the use of dark wood and the rich colour schemes, were repeated in other commissions and reflect the widespread preoccupations of Aesthetic taste. But certain of the details, in particular the etiolated forms of the staircase balusters, the marble fireplaces ornamented with stencilled decoration or inlaid with serpentine scrolls, and the decoration of the mouldings, were both highly personal and unusual.

Originally, the accommodation consisted of three ground floor rooms and a studio and bedroom on the first floor – Leighton, a bachelor, did not want to encourage overnight guests. However, both the client and architect had always intended to extend and in 1870 Aitchison enlarged the studio incorporating two Arab-style stained glass windows. In 1877 he was called in again to add a library and the Arab Hall.

The Arab Hall is arguably Aitchison's masterpiece. Designed as a showcase for Leighton's priceless collection of 16th- and 17th-century Syrian and Isnik tiles, the room was modelled on a reception hall in the 12th-century Moslem palace of La Zisa, near Palermo, Sicily, that Aitchison had

visited with Burges in 1854. Its typically Moorish features include the arched window recesses, squinches and the large pendentive dome. Carved lattice wood screens cover the windows and an 18th-century *zenana*, or harem-screen, was placed above the entrance to the hall. The tiles themselves were set into the walls. The antique elements were skilfully fitted into the architectural shell and contemporary artists were engaged to design new work. Aitchison designed the capitals of the marble columns – carved by the sculptor Edgar Boehm – the mosaic floor, the vertiginous copper and wrought-iron chandelier, and the central pool. William de Morgan designed the new tilework, Walter Crane the mosaic frieze, and Randolph Caldecott the gilt capitals of the alabaster pillars. The result was a harmonious yet highly romantic and dramatic expression of exotic taste; to contemporaries it “conjured up recollections of the finest scenes and grandest palaces described in the Arabian Nights”.

Many details of the interior of Leighton House were clearly determined by its owner – it was Leighton, for example, who designed the stencilled decoration on the marble chimneypiece in the drawing room – and the extent to which the building should be viewed as a collaboration between architect and client is still not clear. Nevertheless, the commission as a whole, and in particular the Arab Hall, did much to enhance Aitchison's reputation as a master of decoration and ornament. Moreover, his friendship with Leighton brought him into contact with a new circle of rich, fashionable clients and the two worked together on several subsequent interior schemes. These included a commission for the Eustace Smiths at 52 Princes Gate where Aitchison decorated the boudoir in rose and ivory, and the dining room in pale green, adding a heavy Renaissance-style chimneypiece and overmantle incorporating a Leighton frieze. They collaborated again in 1869 on the decoration of the interior of 44 Belgrave Square, owned by Percy Wyndham, one of the fashionable “Souls” group, who later engaged Philip Webb to build his country house Clouds. The staircase and inner hall of Belgrave Square were decorated in blue and Pompeian red stencilling, and a group of dancing classical figures (painted by Leighton) and a frieze of painted cormorants, storks and other flying birds was placed high up on the stairs.

This collaboration with artists established a pattern that Aitchison was to repeat in later commissions, several of which include friezes or panels painted by prominent painters of the Aesthetic school. In Frederick Lehmann's house at 15 Berkeley Square, for example, the drawing room included a panelled ceiling decorated with gold patterns on the beams, and pale pink walls that appeared below a frieze of peacocks executed by Albert Moore; in Miss Lehmann's dressing room Henry Smallfield painted groups of birds in flight on the doors. Again, when Aitchison took over the decoration of 1 South Audley Street from Frederick Pepys Cockerell in 1882, Walter Crane was called in to design the plaster reliefs on the stairs and the mosaic panels in the upstairs reception room, while the adjoining anteroom was decorated with a frieze of stylised plants and birds painted by W.E.F. Britten.

Unfortunately few of Aitchison's interiors survive, but much of the detail, as well as the overall design of his decorations, is illustrated in the collection of watercolour plans and elevations now housed in the Royal Institute of British Architects. These

watercolours show rooms suffused in colours that reflect the delicate palette of the Aesthetic Movement, walls covered in intricately patterned foliate ornament, architectural features picked out in black and gold, and pictorial panels depicting animals, putti or birds. On several occasions Aitchison also designed furniture. Old photographs of Leighton House show a pair of dark wood pedimented bookcases in the studio and a massive angular ebonised fitted sideboard in the dining room, and records in the Gillows Archive indicate that several of Aitchison's designs were made up by this firm. As in every other area of his work, the dominant features of his furniture were sumptuousness and complexity, qualities that are admirably borne out in the comments contained in a lecture of 1895 when he declared: "The ground of the cornices will shine with eternal colours, the piers will be enriched with sparkling panels, and friezes of gold will run the length of our buildings ... This will not be false and paltry luxury; it will be opulence, it will be sincerity" (Richardson, 1980).

JOANNA BANHAM

Biography

Born in London, 7 November 1825, the son of George Aitchison (1792–1861), City architect. Articled to his father; trained at the Royal Academy Schools, London, 1847; graduated from the University of London, 1851; travelled in France and Italy, 1853–55. In partnership with his father from 1859; succeeded him as architect to St. Katherine's Dock Co., 1862; in private practice from 1864. Fellow of the Royal Institute of British Architects, 1862; Vice-President, 1889–93; President, 1896–99; Royal Gold Medalist, 1898. Associate of the Royal Academy, 1881; Professor of Architecture, 1887–1905; Member, 1898. A member of many foreign academies, he also wrote and lectured on architecture and decoration. Died in London, 16 May 1910.

Selected Works

A full list of Aitchison's architectural works appears in his obituary in *The Builder*, 21 May 1910, p.592. An important collection of his designs for decorations and furniture is in the Drawings Collection, Royal Institute of British Architects; additional drawings are in the Victoria and Albert Museum, London.

Interiors

- 1866–95 Leighton House, Holland Park Road, London (building, interiors and some furniture; Arab Hall, 1877–79): Frederic Leighton P.R.A.
- 1869 44 Belgrave Square, London (interiors, including the staircase and inner hall): Hon. Percy Wyndham
- 1872–75 15 Berkeley Square, London (interiors, including the green drawing room, drawing room, boudoir, dressing room, and furniture for the dining room): Frederick Lehmann M.P.
- c.1882 1 South Audley Street, London (interiors, including the staircase, drawing room and anteroom): J. Stewart Hodgson
- c.1886–95 29 Chesham Place, London (interiors, including the drawing room, music room and conservatory): Sir Sydney Waterlow

Publications

The Principles of Ornament, by James Ward, edited and enlarged by Aitchison, 1896

Further Reading

There is no published monograph on Aitchison but a useful survey of his career appears in Richardson 1980. For additional information on individual commissions, including references to primary sources, see RIBA catalogue 1969.

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Albertolli, Giocondo 1742–1839

Italian architect and designer of furniture

Giocondo Albertolli played an important role in the success of Neo-Classicism in Lombardy through his activities both as an architect and as a teacher. Etchings of his drawings were published during his lifetime and were dispersed all over Italy.

He was born at Bedano in Ticino. From 1753 he trained at the Accademia in Parma, and came under the influence of the ducal architect, the Frenchman E.-A. Petitot. Subsequently he worked at the Villa Poggio Imperiale in Florence, in 1770, and after a second stay in Parma, lived in Rome and Naples, where he studied the antique. He worked at the Royal Palace in Milan in 1774. From 1774–75 he returned to Florence, where he worked on plaster ceilings for the Uffizi and the Pitti Palace.

He settled in Milan in 1775, where as professor of ornament until 1812 he had a close association with the newly established Milan Academy of Fine Arts at the Brera. He also practised as an architect and interior designer; his commissions including the interiors of the Royal Palace, where he began an important collaboration with Piermarini, one of the most influential contemporary architects. With the help of 30 assistants, he was engaged for over two years on his first commission at the palace, the magnificent interior of the central saloon, the Sala dei Cariatidi (1776). He also worked on other interiors in the palace and at the royal villa at Monza (1777–80).

Albertolli managed to combine a refined decorative vocabulary, derived from Antiquity and Renaissance classicism, with contemporary trends in European decorative arts. His decorative schemes are richly embellished with antique leaves, vine-tendrils, volutes, roundels, lozenges, candelabra, sphinxes, eagles and trophies, without a hint of the bizarre or the capri-

cious. His ability to modulate rigorous symmetries enabled him to use refined stucco arabesques of great elegance and grace. These were highlighted with contrasting colours, such as delicate white on pale greens and gold and ivory on light blue, and in order not to compete with the architectural structure, their relief was barely perceptible.

Most of his work has been damaged or destroyed, either through bombing or demolition. However, his ideas on decoration can be studied through his many publications. These include imposing and refined Neo-Classical designs for furniture, metalwork and interior decoration. In his introduction to *Alcune decorazioni di nobili sale ed altri ornamenti* (1787), Albertolli declared the educational aims of his books, stating his hope that young students would not merely copy what they saw on the walls of the antique Roman baths, or at Herculaneum, for they may also have been painted by "second-rate painters", but that their source of inspiration should be great Roman architecture ("Roman architecture should be looked at, not painting"). These ideas closely linked Albertolli with G.B. Piranesi, though he made Piranesi's grandeur and emphasis more accessible by designing furniture which could blend with contemporary life and tastes. His furniture designs also differed from contemporary European fashions, and through their "severe, but graceful archaeological taste" they anticipate the developments in European furniture whose style emphasised the philological approach towards archaeological correctness (González-Palacios, 1986).

Among the most interesting plates in *Alcune decorazioni* is number VI, which depicts a stool shaped as a tripod, inspired by antique prototypes. The supports are not as naturalistic as their Roman model, for acanthus leaves are placed on the "knees" of the legs, which end in hooved feet, but the new element in Albertolli's design is the garland of oak leaves binding them together. The design was copied in carved wood, gilded to resemble gilt-bronze. It represents one of his few surviving documented pieces of furniture and, though restored, the stool is preserved in the Galleria d'Arte Moderna in Milan. Another surviving piece is the *faldistorium* / throne for Archbishop Filippo Maria Visconti. On the same plate in the *Alcune decorazioni* is a design for a sofa that resembles some of the prop-furniture used by Jacques-Louis David in his studio and which can be seen in his paintings.

Although the actual designer of the set of furniture decorating the salons at the Royal Palace in Milan is as yet unidentified, the furniture itself clearly reflects the influence of Albertolli's style. The sofa and chairs are decorated with carved and gilded rosettes, and this type of delicate, yet crisp low-relief carving, which is gilded against a light ground, is originally French. Though common in Piedmont it is seldom found in Lombardy, and Albertolli was the one of the few designers who used it in his furniture. Neo-Classical furniture in Lombardy more commonly included inlay / intarsia, a craft revived by Maggiolini. Albertolli and other designers, including Appiani and Levati, supplied designs for Maggiolini's marquetry panels, and Albertolli's complex compositions often included architecture, figures and delicate landscapes.

From 1808 to 1815 Albertolli designed the Villa Melzi, which is considered "one of the most significant [examples] of neo-classical architecture" (Ottino della Chiesa, 1959). He also designed its interior decoration and furniture, and in one

of the villa's rooms is a *trompe-l'oeil* decoration simulating stucco reliefs of Roman trophies and armour and helmets which is closely connected to the decoration of the Royal Palace in Milan and relates to plate XIV of *Ornamenti diversi* (1782).

Albertolli's designs were both highly inventive and extremely influential. They suggested a new direction for interior schemes, and together with the wealth of ornamental motifs illustrated in his published works, they provided a rich source of inspiration for other architects and designers. And perhaps most importantly he represents an influential precursor of later Italian Neo-Classical designers such as Pelagio Palagi.

MARIELLA PALAZZOLO

Biography

Born in Bedano in Ticino, 24 July 1742, the son of Francesco Saverio. Moved to Aosta, 1752, then to Parma to study with his uncle, a sculptor, and at the Academy, under Giuseppe Peroni, 1753. Came into contact with E.-A. Petitot, the ducal architect, with whom he collaborated on a triumphal arch. Began working independently, 1765. Won prizes at the Academy, 1766 and 1768. Married in 1768. Worked in Milan on ecclesiastical and domestic decoration, together with Gerli, and got to know Piermarini, 1769; worked at Poggio Imperiale, Florence, 1770 and on church decoration in Parma, 1772. Visited Rome and Naples, where he worked with Carlo Vanvitelli on church of SS. Annunziata, 1772; in Florence, 1774-75. Professor of ornament at Milan Academy of Fine Arts, 1776-1812. Worked on the royal palaces in Milan, Monza, and Mantua, 1774-80, and on many private Milanese palaces and villas, 1808-15. Designed a monument to Napoleon, 1808-09. Published several books of ornament, 1782-1805. Died 15 November 1839.

Selected Works

The Archivio di Stato, Milan contains much documentary material relating to Albertolli.

Interiors

- 1769-70 Palazzo Grillo, Milan (building and interiors)
- 1770 Poggio Imperiale, Florence (stucco ceiling decoration): Leopold I of Lorraine
- 1774 Royal Palace, Milan (decorations in the Salone)
- 1774-75 Uffizi, Florence (ceilings of Sala della Niobe): Leopold I of Lorraine
- 1774-75 Pitti Palace, Florence (ceilings in Sala degli Stucchi, Appartamento della Meridiana): Leopold I of Lorraine
- 1775-79 Royal Villa, Monza (Throne Room)
- 1776 Royal Palace, Milan (Sala dei Cariatidi)
- 1808-15 Villa Melzi, Bellagio (building and interiors): Melzi family
- c.1833 Villa Andreani, Moncucco (building and remodelling of chapel): Andreani family

Publications

- Ornamenti diversi inventati, disegnati ed eseguiti*, 1782
- Alcune decorazioni di nobili sale*, 1787
- Miscellanea dei giovani studiosi del disegno*, 1796, 2nd edition 1843
- Corso elementare d'ornamenti architettonici*, 1805
- Cenni storici sopra una cappella antica, ricostruita in oratorio a Moncucco nella provincia di Milano*, 1833

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The standard monograph on Albertolli is Kauffmann 1911. Mezzanotte 1960 has a useful biography and bibliography.

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Albini, Franco 1905–1977

Italian architect and designer

Franco Albini was an Italian architect, active before and after World War II, as much recognised for his work on interior displays and museum installations as for his buildings. He was born in 1905 in the countryside north of Milan into a well-to-do family and educated at the Politecnico in Milan where he graduated in 1929, serving his apprenticeship with Gio Ponti and Emilia Lancia, while at the same time making contacts with artisans and cabinet-makers which impressed upon him the importance of the crafts and the ways in which they could be used. It was also during this period that he discovered Modernism. In 1930 he established his own architectural practice, his first important building being that for the Istituto Nazionale delle Assicurazioni in Milan in 1935. This building embodied a form of design that was to remain with him all his working life. It incorporated something of the language of Mies van der Rohe and the Bauhaus, but tempered by the idea of an Italian tradition of design which encouraged him to move beyond the stricter limits favored by the Rationalist movement in Italy.

Albini's work was noted in the Milan Triennales of 1933 and 1936, and it was in 1936 that he designed the *Appartamenti Minetti*, Milan, and, with Renato Camus and Giancarlo Palanti, the much praised *Fabio Filzi Workers Housing Estate* in the Viale Argonne, Milan. The *Fabio Filzi* project won the Silver Medal in the Paris International Exhibition of 1937. It revealed his style to be in direct opposition to that enunciated in the journal *Architettura*, the magazine of the Fascist Syndicate of Architects and the Neo-Classical architect Marcello Piacentini, which controlled and dominated Italian architecture during the pre-war years.

The war led to a decline in Albini's commissions, but by the early 1950s he was once again fully employed, most notably in the *Albergo Pirovano*, Cervinia (1949–50) which looked back to Gropius and the Sommerfeld House, and the building for the Istituto Nazionale delle Assicurazioni, Parma (1950), recognised immediately to be one of the first significant post-war buildings in Italy. It was at this time also that Albini produced one of his most important interior designs, for the *Municipal Galleries* at the *Palazzo Bianco*, Genoa (1950–51). Here, he introduced to museum design the idea of simple walls and a kind of rationality which, according to the curator of the museum, would allow the works presented to be seen aesthet-

ically and without what was termed sentimentality, that is to say false historical detailing; all the fittings were designed to take up the least space. In some ways this approach to the design of interior spaces looked back to a plan that Albini had envisaged for a design at the Brera in 1941. But at Genoa he established a model that all later museum designers in Italy, such as Carlo Scarpa, BPR, and others, would follow.

Albini worked on the restoration of the *Palazzo Rosso*, Genoa (1952–61) with his partner, Franca Helg, who joined him in 1952, and it was with Helg that he designed his most famous building, the *Rinascente Department Store*, Rome (1957–61). The design for this commission went through many stages, but in its final form the plan of the building was determined by a simple steel frame, the elements of this frame being emphasised, as critics noted, so that they look almost like the timbers of an old Japanese temple. Around and amidst this structure are set exposed, pre-cast, mostly windowless walls, that carried within them the service elements – air-conditioning and the like – all ending at the appropriate floors and defining from the inside out the size of each external unit. The result was a pattern of forms that enlivens the otherwise simple, even dull profile, the variations being accentuated further by the shadows of the spandrels above, and by the thin horizontal white bands placed at head height on each floor. As Helg declared, *La Rinascente* was an investigation into new construction techniques; it was also, according to the critic Paolo Portoghesi, a powerful argument against vulgarity and approximation that all designers should follow.

Albini continued to work on the problems of interior design, most notably in the designs executed in 1962–63 for the Milan metro system, and in the remodelling of the *Civic Museum of Padua* (1969–89), and *Museo Sant'Agostino*, Genoa (1963–69 and 1977–86). He was also responsible for a range of interesting and influential furniture designs. These began in 1932 with some lacquered wood furniture designed for the *Dassi Company* that were exhibited at the *Milan Trade Fair*. Far more radical, however, were the suspension bookshelves shown at the *Milan Triennale* in 1940. The structure of these shelves, employing carefully shaped, complex members of wood and brass, and steel cables both for suspending the shelves and acting as stays to the wooden members, recalled not only the structure of suspension bridges but also of ship architecture. They were quite unlike the usual kind of book storage and served as both shelves and room-dividers, a design feature that became increasingly popular in interiors of the 1950s and 1960s. Albini's designs for wicker chairs of the 1950s, and his *Tre Pezzi* tubular steel chair, show him to have also been working in popular contemporary materials. In the 1960s he branched out into lighting design executing a series of innovative designs for the Italian firms *Arteluce* (1960–62) and *Sirrah* (1968–71). His last major design commission, never realised, was for an *Urban Design Center* *Kasar-El Hokm*, Riyadh, Saudi Arabia (1976) which drew on ideas of civic planning which he had been concerned with from the 1930s.

Albini did not propose or refine a particular architectural theory, but he influenced a large number of Italian designers and architects through his practice and his teaching. From 1945 to 1948 he edited the journal *Casabella*, newly revived after the demise of Fascism; from 1949 to 1964 he was Professor of Architecture in Venice, and from 1964 to 1977 he



Albini: living room of Albini apartment, Milan, 1938–40

was Professor of Architectural Design at his old school, the Politecnico, Milan. From 1968 to 1969 he was also a member of the progressive Congrès Internationaux d'Architecture Moderne (CIAM).

His concern with accommodating the best of the long architectural traditions of Italy with the present social and political realities attracted a significant following and he was always able to gather around him a group of designers sympathetic to his way of working. In formal terms, perhaps, there is no distinctive Albini style, and his designs vary from one to another. But in all his work he tried to emphasise an idea of rationality, marked always with what has been termed the phenomenology of materials. Albini was much influenced in this by Adolf Loos; younger Italian designers like Gino Serfatti and Paolo Rizzato have willingly acknowledged Albini's influence on them.

DAVID CAST

Biography

Born in Robbiate, near Como, 17 October 1905. Studied architecture at the Politecnico, Milan, and graduated, 1929. Married: son, architect Marco Albini (b.1940). Apprenticed in the studio of Gio Ponti (1891–1979). In private practice as an architect and designer in Milan from 1930; in partnership with Franca Helg (b.1920) from 1952; Antonio Piva from 1962; Marco Albini from 1965. Designs for furniture and exhibition layouts from late 1930s; museum conversions and interiors from 1950s. Editor of *Casabella*, 1945–48. Taught

at University Institute of Architecture, Venice, 1949–64; Professor of Architectural Design and Architectural Interiors from 1952. Lecturer, American-Italian Commission of Cultural Exchanges, Rome, 1954–63; Professor of Architectural Composition, Politecnico, Milan, 1964–77. Received numerous awards including Compasso d'Oro Award, Milan, 1955, 1958, 1964; Olivetti National Architecture Medal, Milan, 1957; Biscione d'Oro Award, Milan, 1971. Honorary Royal Designer for Industry, Royal Society of Arts, London, 1971; Honorary Fellow, American Institute of Architects; Member, Scientific Institute of the Italian National Research Centre of Museography. Died in Milan, 1 November 1977.

Selected Works

For a full list of Albini's architectural projects see Leet 1990.

Interiors

- 1935 Istituto Nazionale delle Assicurazioni, Milan (building and interiors)
- 1936 Fabio Filzi Workers Housing Estate, Viale Argonne, Milan (buildings and interiors; with Renato Camus and Giancarlo Palanti)
- 1936 *Dwelling Exhibition*, Milan Triennale ("Room for a Man" and "Apartment for Four" exhibition layouts)
- 1937–38 Villa Pesarini, Piazza Tripoli, Milan (building and interiors)
- 1938–40 Albini Apartment, Milan (interiors and furnishings)
- 1940 *Criteria for the Modern Home*, Milan Triennale ("Living Room for a Villa" exhibition layouts)
- 1950 Istituto Nazionale delle Assicurazioni, Parma (building and interiors)
- 1950–51 Palazzo Bianco, Genoa (renovation and remodelling of the interiors)
- 1952–56 Museum of the Treasury of San Lorenzo, Genoa (building and interiors)
- 1952–61 Palazzo Rosso, Genoa (museum conversion, with Franca Helg)
- 1953 *Italian Contemporary Art, Design and Architecture*, Stockholm and Helsinki (exhibition layouts)
- 1954 Palazzo Rosso, Genoa (Marcenaro apartment conversion and interiors)
- 1957–61 La Rinascente department store, Rome (building and interiors)
- 1962–63 Metro stations, Milan (interiors with Franca Helg, Antonio Piva and Bob Noorda)
- 1963–69 Sant' Agostino Museum, Genoa (restoration, additions and interiors, with Marco Albini, Franca Helg and Antonio Piva)
- 1977–86 Civic Museum, Padua (restoration and reorganization of Cloisters and New Painting Gallery; with Marco Albini, Franca Helg and Antonio Piva)

Albini designed numerous items of furniture from the 1930s. Notable examples include the *Tensistructure* suspension bookcases (1940), the *Margherita* and *Gala* wicker chairs (1950), the *Luisa* armchair (1954–55), and the *Tre Pezzi* tubular steel chair (1959). Albini's clients included La Rinascente, Carlo Poggi, Knoll International, Cassina, Arflex, Siemens, Fontana Arte and San Lorenzo. He also designed lighting for Sirrah from the late 1960s.

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Allori, Alessandro 1535-1607

Italian painter and tapestry designer

Alessandro Allori was one of the most prolific and versatile Florentine artists of the second half of the 16th century. He was not only a successful painter of religious art and portraits, but also designed stage costumes, architectural decorations for baptisms, marriages and funerals, and cartoons for tapestries and embroidery. In addition he studied anatomy and wrote prose and poetry. As official artist to the Medici court, his work was both highly visible and extremely influential, and fusing Italian and Northern traditions, he played an important role in the dissemination of Mannerism in Italy.

After his father's death in 1540, Allori was brought up by the painter Agnolo Bronzino (1503-72), who also trained him. Allori designed many of the borders for the twenty tapestries depicting the *Stories of Joseph* made for the Sala dei Dugento in the Palazzo Vecchio in Florence (1549-53) while he was working in Bronzino's workshop. His skill in representing nature and in the use of an ornamental vocabulary which included masks and term-figures is already apparent in these designs.

Another important element in Allori's work derived from his interest in Flemish art which was nurtured by the presence at the Medici court of Northern artists, including Jan van der Straet (Joannes Stradanus) (1523-1605). The influence of Northern painting is found not only in the use of naturalistic elements, such as aquatic fauna and the presence of landscapes in his work, but also in Allori's approach to subject matter. Like many Netherlandish painters, he often included anecdotal and genre details illustrating characters or objects from everyday life; these encouraged the spectator to identify with the scene depicted.

Allori's stay in Rome from 1554 to 1559 completed his artistic education and, together with his Florentine training, it encouraged his reliance on drawing and anatomy. This is revealed in many of his tapestries on sacred and mythological themes where the influence of Northern art is combined with an elegant and refined treatment of figures which appear to be inspired directly by the Florentine nobility.

In 1565 Allori became a member of the Florentine Accademia del Disegno, and around the same date began an enormously prolific career – mainly in the service of the Medici court – which included grotesque painted decoration and designs for tapestries. In the same year he completed one of his most important early commissions, that for 132 costume designs for characters in the *Genealogy of the Gods*, performed on the occasion of the marriage of Francesco I de' Medici and Johanna of Austria. These designs became the source for all his future work. The design for *Truth*, for instance, recalls the "terms" which Allori designed for the borders of the *Story of Joseph* tapestries and for some of his frescoes. Many of his figures resemble those designed by Vasari but they have an added liveliness and are clothed in charming, if somewhat bizarre, highly decorated and detailed costumes. Versions of these figures can be seen in Allori's frescoes for the Medici villa at Poggio a Caiano (1576); a Roman consul and the vivacious Ambassador seated before him are closely connected with a series of his mythological drawings.

Allori also designed a set of tapestries on the theme of the *Hunting of Aquatic Birds* (1576), another important commission for the Poggio a Caiano villa. The set was woven by Benedetto Squilli by 1578. These tapestries have often been unfavourably compared with those by Stradano, but in Allori's work the realism and action of Stradano's designs have been transformed into subtle and refined stories in which noblemen and their entourages are depicted in romantic landscapes brought vividly to life by a profusion of plants and animals. One interesting topical detail is the reference to an exotic landscape suggested by the depiction of figures wearing loincloths made of fig-leaves, working in a pumpkin field. This landscape was inspired by accounts of the West Indies by Gonzalo Fernandez de Oviedo which were well known at the Medici court.

From 1578 Allori was engaged in the design of tapestries depicting Ovid's *Metamorphoses*. The design of these tapestries echoed that of historical frescoes; the main characters were placed in the centre of the composition with the lesser players arranged on either side. The figures themselves have a strong sculptural quality which is combined with graceful garments that are enriched with gold embroidery and diamond buckles. In the *Payment of the Soldiers* Allori sets the characters on different levels parallel to the picture plane. The composition is harmoniously built up using *figures repoussoires* (proscenium figures), and armour is scattered about on the ground like trophies to form a decorative pattern linking the centre to the borders. Allori's designs also took into account demands of weaving; these, and the religious tapestries of the same period, show a remarkable maturity and skill.

In addition to his tapestry designs, Allori executed painted grotesque work at the Uffizi in 1581, and was also active in the service of other Florentine patrons. He designed grotesques and frescoes for a new suite of rooms and for the chapel in Jacopo Salviati's Florentine palace between 1575 and 1580. But it is as a tapestry designer that he is now known. He never abandoned the Florentine tradition of drawing, derived especially from the Mannerist style of Vasari, even though this did not always suit the decorative function and style of the tapestry. And he was at his most successful when he was able to

combine his own Italian cultural legacy with the love of detail and the decorative elements he drew from Northern art.

MARIELLA PALAZZOLO

Biography

Born in Florence, 1535. First apprenticed to the painter Agnolo Bronzino (1503–72). In Rome, 1554–59. Met Jan van der Straet (Giovanni Stradano, 1523–1605), a Flemish artist in Medici service, forming a long association in the provision of designs for tapestries. Member, Accademia del Disegno, 1565, and collaborated on the decorations for the marriage of Francesco I de' Medici and Johanna of Austria, 1565. Active in service of Medici family from c.1576–98, as designer and painter. Also worked for other Florentine noble families, and as portraitist and religious painter. Died in Florence, 1607.

Selected Works

Many of Allori's designs and drawings are held in the Uffizi Gallery, Florence. Most of his tapestries are held in deposit at the Palazzo Vecchio, Florence.

- 1549–53 Border designs for tapestries for Sala dei Dugento, Palazzo Vecchio, Florence: Grand Duke Cosimo I de' Medici
- 1564 Designs for the catafalque for Michelangelo's funeral in Florence: Medici family
- 1575–80 Palazzo Salviati, Florence (grotesques and frescoes for suite of rooms and chapel): Jacopo Salviati
- 1576 Villa Medici, Poggio a Caiano (suite of tapestries): Grand Duke Francesco de' Medici
- 1581 Uffizi, Florence (grotesque decorations for interiors): Grand Duke Francesco I de' Medici
- 1583–1607 Cartoons for four tapestries on bull fighting: Grand Duke Francesco I de' Medici
- 1594 Salone del Cinquecento in Palazzo Vecchio (tapestries): Grand Duke Ferdinando I de' Medici
- 1613–17 Tapestries with pastoral scenes woven after his designs: Medici family

Further Reading

There is little literature in English. The most comprehensive recent monograph and catalogue raisonné is Lecchini Giovannoni 1991. For Allori's tapestries see Adelson 1980 and 1991, and for his drawings Lecchini Giovannoni 1970.

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Amsterdam School

The name "Amsterdam School" is used in architectural history to denote Dutch Expressionist architecture between 1920 and 1930. This architecture is characterised by a very individual search for form, an intuitive, non-theoretical approach to the design brief and an expressive architectural vocabulary.

The Amsterdam School label, first launched by Jan Gratama in an exhibition catalogue in 1915, is not entirely accurate. The movement centred on Amsterdam, but there was no question of a school in a literal sense. The common bond was mutual friendship and artistic affinity. Most of the leading architects in the movement worked in the Amsterdam office of Eduard Cuypers (1859–1927) at the outset of their careers and knew each other from there. J. van der Mey, P.L. Kramer, Michel de Klerk, G.F. de la Croix and a number of others began there as draughtsmen. Cuypers's practice was international in outlook and allowed its staff considerable freedom. This enabled the up-and-coming architects in the office to familiarise themselves with "English free architecture" and with developments in Darmstadt, Munich and Vienna. Interest in the folk and other art of the Dutch East Indies was also encouraged by Cuypers, partly through his commissions there.

This training at the turn of the century was of great importance to the architects of the Amsterdam School. Not only did they have free access to developments abroad, but they also became acquainted with the broad spectrum of design: architecture, furniture, stained glass and even metalworking. This craft-based introduction to the profession and the synthesising of various sources of inspiration ultimately led them to a plastic and decorative approach in their architecture and applied art. In contrast to Hendrik Berlage's logical rationalism, the Amsterdam School designers stressed the primacy of the notion of form, which subsequently determined the choice of construction and material. The artist's intuition and concept of form were decisive for the end result.

The architecture, interiors and applied art of these architects were part of an all-embracing concept. On the one hand the plastic form of house fronts, the abstract brick ornamentation, the sculpture (reliefs) and the use of wrought iron emphasised the individuality of the building, while on the other hand giving form and definition to the urban space. This latter concern also manifests itself in a similar interest in the design of urban furniture in Amsterdam, including public toilets, transformer stations and tram shelters, municipal giro post-boxes, and the detailing on bridges.

The expressive exterior was continued into the interior, with the decorative doors and windows, sometimes featuring stained glass, as the linking elements. The interior pendant to the plasticity of the house front is the panelling, which sometimes extends up from the walls to cover the ceiling, thus creat-

ing a spatial unity. Apart from its practical function the furniture serves the same role in spatial terms – each item has a clear plastic volume and presence. The parallel to the brick ornamentation and the reliefs of the exterior can be found in the detailing of the panelling and the furniture, in the use of various types of wood, veneer and fabric. Wrought metal also returns in the interior, no longer as neutral abstract decoration, but in the shape of hanging lamps and cupboard fittings. The formal elements used (trapezoids and parabolas) and the ornamentation are therefore generally co-ordinated and are repeated in various interior components.

At that time the main emphasis in interior design was on intimate domesticity. The windows must not be too big, and the curtains, and sometimes stained glass, subdued the light. If one was to achieve pleasing spatial proportions, the ceiling must not be too high – in older houses people were advised to lower the ceiling. The panelling and the spatially assertive furniture, together with the dark colour of the floor and wall-paper, resulted in a subdued atmosphere.

These characteristics of Amsterdam School interiors apply mostly to those designed as ensembles, as in the Scheepvaarthuis in Amsterdam (de Klerk, Kramer and others, 1913–16) or the Tuschinsky theatre there (Jaap Gidding, 1918–21). In the case of residential housing the nature of the design depended on the financial resources of the client. In the social housing projects in Amsterdam, for which the Amsterdam School has become best known, the window and door shapes were dispensed with, and there was scarcely any unity of interior and exterior. The furniture was far too expensive for working people, and, apart from that, too large for these homes. The leading designers had little or no interest in mass production. Commercial designs were produced in small runs of hand-made, labour-intensive and hence expensive furniture. The all-embracing concept of architecture and interiors was obviously incompatible with mass production and the freedom of choice it offered in constructing interiors.

Of the group of designers in the Amsterdam School, the architects de Klerk and Kramer were regarded as leading figures from an early date. Michel de Klerk (1884–1923), the most talented architect in the group, made his first sketches of furniture in 1910–11 during his travels through Scandinavia. The furniture designs from his first period (1910–14) are eclectic in nature – the inspiration of robust rustic furniture from the Skansen open-air museum in Stockholm combines with elements of Neo-Classical Biedermeier and motifs from the work of Mackintosh. The interior for J.H. Polenaar in The Hague (1913–14) or the boardroom of the Royal Netherlands Packetboat Company in the Scheepvaarthuis in Amsterdam (1912–14) can serve as examples.

The most characteristic furniture and interior designs by de Klerk were produced between 1915 and 1920, mainly in association with the interior design company 't Woonhuys in Amsterdam. De Klerk designed some 75 models, 50 of them in limited editions. These include several ensembles, such as bedroom designs or study suites. All the individual items of furniture, with their extravagant forms, make an emphatic statement in the interior: for example, the seats of the chairs are never square, but semi-circular, oval, triangular or polygonal. Their backs sometimes have the form of an exaggeratedly elongated triangle or oval and in the detailing they are remi-

niscient of a backbone, like some of Mackintosh's chairs. The stress-carrying function of the chair legs is disguised by all kinds of combinations of horizontal cross members and sledge-shaped feet. The cupboards and beds are massive, often parabolic or trapezoid, with rounded corners. These pieces of furniture were unusual not only in their basic shape, but also in the detailing, with additions such as claws, teeth or serrated points, which sometimes gave them an aggressive quality. The furniture was mostly made of pine covered with plywood and tropical veneers. The furniture designs from 1920 and after are somewhat more restrained in their form, with fewer decorative embellishments.

The furniture and interior designs of Pieter Lodewijk Kramer (1881–1961) were more plastic and compact in form than de Klerk's, and created with a greater eye for proportion. The detailing derives from the basic shape and is not added on. Kramer designed furniture from 1914 onwards, mostly for private clients, in association with various companies, the most important of which was the firm of Nussink en Zoon. Kramer's furniture designs were awarded a Grand Prix at the 1925 Exposition des Arts Décoratifs in Paris, which is an indication of the affinity between the later designs of the Amsterdam School and Art Deco. Kramer's most famous interior, which was unfortunately subsequently remodelled, is the Bijenkorf department store in The Hague (1924–26).

The interior work of the sculptor Hildebrand Lucien Krop (1884–1970) is scarcely distinguishable from that of Kramer. Krop too was aiming for plasticity in his furniture designs, and his training as a sculptor played a prominent part. This is mainly noticeable in the detailing: Krop himself carved the plastic ornaments. Krop also worked in association with the firm of Nussink en Zoon. He is best known for his sculptural embellishment of the Amsterdam bridges designed by Kramer.

The work of other designers of the Amsterdam School moved between linear decoration and a more plastic style, like that of Dirk Greiner (1891–1932) or Piet Vorking (1878–1960). The influence of de Klerk was sometimes visible, for example in the work of Jan A. Snellebrand (1891–1963) and Adolf Ebbink (1893–1975). The Tuschinsky cinema in Amsterdam (1918–21) by Jaap Gidding (1887–1960) represents a mixture of the Expressionism of the Amsterdam School and Art Deco. After 1925 the flow of new ideas from the Amsterdam School dried up and gave way to a more functional view of interior design.

OTAKAR MAČEL
translated by Paul Vincent

Selected Collections

Examples of furniture by designers associated with the Amsterdam School are in the Rijksmuseum, and the Stedelijk Museums, Amsterdam; the Museum Boymans-Van Beuningen, Rotterdam; and the Gemeentemuseum, The Hague. A large collection of drawings by de Klerk is in the Netherlands Institute of Architecture, Rotterdam.

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Antiquarianism

Antiquarianism is the study of antiquities. In the context of interior design, it refers to the collection and display of ancient objects, assembled from different periods, countries, and stylistic traditions and generally valued by the collector, or antiquary, more for age and historical significance than for aesthetic merit. The interior effect is an eclectic mix of objects and histories which exalt the past. The compelling stylistic impression of such an interior, which can indeed vary from room to room in an antiquarian house, might be of Britain in the Middle Ages, or of France at the time of Louis XIV, or of the Islamic Middle East, or even of ancient Greece or Asia. The distinguishing characteristics of an Antiquarian interior are: first, the use of ancient objects; second, the representation of a gamut of periods and styles; and third, the antiquary's individual intentions. Antiquarianism is characterized partly by objects amassed, and partly by the motives of those creating the interiors.

As vehicles of historical and personal reminiscence and monuments of idiosyncratic individuals, Antiquarian interiors remain outside the classification system for interior styles. Born as a reaction against the uniformity of contemporary interior styles, such as the despotic Rococo and Neo-Classical movements which were fully realized in France, Antiquarianism represented a search for a more personal, informal living experience. It developed concurrently with the Picturesque movement which admired the irregularity, drama, and variety of nature. The focus was pictorial and associational, as opposed to structural and archaeologically-correct as became the emphasis of the mature Gothic Revival of A.W.N. Pugin and the Ecclesiologists.

Antiquarianism was essentially the secularization of the great medieval church treasuries on the Continent, such as that of the Abbey of St. Denis, which remained intact until the 18th century. A more immediate precedent was the meticulously-catalogued secular collections, inclusive of man-made and

natural items, of the 17th century. These included the Duke of Brandenburg's collection in Berlin, the Tradescant collection and the Earl of Arundel's specialized collection of classical and Renaissance antiquities in Britain, and museums on the Continent such as that of Dane Ole Worm and Italian museums – Ferrante Imperato, Museum Calceolarianum, and Museum Cospiiano. Despite the continental precedents, Antiquarianism, like the Gothic Revival, evolved later on the Continent than in Britain. This is partly because of political and social unrest in France, specifically the French Revolution and the Napoleonic Wars.

The central figure in the creation of Antiquarian interiors during the 18th and 19th centuries was the patron – the antiquary. Since the 17th century, the terms *antiquary* and *antiquarian* had been associated with medieval objects and eccentric tastes, whereas *virtuoso* and *connoisseur* referred to genteel collectors of classical antiquities. The antiquary's work was time-consuming, dependent upon the slow assemblage of objects and decorative elements and the extended employment of numerous architects, upholsterers, designers, and antique brokers. Although each Antiquarian interior reflected the particular taste of its patron, there were furnishings common to all. Ancient carved woodwork and stone fragments, retrieved from demolished cathedrals, castles, and monasteries, were used in the creation of rooms and furniture. Windows featured stained glass, either antique plundered from medieval manors and churches or modern with heraldic references and an ancient appearance. A collection of armour was essential to any antiquarian house, as was medieval or Renaissance seating furniture. Most popular were triangular and ebony turned chairs, which, like the stained glass, could be rare antiques or modern renditions.

One of the first and greatest Antiquarian interiors of the 18th century was Horace Walpole's Strawberry Hill (1747–96). Every room was stuffed with objects: some of great historical interest such as Cardinal Wolsey's hat, a silver-gilt clock that was given to Anne Boleyn by Henry VIII, and an ancient oak chair from Glastonbury Abbey; some of aesthetic significance such as a French Limoges enamel casket, c. 1540, and a Neo-Classical cabinet for miniatures; and some of innovative contemporary design like chairs designed by Walpole and Richard Bentley that introduced Gothic window tracery as a design source. The effect was a haunting Gothic-inspired work of architecture filled with educational relics. Strawberry Hill drew many visitors and in 1784 Walpole published an illustrated guide, *A Description of the Villa of Mr Horace Walpole Youngest son of Sir Robert Walpole Earl of Orford at Strawberry Hill near Twickenham Middlesex with an inventory of Furniture, Pictures, Curiosities &c.*

Exceptional Antiquarian interiors were beginning to appear in France during the last decades of the 18th century. Alexandre Lenoir opened his Musée des Monuments Français to the public in 1791. Alexandre Du Sommerard (1779–1842), one of the premier French collectors of medieval antiquities, created a series of Antiquarian interiors with a mystique rivaling Walpole's. Initially established in the rue de Menars, Sommerard moved to the rambling medieval Hôtel de Cluny in 1832. Here he opened his ever-expanding collection to the public, and for the next ten years it was one of Paris's great attractions and a focus for Romantic artists and antiquarians.



Antiquarianism: Alexandre Du Sommerard in his study, from *Les Arts du Moyen Age*, 1838–46

Celebrated antiquarians who assembled inspirational Antiquarian interiors in the 19th century include: rapacious collector and creator of Fonthill Abbey William Beckford (1760–1844); Romantic novelist and poet Sir Walter Scott (1771–1832); and arms and armour expert Sir Samuel Rush Meyrick (1783–1848). Publications, fiction and nonfiction, from Sir Walter Scott's *The Antiquary* (1816) to Henry Shaw's *Specimens of Ancient Furniture* (1836) and J.N.L. Durand's *Recueil et parallèle des Edifices de tout genre, anciens et modernes, remarquables par leur beauté, par leur grandeur ou par leur singularité, et dessinés sur une même échelle* (1800), coupled with increased nationalism across Europe, fueled a more universal interest in Antiquarian interiors and ancient regional styles.

The work of both Henry Shaw (1800–1873) and Thomas Willement (1786–1871) profoundly affected the movement's development during the early 19th century. In publishing *Specimens*, Shaw made available for the first time accurate

graphic representations of still-existent ancient furniture pieces. In the late 1830s, Willement pioneered both the design of Gothic-inspired heraldic stained glass and encaustic tiles, and that of Elizabethan-styled wallpapers, best exemplified in his work to rehabilitate Charlecote Park (1830–39). The effect was ancient in mood and inspiration, but modern and convenient in living.

More than simple imitation of historical styles or the superficial incorporation of ornament, antiquaries sought to establish a sense of history. However, by the mid-19th century Antiquarian interiors lost many of their erudite associations and became more popularized. A bustling antiques trade flooded the market with objects of dubious provenance and age while an ever-increasing number of cabinet-makers specialized in modern versions of antique styles. Increasingly, Antiquarian interiors came to resemble “Old Curiosity Shops,” as opposed to dens of historical instruction and ancient mood. And while the collections amassed by patrons

such as Beckford and Walpole had prefigured a more widespread romantic interest in the Middle Ages, the archaeologically-correct approach of medieval scholars such as Pugin sounded its death-knell.

The legacy of Antiquarianism rests on the one hand with the practice, that continues today, of furnishing a home with antiques and bric-a-brac. On the other hand, Antiquarianism foreshadowed elements of the Arts and Crafts Movement: William Morris, for example, shared antiquarians' passion for history and objects with tangible signs of age, albeit to a more rustic end. Finally, Antiquarianism of the 18th and 19th centuries also served as a precedent and foundation for many of today's major museums. Sir Samuel Rush Meyrick's *Goodrich Court* (1829–35), representing interior styles from the Middle Ages to contemporary France, is the forebear of museums containing period rooms.

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See also Beckford; Gothic Revival

Further Reading

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Antiques Movement

Before the middle of the 19th century, collecting was practised mainly by wealthy antiquarians and connoisseurs and was restricted to the rare and ancient. Men such as Horace Walpole

at Strawberry Hill and Sir Walter Scott at Abbotsford purchased antiquities and architectural fragments from shops and auctions throughout Europe, or acquired them as presents from friends on their travels. Provenance was of great importance to these collectors who preferred to buy directly from private sources rather than from dealers whose practice it was to "improve" old furniture. Brokers in curiosities, or "nick-nacktarians" as they were also known, provided another source of exotic artefacts for the romantic interior.

By the 1870s there was a new emphasis on the amateur collector and collecting was extended to more commonplace objects, "those excellent ordinary works of art" as Mrs. Orrinsmith described them in her popular publication, *The Drawing Room* (1877). The influence of the Queen Anne style, with its stress on informality, irregularity and asymmetrical arrangements, stimulated the demand for antiques. Faded fabrics and patina blended with muted colour schemes that were then in vogue. Collecting became a pleasurable pastime and the arrangement of pieces a creative activity, especially for women. The countless publications on the subject of home decorating and furnishing that appeared during this period all offered extensive advice on how to identify, purchase and use antiques.

The craze was current on both sides of the Atlantic. Clarence Cook declared in the well-known book, *Artistic Houses* (1883) that the interest in "old furniture" was "a fashion, that has been for twenty years working its way down from a circle of rich, cultivated people, to a wider circle of people who are educated, who have natural good taste, but who have not so much money as they could wish". The development of national consciousness that emerged around the time of the Philadelphia Centennial in 1876 provoked interest in past styles and indigenous antiques. Charles Allerton Coolidge, Francis H. Bacon, and Wilson Eyre were among those whose decorative work exhibited a respect for the Colonial and Federal eras.

Old furniture fulfilled a need to proclaim personal, social, and national affiliation. It suggested permanence in the home in opposition to the seemingly ever greater pace of change outside. Permanence additionally implied social status; old families had old things. Old furniture also had a romantic and emotional appeal, as H.J. Jennings in *Our Homes and How to Beautify Them* (1902) explained:

Fashions have changed, beliefs have broadened, intellectual revolutions have taken place; yet the old chairs and cabinets and commodes remain to remind us Vita brevis, Ars longa. What stories they might tell us could they but speak, what gossip of long-ago romances and intrigues, of jealous quarrels, of tipsy, hot-blooded revels ending in tragedy, of elopements to Gretna Green, of all-night carousals, of high and reckless gaming, of all the excitement and stress and turmoil of a life and society that have passed away!

Sources for old furniture were plentiful. J.H. Elder Duncan, in *The House Beautiful and Useful* (1907) recommended "the quaint little second-hand furniture shops in Wardour Street and elsewhere" as useful places to go, although he admitted that it was no longer as easy to find bargains as it had been twenty years before. The painter Dante Gabriel Rossetti was a

well-known customer of these shops and was one of the first people to start collecting the new antiques. He greatly admired English 18th century furniture for its simplicity and craftsmanship and according to Henry Teffry Dunn, his assistant, he “delighted to take an evening’s walk through Leicester Square, visiting the various curiosity shops in that neighbourhood, or through Hammersmith, a district where many a Chippendale chair or table could be met with and bought for next to nothing, such things not being then in the repute that they have become since the taste for Queen Anne houses and fittings sprang up”. What distinguished Rossetti’s interiors in his house on Cheyne Walk from the earlier Antiquarian ones was that there was no precise historical theme. Gothic preferences were now supplemented by a liking for later objects and there was no evocation of any one period, just a generally old atmosphere, using “all conceivable superannuated designs”.

The term “Antique Dealer” first appeared in London trade directories in 1886. By the turn of the century there were over 200 “Antique Dealers” listed for central London alone. In 1918 the British Antique Dealers’ Association was established. Most large retail shops like Waring and Gillow and Heal’s had antique departments. A great deal of publicity was given to this type of furniture. Articles were regularly published in both the trade press and in fashionable magazines.

Antiques were soon, however, in short supply. Ella Rodman Church, writing on the situation in America in *How to Furnish a Home* (1881), advised her readers to fill the many shelves of their artistic chimneypieces with bric-a-brac including “one’s own or someone else’s great-grandmother’s candlesticks”. If these were lacking, one was forced to visit “the Broadway bazaar, filled with antiques and supercilious clerks, with fabulous prices for the simplest articles”. In 1884 the American magazine *Cabinet-Making and Upholstery* told its readers that “there is little doubt but the manufacture of antiques has become a modern industry”. A massive trade in reproduction and period-style furniture flourished in both Britain and America until the middle of the 20th century.

The first serious book on furniture history in Britain, *An Illustrated History of Furniture* was published by a Wardour Street dealer, Frederick Litchfield, in 1892. The new kinds of books helped to assess authenticity; the new kind of dealer had to guarantee it. Early faking of old furniture, from the beginning of the 19th century onwards, consisted chiefly of making new pieces by reassembling old pieces of timber, or by carving plain old pieces. By the 1870s this practice was already ridiculed, as was the buying of “family portraits from Wardour Street”. Charles Locke Eastlake also condemned the application of thick varnish with the aim of making furniture look old. Indeed, so widespread was the production of fakes or articles of dubious provenance that J.H. Elder Duncan declared: “Beyond a few dozen pieces of furniture made for royal households or ennobled families, where their history is preserved or known, it is unsafe to proclaim a single article that comes into the market as the authentic work of any known master”.

An interest in antiques and period decoration was also fostered by the practice widespread in many late 19th century middle-class homes, of furnishing rooms in different styles according to prevailing fashions. This custom was equally, and perhaps not surprisingly, encouraged by the furniture trade, who produced vast catalogues of period styles promoting

different styles for different rooms. Halls were typically decorated in Renaissance (Italian / Flemish / French) styles, dining rooms in Early English (Elizabethan / Jacobean) styles, drawing rooms in English or French 18th century styles (Chippendale / Adams / Louis XV or XVI), and bathrooms in Pompeian style. While it was widely accepted that these different styles might be appropriate to different rooms in the house, the resulting eclecticism was nevertheless often deplored. Mrs. Panton, for instance, in *Suburban Residences and How to Circumvent Them* (1897) attacked “the jumble of styles made by having an eastern-looking hall, an Old English dining room, a Queen Anne drawing room, and Moorish landing, which is inexpressibly dear to the would-be artistic decorator”. And Jacob von Falke, whose *Art in the House* was published in Boston in 1879, observed in connection with the International Exhibition held in Vienna in 1873 that, “in so far as style is concerned the modern Frenchman dwells in the eighteenth century, he sleeps in that century likewise, but he dines in the sixteenth, then on occasion he smokes his cigar in the Orient, while he takes his bath in Pompeii, Rome”. But, despite criticisms of this kind, eclecticism remained fashionable in wealthy artistic circles until the middle of the 20th century.

The aristocracy were more likely to furnish in a more historically consistent manner, often to provide a setting for their collections of art and antiques. Baron Ferdinand de Rothschild’s massive English home, Waddesdon Manor in Berkshire, for example, was built in French Renaissance style but was furnished and decorated in French 18th century style so as to complement his family’s fine collection of works of art of that period. Many of the interiors were designed to incorporate elaborately carved Rococo *boiseries* taken from houses in France. Several fashionable society decorators in the 20th century, such as Elsie de Wolfe, Sybil Colefax and later Madeleine Castaing and John Fowler, also advocated using antique furnishings although these were frequently combined with more modern elements in order to create a more eclectic but at the same time classically elegant style. The work of John Fowler, in particular, was extremely influential in promoting the English Country House style that has proved so enduringly popular in wealthy upper-middle-class circles since World War II.

For more middle income homeowners of the late 19th and early 20th century the choice of period furnishings was seemingly endless and the profusion of hybrid styles is extremely difficult to disentangle. But it was 18th-century English furniture which provided the mass of objects for the amateur collector and which most readily provided the comfort required of the new type of home. This period also had the additional advantage that many pieces could be labelled with the name of a designer. Chippendale was probably the best-known name and the most misused. H.J. Jennings explained:

It may be taken for granted that a vast deal of the so-called “chippendale” furniture was not manufactured by Chippendale at all – was not even designed by him. And here it is permissible to say a word concerning the ignorance with which a great many people talk about this interesting but rather vague personality of the eighteenth century. When a few years ago the beauty and refinement of old cabinet-work came into more general recognition, they caught up the name of Chippendale, and have been

repeating it, they and their parrot-like successors – with the persistency of Poe's *Raven* ever since ... they prate about Chippendale, and fly into noisy raptures over any article, no matter how devoid of taste, that goes by his name.

One of the most successful manufacturers of reproduction furniture in East London this century carried the name Chippendale Workshops. With West End showrooms that stocked antique furniture alongside their own fine reproductions such firms did much to erode the distinction. Many people who became homeowners during the inter-war years in Britain were unconcerned about authenticity; what mattered was quality and durability.

During the 1950s young artistic couples setting up home began to collect second-hand Victorian furniture because it was cheap and well-made compared to the mass-produced furniture of the post-war period. This precipitated the craze for Victoriana in the 1960s. The revivalist and Authentic Decor movements of the 1980s have promoted a taste for the furnishings of many different periods and have encouraged the proliferation of antique shops and markets we see today.

JULIA PORTER

Selected Collections

Good collections of 19th- and 20th-century decorating books, periodicals and trade catalogues are available in the Geffrye Museum, and the Silver Studio Collection, Middlesex University, London, and in the design library of the Cooper-Hewitt Museum, New York. The National Monuments Record, London, holds a large collection of H. Bedford Lemere's photographs of late Victorian and Edwardian interiors, which demonstrate the exuberance of period styles. Several well-documented pieces of 19th century reproduction furniture are in the Victoria and Albert Museum, London.

Further Reading

There is no monograph devoted to this subject, but a useful survey of the history and origins of the collecting of antiques appears in Muthesius 1988. Additional and, at times, more revealing information can be found in contemporary decorating books, periodicals and trade catalogues.

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Arabesque and Grotesque

Arabesque and Grotesque forms have been arguably the most popular and widely-used forms of ornament in the history of decoration and interior design. Originating in Roman times, they have played an important role in determining styles of surface decoration across several different cultures and nationalities and over many different periods. Versions of arabesque and grotesque motifs have also been used on a wide variety of two- and three-dimensional objects and in a range of different media including painted and printed designs, woven textiles, inlaid furnishings and engraved metalwork. Their use within interior decoration has been particularly significant, traversing the Renaissance, Mannerist and Neo-Classical periods, and encompassing the work of some of the most celebrated artists and designers from the 16th to the 19th centuries.

Although the descriptive adjectives *arabesque* and *grotesque* came into the vocabulary from different circumstances, they have a common source in Ancient Rome where a flowing, fanciful form of painted decoration incorporating scrolls, animals and flowers framing landscape scenes or mythological figures was used on walls and ceilings in the 2nd century BC and, to a lesser extent, in carved marble acanthus and vine scrolls, as well as in mosaics. These ornaments, especially scrolls and tendrils which acquired a religious significance, continued to be used in mosaics in Early Christian churches in Rome, Ravenna and Sicily, as well as in decoration in the Byzantine Eastern Empire. When the latter collapsed and was partly overrun by the Arabs they adopted many of these decorative characteristics while omitting human and animal forms. Hence the complicated interwoven and geometric patterns of Arabian and Moresque ornament which developed from around the 12th century. This, in turn, began to return to Europe in the form of patterns on damascened (inlaid with gold or silver) and engraved metalwork from Mesopotamia, Persia and Syria. Oriental carpets, too, with their repeating patterns of medallions and cartouches embedded in field patterns of flowing stems or with geometric strap patterns, may be regarded as another arabesque influence. Both metalwork and carpets were imported through Venice, and the velvets and damasks (another reference to Damascus) worn in Venetian paintings of the 15th century illustrate the vogue for arabesque ornament, which was given another and more important direction towards the end of the century in Rome.

Giorgio Vasari is the great source of information about



Arabesque and Grotesque: detail of satin bedtester, decorated with appliqué and embroidered with Renaissance design of strapwork and grotesques, French, c.1550

what he called “the new fashion of grotesques”. In his famous *Lives of the Most Eminent Painters, Sculptors and Architects* he credited the painter Morto da Feltro with the introduction of the rediscovered 2nd century BC painted and stucco decoration on the walls and ceilings of the Imperial palaces of Nero and Titus, which by that time had become buried under accumulated earth so that they could be entered only through shafts as if they were *grotte* or caves. Hence the name *grotteschi*. Vasari described how Raphael and Giovanni da Udine were “struck with amazement [at] these grotesques ... executed with so much design, with fantasies so varied and so bizarre, with their delicate ornaments of stucco divided by various fields of colour, and with their little scenes so pleasing and beautiful”. These light and airy, often fantastic, decorations introduced a freedom of expression to the late 15th century artists who viewed what remained of them by torchlight.

It is the name of Raphael that is most closely associated with the revival and development of grotesque decoration. In 1516 he was decorating two rooms in the Vatican for Cardinal Bibbiena; the smaller was painted in wax and was dark in colour because of the use of Pompeian red. Ovid’s *Metamorphoses* provided the subjects of the little ceiling and wall scenes within painted frames, and cupids ride on chariots drawn by unlikely creatures. The walls and ceiling of the larger *logetta* are decorated with mythological scenes within cartouches and medallions which are surrounded by garlands of leaves, cherubs, birds, masks and hour-glasses against a white background, while *trompe-l’oeil* niches contain figures of the Seasons.

Raphael’s next commission in this manner was for the more famous *loggie* in the Vatican for Leo X, a work with an extraordinary progeny. A gallery, originally open, was designed by Bramante but left unfinished when he died in 1514. Raphael completed the building and designed the overall decoration of the thirteen vaulted bays as an intricate arrangement of stucco and fresco decoration. Each bay is different in design, but there is an overall unity of concept and colour, and a varied arrangement of major elements such as cartouches and medallions on the walls, vaults and pillars. According to Vasari, this was executed largely by Giovanni da Udine under Raphael’s direction, and he wrote with enthusiasm of the lifelike birds with their bright plumage, the vegetables and fruits, the garlands of flowers, the musical instruments, the fishes and sea-monsters that were all to be found in “the most beautiful, the most rare, and the most excellent painting that has ever been seen by mortal eye”. Giovanni also worked with Raphael and Giulio Romano (who decorated an exquisite bathroom in this manner in Castel Sant’Angelo for Pope Clement VII) on the Villa Madama, a suburban residence for Leo X and Cardinal Giulio de’Medici. Work began in 1518, but the death of Raphael in 1520, followed by that of the Pope the next year, meant that only a fragment of the whole design was realised. Nevertheless, the portico with its delicate stuccowork on the walls and its vaulting painted with disciplined grotesque decoration, is among the finest examples of this brilliant style.

Another celebrated example is Pirro Ligorio’s *Casina* in the Vatican for Pius IV, in which he had the assistance of Federico Barocci; but the fashion for grotesque decoration also spread to other Italian cities. Baldassare Peruzzi is credited with the appropriately named *Sala detta del Magnifico* in the Palazzo

Vecchio, Florence, and there are endless examples in Tuscany and the Veneto in private palaces and villas. Among them reference must be made to Palazzo Farnese, Caprarola, where in the 1560s Taddeo and Federico Zuccari painted the ceilings of the huge rooms with mythological scenes set in elaborate grotesque decoration on a white ground. Each ceiling had to follow a detailed programme provided by Cardinal Alessandro Farnese. The famous open circular staircase leading up to them was painted by Antonio Tempesta in the 1580s; the walls and barrel vaulting are completely covered with grotesque panels, niches, large landscapes, and the crowning dome has three tiers of allegorical figures and *putti*, rising to the escutcheon of the Farnese family.

Italian artists worked in France and England. At Fontainebleau, Rosso Fiorentino from 1530 to 1540 and Francesco Primaticcio from 1540 to 1570 introduced elements of the grotesque in the Mannerist decoration for François I and founded a School of Fontainebleau continued by other artists, Ambroise Dubois, Martin Fréminet and Toussaint Dubreuil who worked for Henri IV and Marie de’ Medici at the end of the 16th century. Grotesques still played a part in their designs. There was nothing comparable in England, but painted grotesque panels now at Loseley Park, Surrey, probably from a royal house (maybe Henry VIII’s Nonesuch) and dateable to the 1540s, are very likely Italian in origin. The decorated pilaster strip, Roman in origin, in which repeated vase or candelabrum shapes are surrounded by freely flowing scrolls, tendrils and snakes, appeared in Italian paintings before the end of the 15th century, and it was used in inlaid choir stalls and marble wall monuments as well as in grotesque stucco decoration throughout the 16th century. It was this type of decoration that introduced grotesque ornament to other European countries. Simon Thurley in *The Royal Palaces of Tudor England* (1993) illustrates how such patterns as those engraved by Giovanni Pietro da Birago were closely followed in carvings in the Château de Gaillon in Normandy, while Margaret Jourdain in *English Interior Decoration* (1950) has made the connection between an engraving of a panel of grotesque ornament by Abraham de Bruyn and a chimneypiece at Boston House, Brentford, Middlesex. Hans Holbein’s painting of *Henry VIII and the Barber-Surgeons* (1540) shows grotesque pilaster strips on the wall, and one by an unknown artist of *The Somerset House Conference* (1604) includes pilaster strips in the background and an imported oriental carpet on the table – a combination of grotesque and arabesque.

Henry VIII’s break with Rome led to a change in European artistic currents and to the increased influence of Flemish and German pattern books, such as those by Vredeman de Vries and Wendel Dietterlin with their tortured versions of Mannerist decoration which included, *inter alia*, strapwork which, in a simplified form, could be used in woodwork and plasterwork. Some of these designs suggest why the term *grotesque* began to acquire a different meaning and *arabesque* became more commonly used. The flattened form of strapwork decoration, although related to grotesques, seems to have acquired some literally arabesque qualities, and the star-shaped patterns of ribs in some ceilings sometimes suggest an Eastern influence, while that in the Cartoon Gallery at Knole, Kent (early 17th century) could be a design for damask, although



Arabesque and Grotesque: engraving by Jean I Berain (1640–1711)

the wall pilasters are strongly Raphaelesque. The riotous exhibition of strapwork in the Great Hall at Hatfield House, Hertfordshire (c.1610) is an extreme example of what had happened to the graceful Italian *grotteschi* in their passage to England.

In France, versions of the grotesque were incorporated in the designs of Jean Berain, who designed architectural details, furniture, paneling and wall hangings in which fantastic architecture combined with sphinxes, satyrs, cupids and festoons. Similar designs were introduced in the tortoiseshell and brass marquetry furniture known as Boullework after the name of the royal *ébéniste* to Louis XIV, André-Charles Boulle, who collaborated with Berain in a publication, *Nouveaux Deisseries de Meubles et ouvrages* (from 1707) but the inlay technique was probably derived from imported damascened metalwork.

The decorative painter Andien de Clermont's work at Radnor House, Twickenham (c.1740–45) and Kirtlington Park, Oxfordshire (c.1745) is light-hearted Rococo-grotesque in style, but a more serious revival was prompted partly by the excavations at Herculaneum and Pompeii, and partly by the influx of architects from England and France who went to Rome to study Antique architecture and decoration; at the same time they rediscovered Raphael's *loggia*. James Stuart's Painted Room at Spencer House, London (1759) is an early example of the new trend, but Robert Adam was more accurate in his versions which were based on his own investigations with Charles-Louis Clérissieu in Rome (e.g., the Dining Room, Osterley Park c.1766–68; the Library at Kenwood, 1767–69; and the Dining Room, Shardeloes c.1761). Grotesque pilaster strips derived from the Vatican *loggia* and low relief wall panels in grotesque / arabesque style became hallmarks of the Adam style, in which such skilled painters as Biagio Rebecca collaborated. James Wyatt, again with Rebecca's assistance, worked in a similar style (e.g., the Cupola Room at Heaton Hall c.1772 and the Saloon at Heveningham Hall c.1797–99). The publication of George Richardson's *A Book of Ceilings in the Style of the Antique Grotesque* (1776) as well as the Adam brothers' *Works in Architecture* (1773–79) provided models for copying.

Clérissieu was able to take advantage of his studies with Adam to devise grotesque decoration in several countries. In Rome there was the coffee house at Villa Albani, (1764), in Paris one of the rooms in the Hôtel de la Reynière "dans le style arabesque" (c.1775); and he made designs for similar decoration in a Roman House at St. Petersburg (1773). Etienne de la Vallée also painted panels for the Hôtel de la Reynière and he published *Nouvelles Collection d'arabesques propres à la décoration des appartements* (1778). There was similar decoration in François-Joseph Bélanger's Pavillon de Bagatelle (1777) and for Marie-Antoinette at Fontainebleau (1780–85) by the Rousseau brothers. The exquisitely hand-blocked wall-papers designed by Jean Baptiste Fay and printed by J.-B. Réveillon in the 1780s made the style even more accessible. In Italy there are countless late 18th century examples of variants on the grotesque, although there too arabesque had become the favoured description. Stefano Tofanelli's decoration of the main rooms in Villa Mansi, Segromigno in the 1780s is an outstanding and imaginative sequence. In Rome the great rooms in Villa Borghese were systematically redecorated by

Antonio and Mario Asprucci from 1781, and later by Luigi Canina.

It was a fashion that was easily absorbed into the Imperial taste of the early 19th century, exemplified by the work of Napoleon's favourite architects, Percier and Fontaine, and it was strong enough to survive for many decades. A more archaeological and boldly coloured revival of Roman styles of decoration, for example, had emerged c.1800 with the so-called Pompeian style, stimulated by new discoveries and excavations at Pompeii. Versions of this style appeared in Germany and France throughout the first and second quarters of the 19th century; Karl Friedrich Schinkel designed a Pompeian tea salon for Friedrich William IV in Schloss Charlottenburg (1820s) and Alfred Normand recreated a Pompeian interior for Prince Jérôme Napoleon's Paris house (1854–59).

A more recent flowering of grotesque and arabesque ornament occurred among Renaissance Revival designers of the mid- and late 19th century such as the artist and designer Alfred Stevens, and his contemporary Godfrey Sykes. Much of Sykes's work, supervising the decoration of the South Kensington Museum (now the Victoria and Albert Museum), survives today, and illustrates not only the vigorous character of his Italianate grotesques but also the longevity and enduring appeal of this style.

DEREK LINSTRUM

See also Berain; Raphael; Udine

Further Reading

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Arad, Ron 1951-

Israeli-born architect and designer

Ron Arad is not so much an architect and designer as a sculptor of furniture and spaces, whose work has pushed the range of acceptable materials and decorative details to their limits. A familiar figure within London's design avant-garde, he first worked in a broadly High-Tech manner. Subsequently, however, his name became associated with a post-punk or post-holocaust aesthetic. This association was particularly strong in his interiors of the late 1980s where his use of deliberately coarse industrial materials evoked dramatic, albeit somewhat brutal, images of destruction and decay. His furniture, characterised by oversized forms and salvaged materials, has an equally powerful and expressive presence. Arad has been described by the architect Richard Rogers as a "poet of technology", and his work exemplifies the ironies and contradictions of a post-modern age.

Born in Israel, Arad trained at the Bezalel Academy of Art in Jerusalem between 1971 and 1973, and then at the Architectural Association, London, where he studied under Peter Cook, the founder of the architectural group Archigram. After a brief period working in an architectural practice, he formed the design studio and furniture workshop, One-Off, with furniture entrepreneur Dennis Groves in 1981. One-Off grew to encompass gallery and showroom functions. Initially, Arad's aim was to produce individually customised designs; most furnished fashionable retail interiors or offices. But since then, One-Off has been commissioned to create whole interiors, and has worked with furniture manufacturers in Italy to make larger editions of Arad's furniture.

Many of Arad's most well-known pieces of furniture include found objects and materials salvaged from scrapyards, but he is highly selective about the objects he chooses and how they are manipulated. They are selected for particular reasons, such as their shape or their texture, and Arad has described his search for the most suitable items of wreckage as an art in itself.

One such found object, a red VW fender, appears in the 1987 interior of his Shelton Street One-Off showroom. The visitor enters through a roller shutter door into an antechamber of raw, welded steel which curls back to expose yet another welded skin, this one of sleek, chemically treated steel. The floor is made of multi-coloured concrete, coated with polyurethane to give the material a radiance. The only light entering the space comes through a lace-like tracery created by random applications of welding. Arad uses a blow torch like a pencil; his sketches are fast and immediate, and the light penetrating these squiggly lines unexpectedly reveals phrases in English and Hebrew. The remaining solid areas resemble animal and vegetable figures. Not surprisingly, Arad designed all of the showroom's furniture, as well as the pieces on display. The reception desk rests on steel strips which curve in opposite directions. The bar counter – lit from within – is

composed of several sheets of metal, cut like filigree. A gallery space in the back of the showroom exhibits work by young designers who share Arad's interest in a rough, constructional aesthetic and in confronting technology and the machine. The actual furniture-making takes place in a Holborn welding shop. Arad's signature piece, the *Rover* chair, featuring a recycled leather seat salvaged from a British Rover car encased in a tubular steel frame, is one of the most celebrated pieces of furniture displayed in the showroom.

Arad has also designed a number of small shops and studios for the fashion industry. He was the interior architect on the Bureaux Clothing Group's design studio, located in a 19th century warehouse on the Thames side of the Metropolitan Wharf in London's Docklands. He designed the drawing boards out of plates of glass resting on tubular steel scaffolding which, in turn, are cantilevered from the main timber columns of the warehouse. The staircase is built out of railway sleepers, and its handrail – curved to resemble reeds blowing in the wind – was made from galvanized steel tubes. The balcony railing uses a similar vocabulary. Arad often collaborated with the designer Danny Lane on works involving glass, and in the rear of the studio Lane designed a screen of etched and clear glass to define a conference area. Arad's rough-edged granite conference table rests on criss-crossed railway sleepers and is surrounded by his horn chairs. Pyramidal lamp shades of rusted sheet steel, scored with welded spirals, carry light into the workspace.

A more public exposition of this raw, industrial aesthetic was revealed in his interiors for the clothes shop, Bazaar, in London's South Molton Street (1984). Huge broken slabs of concrete hung from rusty hawsers, and clothing-rails were supported by life-size cast-concrete figures. The atmosphere was one of dislocation, destruction and decay.

Arad's furniture designs, by contrast, are more ironic and playful. His *Big Easy* chair is featured in New York's Metropolitan Museum of Art's collection of 1980s furniture. The armchair consists of a large quantity of sheet steel welded into a form derived from old, overstuffed upholstered chairs. The steel is burnished to create a "soft" fabric feel and the hollow frame is filled with a ballast of sand so that it can be manipulated into a variety of positions, adjusting to the movements of its user.

Big Easy Volume 2 is another hollow armchair constructed from a single piece of sheet metal. Viewed from the front, its large cylindrical arms look like Mickey Mouse ears. The back is formed out of a concave sheet of steel, following the material's inherent curvature. The metal surface is chemically-treated and then waxed, giving it the appearance of elephant-hide, and the welded edges along the chair's seams suggest traditional piping. Surprisingly comfortable, the *Big Easy* series shows that comfort can be achieved using even the most unlikely of industrial materials.

The *Well-Tempered* chair, currently manufactured in limited numbers by Vitra Editions, is another variation on the overstuffed chair theme. Four sheets of steel are bolted together to form the chair's shape. The springy steel moves slightly with the user, creating a soft cushion out of the hard material. In describing the attractions of steel, Arad has said, "It's the easiest material to work in. I don't know of any other technique where you can do such big pieces. And it's friendly."



Arad: *Rover* chair, 1985

In recent years, Arad has moved towards the mass production of some of his designs. Originally produced as a limited edition in steel, the *Bookworm* bookcase system, for example, has been reinterpreted in translucent, pliable plastic for more general consumption and is being produced by Kartell, an Italian furniture manufacturer known for its innovative work with plastics. The worm-like bookshelf slithers across a wall in a path determined by the individual user. The modules come in ten-foot long coils and are supported vertically at twenty-inch intervals.

The *Metaply* Collection is part of a series of works designed specifically for mass-production, for the Aleph division of the Italian manufacturer, Driade. The table, chair and folding

trolley are made of moulded, light coloured, walnut plywood. The materials and forms are reminiscent of work designed by Charles and Ray Eames in the 1950s and 1960s. But Arad adds spice to the organic, wood composition by contrasting the warm woods with the use of cold aluminium and steel, which serve as both structural and design elements. The table, known as *Fly Ply*, has a double set of retractable, insect-like legs that fold inconspicuously into the underside of the table so that it can alternate between cocktail and dining heights.

A *Suitable Case* was shown in Milan in 1993. The beautifully crafted wooden container opens to reveal unexpectedly a metal chair. Named the *London Papadelle*, after an Italian ribbon noodle pasta, the seat is made of ribbon-like woven

metal mesh that rolls downwards into a “carpet”. This “carpet” can be unrolled for an additional ten feet across the floor.

In 1989, Arad established the design and architectural practice Ron Arad Associates. In conjunction with his partner, the Canadian architect Alison Brooks, he designed the interiors of the foyers for the Tel Aviv Opera House. The building itself was designed by the Israeli architect Yacov Richter, with whom Arad had previously worked while he was student at the Architectural Association, and it was opened to the public in the autumn of 1994. Meanwhile, Arad has continued to expand his mass-produced furniture lines: smooth polished metal has replaced the battered sheet metal of his earlier days and he has added table accessories to his repertoire. Ron Arad Associates are also designing the interiors of restaurants in London, such as the new Belgo Centraal in Covent Garden (1994–95), and have designed boutiques in Milan, including Michelle Mabelle (1994).

Arad's skill lies in the combination of his first-hand knowledge of materials, which allows him to form mass and texture like a sculptor, and his conceptual abilities, which allow him to define space like an architect. He advocates a pluralist approach to design. He is not interested in the view that only some materials are acceptable, but actively promotes the idea that everything and anything that is available in the post-industrial world can be used in furnishings and interiors. The important criterion is how materials and objects are put together and combined. He has claimed that “the biggest influence on my work is my work”, and that exploration has become the focus of his work.

SALLY L. LEVINE

Biography

Born in Tel Aviv, 1951. Studied at the Bezalel Academy of Art, Jerusalem, and at the Architectural Association, London. Lived and worked in London from 1973; co-founder with Caroline Thorman, of the design and production studio One-Off, with showrooms in Covent Garden and Holborn, 1981; established Ron Arad Associates architecture and design practice with Caroline Thorman and the Canadian architect Alison Brooks, 1989; founded the design and production unit Ron Arad Studio, Como, Italy, 1994. Guest professor, Hochschule, Vienna; guest editor of the 1994 *International Design Yearbook*. Arad has also supplied furniture and product designs for many international firms including Alessi, Driade, Kartel, Knoll International, Swatch, and Vitra International; he has participated in many group and solo exhibitions in Europe, Israel and Japan.

Selected Works

Examples of Arad's furnishings are in the Design Museum, and the Victoria and Albert Museum, London; the Metropolitan Museum of Art, New York; the Centre Georges Pompidou, Paris; the Tel Aviv Museum; and the Vitra Design Museum, Weil am Rhein.

Interiors

- 1984 Bazaar, South Molton Street, London (shop interiors and display system): Jean-Paul Gaultier
- 1986 Equation, Bristol (shop interiors)
- 1986 The Bureau, Metropolitan Wharf, London (design and fashion studio interiors)
- 1987 One Off studio, Covent Garden, London (furniture showroom and design studio interiors)
- 1988–94 New Tel Aviv Opera (foyer architecture and interiors)

- 1989–91 Ron Arad Associates, Chalk Farm Road, London (studio, gallery and workshops; conversion and interiors)
- 1993–94 Belgo Restaurant and Bar, London (interiors and furnishings)
- 1994 Michelle Mabelle, via della Spiga, Milan (shop refurbishment and interiors)
- 1994–95 Belgo Centraal, Covent Garden, London (restaurant, offices etc.; conversion and interiors)

Arad's furniture includes his *Rover Chair* (1985), the *Well Tempered Chair* (1985) the *Big Easy* series (1989), the *Metaply Collection*, and the *Suitable Case* and *London Papadelle* (1993).

Further Reading

Discussions of Ron Arad's early work appear in Sudjic 1989 and Vegesack 1990; for an account of his later work see Bullivant 1991 and *Ron Arad Associates* 1993. In addition, his work has regularly been featured in architectural and design journals worldwide.

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Architect, history and role of

The history of the role played by architects in determining the appearance of the interiors of buildings is a vast and complex subject and the extent of their involvement has changed quite radically over the past five hundred years. In 1812 the French architects Charles Percier and Pierre-François-Léonard Fontaine declared “Furniture is too much a part of interior design for the architect to remain indifferent to it”, thus stressing their belief that architects should exercise overall control in the relationship between architecture, decoration and furnishings, even down to the placing of furniture as part of the total design. This was a concept that had been perfected in the second half of the 18th century by Robert and James Adam in whose major interiors virtually every element – including the ceilings and walls, chimneypieces and doors, moveable furni-

ture and carpets, silverware and metalwork – all bore the mark of a single directing mind, and an all-embracing style and colour scheme. But such control was a comparatively new phenomenon and represented a culminating point in the rise of the professional architect, the idea of integrated design, and the relationship between designers and craftsmen, which had been developing since the 16th century.

Throughout the Middle Ages and for much of the Renaissance period, in most European countries the architect was usually a master-mason or artisan who had no expertise outside the sphere of building and only limited knowledge of recent developments within his own field. Although he was responsible for providing designs for the general plan for the building, the drawing of details such as the roof and woodwork were assigned to the master-carpenter and other craftsmen. The master-mason's contribution to the interior concentrated upon the built, fixed elements – notably the fireplace and the staircase – while the wood ceilings and panelling were the responsibility of the master-carpenter. Other work, such as the decorations and furnishings, were assigned to specialist craftsmen and painters, and more often than not it was the patron or client who exercised overall control of the building of his house and the shaping of its interiors.

With the publication of treatises on architecture, which appeared from the early 16th century, came the first step on the road towards the establishment of architecture as an educated and gentlemanly profession. The majority of these books, however, were principally based on a knowledge of Classical rules and the Orders and comparatively little attention was paid to interior details, although not surprisingly fireplaces featured quite prominently. Sebastiano Serlio (1475–1554), for example, whose writings were widely referred to and translated into several languages, offered designs for elaborate, canopied fireplaces which incorporated individual interpretations of classical motifs; he also included illustrations of doorways and ceilings. Andrea Palladio (1508–1580) provided plans and elevations of villas and town houses in his *Quattro Libri* (1570), but significantly he gave no indication of how the interiors might be treated. In his text he gave some general advice about flooring materials and ceilings, and he designed internal doorways and fireplaces, but there is no reason to suppose that he was consulted about the decoration of the rooms, even in such a residence as the Villa Barbaro at Maser, in which Paolo Veronese's frescoes so perfectly complement the architectural form and the spirit of the building.

Italian artists and architects were the first to take the lead in participating more fully in the design of interiors. Raphael (1483–1520) devised overall decorative schemes of stucco and paint, relating the spatial and decorative elements in a masterly fashion, in his work in the Vatican and the Villa Madama, and in the Farnesina. And Giulio Romano (c.1499–1546), at one time Raphael's assistant, developed an individual treatment of interiors and an assumption of overall control over the decoration of rooms in Mantua. He was able to ensure that all the different elements of a room, or of some decorative ensemble, were in the same style and created a unity. He made detailed drawings for mural decoration which could be realised either in fresco or tapestry, and he also made some designs for elaborately decorated furniture of an architectural character. But

such control was comparatively rare and depended greatly on the character of the individual patron.

Outside of Italy, the more dominant role of the architect was initially evident in court circles, particularly in France. In the 1530s Francesco Primaticcio (1505–70), painter-sculptor-architect, who had worked with Giulio at Mantua, began work in the new rooms for François I at the Château of Fontainebleau, where woodwork, stucco and frescoes were combined in a riot of Mannerist decoration. The designs were executed by French, Italian and Belgian craftsmen who worked together and became proficient in the Franco-Italian Mannerist style. The application of this style to fireplaces, furniture and grotesque decoration permeated, for example, the published designs of Jacques Androuet DuCerceau the Elder (c.1515–85), and from the middle of the 16th century such books played a vital role in not only disseminating ideas throughout Northern Europe but also in underpinning the patron / architect / craftsmen relationship.

Louis Le Vau's (1612–70) appointment in the 1650s as overall controller of the building and decoration of the château of Vaux-le-Vicomte – described as “conjured up by a French architect-decorator and carried out entirely by Frenchmen” – marked another step towards artistic integration. Further steps were taken in 1662 when Jean-Baptiste Colbert (1619–83) re-established the royal Gobelins Workshops where the various artists and craftsmen all worked together under the artistic direction of Charles Le Brun (1619–90). The Gobelins was described by Sir Christopher Wren as “a School of Architecture, the best probably, at this day in Europe”.

In England, the notion of integrated interior design was advanced by Inigo Jones (1573–1652) in the 1620s and 1630s. Jones produced many drawings of chimneypieces and overmantels, decorated compartmented ceilings, and carved or painted swags, grotesques and putti, as well as actual buildings, where a French taste, facilitated by the availability of published designs by Jean Barbet and Pierre Collot and encouraged by Henrietta Maria, Charles I's French queen, is clearly evident. This lavish and innovative form of decoration was developed by John Webb (1611–72), Jones's assistant, in the rich interiors of Wilton House of the 1640s. Webb also produced internal elevations for Lamport Hall and advised on the purchase of pictures for this house. But although it might be assumed that both Jones and Webb would have at least been consulted about furnishings for their decorated rooms, there is little evidence that they themselves provided designs for furniture, although a drawing by Webb from the mid-1660s does indicate a bed and balustrade in the French fashion as a central element in a bedroom intended for Charles II. Carvers and plasterers made their own detailed designs which were submitted to the architect and the patron for approval; painters of large-scale wall and ceiling decorations generally worked quite independently of the architect.

One of the first architects to be personally concerned with the design of not only furniture but also upholstery was Daniel Marot (c.1663–1752). Trained in France, Marot had a working knowledge of the Louis XIV style of decoration, but more important was his work as an all-round architect in Holland and England, where he designed rooms and furnishings for several major buildings including the palaces of Het Loo and Hampton Court. The Louis XIV style was reflected in

Marot's published designs for beds, chairs, pelmets and curtains, chimneypieces, wall panelling and bookcases, all of which tended towards a unified scheme of decoration and furnishing. By this time too, architects' designs for complete wall treatments were becoming popular in France as could be seen in the work of Gilles-Marie Oppenord (1672–1742), Robert de Cotte (1656–1735) and Jacques Gabriel (1667–1742), and in the plates of Jacques-François Blondel's influential *De la distribution des maisons de plaisance et de la décoration des édifices en général* (1737–38) which, in some cases, also included furniture as an integral element in the design of Rococo rooms.

During the course of the 18th century the architect became more entrenched as not only a knowledgeable leader of a team of craftsmen but also as someone who could provide his own detailed interior designs. In England, John Talman (1677–1726) is credited with being the first such professional fully to integrate furniture, decoration and architecture, but the work of William Kent (1685/86–1748), who was active as an architect and designer as well as a decorative painter, is generally regarded as more important. Kent's most memorable interiors survive at Houghton, in Norfolk. Some of his designs for chimneypieces and architectural furniture as part of a total room treatment were published by John Vardy in 1744 who also made designs for furniture and produced some of the earliest known drawings for wall decoration which suggest the colours to be used. Vardy's designs were made for Spencer House, London, in 1755–57, a building for which James Stuart (1713–88) had made similar proposals. This significant step in an architect's total control of a room's decoration had already been taken in France and it was quickly adopted in England where a number of books on colour and painting, including Alexander Emerton's *Directions for Painting* (c.1753) and Robert Dossie's *Handmaid to the Arts* (1758) were available.

By this time, the role of the patron as director of proceedings was receding; the architect produced proposals for whole interiors to which the client could react, and the final appearance of the building was generally a compromise between these and the client's ideas. This development was encouraged by the greater attention paid to the making of drawings of interiors, generally in the form of an exploded ceiling or floor plan and four elevations, but sometimes as perspective views or as sectional drawings. This practice originated in France and Sir William Chambers, who was familiar with Parisian examples, made a sectional drawing of his proposals for York House (c.1759) which shows wall colours and patterns in detail, as well as major items of furniture which he evidently considered part of the overall design. Chambers also made it known that he wished to be consulted about Thomas Chippendale's designs for furniture in one of his houses "as I am really a very pretty connoisseur in furniture", and there is a reference elsewhere to "the assemblage and blending of couleurs [being] Great Principles of his [Chambers's] ... taste".

The assumption of greater architectural control culminated in the work of the Adam brothers, who collaborated with a team of master craftsmen including Thomas Chippendale, Joseph Rose and Matthew Boulton, but whose designs for complete rooms and furnishings were developed down to the smallest detail. Some 9000 of the drawings from their office, produced by a number of skilled draughtsmen including

George Richardson, Joseph Bonomi, and Charles-Louis Clérissieu, are in Sir John Soane's Museum, London, and they represent the most important of all collections of architects' coloured designs for interiors. In France, a similarly comprehensive approach to interiors was taken by Percier and Fontaine whose precise and carefully studied creation of rooms, in which every item of furniture played a part and had its place in the overall picture, was based on Antique and Renaissance sources. Theirs was the quintessence of architects' interiors in which nothing should be changed. Their *Recueil de décorations intérieures* (1812) was well known to English architects and the influence of their furniture designs can be seen in Rudolph Ackermann's much referred to *Repository of Arts* (1809–28). The German architect Karl Friedrich Schinkel (1781–1841) also designed complete interiors and furniture. Like that of Percier and Fontaine, Schinkel's work reflected historical styles and motifs, but his designs were also strongly individual, often simple in their interpretation, and essentially part of the whole decoration.

Despite the pre-eminence of figures such as the Adam Brothers, Schinkel, and Percier and Fontaine, there was still much vying for precedence between architects and other tradesmen who specialised in interior work during the 18th and early 19th centuries. This was particularly the case where there was no actual building work to be done and internal alterations were often carried out by upholsterers who undertook to supply not only furniture, wallpaper, and textiles but could also provide a complete decorating service. The English upholsterers Thomas Chippendale and William and John Linnell collaborated with architects such as Robert Adam, but they also refurbished interiors independently: Chippendale worked at Mersham Le Hatch, Kent and David Garrick's villa in Middlesex, and the Linnells at Bowood House, Wiltshire. In France, a similar role was played by *marchands-merciers* such as Dominique Daguerre, who also had a showroom in London and worked at Carlton House. Many of these firms occupied large premises situated in fashionable districts of London and Paris and the sums paid out for their services were often very large, sometimes even exceeding the cost of the building itself. Not surprisingly, this led to friction with the architectural profession. In 1824, the architect William Mitford claimed "The upholsterer's interest is in direct opposition to the architect's credit" (Thornton, 1978) and many architects were bitterly resentful of the influence wielded by upholsterers whom they regarded as purveyors of novelties and transient fashions.

This tension was particularly strong in the early part of the 19th century when upholsterers appear to have been in the ascendant and it subsided only in the second half of the century when it was replaced by a similar struggle with the emerging decorating trade. But by this time, the architectural profession had taken steps to bolster its position through a more formalised system of training and through the establishment of bodies such as the Institute (later Royal Institute) of British Architects (set up in 1834) which aimed to promote the "uniformity and respectability of practice" and which removed architects from building and decorative contracting, although not from the designing of decoration and furniture.

The mid-19th century spread of industrialisation in England brought with it an increasing gulf between commercial produc-

tion and architect-designed work. Within critical circles, this gulf was widened further by the Gothic Revival's critique of contemporary mass-produced design which culminated in the latter part of the 19th century in the emergence of the Arts and Crafts Movement. Stemming from the philosophies of A. W. N. Pugin, John Ruskin and William Morris, this Movement sought to break down the divisions between art, architecture and craft and promoted the greater involvement of artists and architects in domestic design. It was a Movement dominated by architects – Philip Webb (1831–1915), Richard Norman Shaw (1831–1912), Thomas Edward Collcutt (1840–1924), John Dando Sedding (1838–91), W. R. Lethaby (1857–1931), Arthur Heygate Mackmurdo (1851–1942), M. H. Baillie Scott (1865–1945) and C. F. A. Voysey (1857–1941) – all of whom and many more had a far more “hands-on” approach to design and were frequently involved in the design of complete interiors including decorations, furniture and textiles. They also also designed for commercial Art manufacturers and Art firms.

The Aesthetic Movement of the late 1860s was another fashionable manifestation of total design, based on the creed that a truly beautiful and harmonious interior needed contributions from architects and painters. Its leading exponent was E. W. Godwin (1833–86) who would take over the responsibility for a whole house when he had the opportunity, designing its exterior, its decorations and furnishings, and even mixing the paints and choosing the pictures and ornaments. Another architect working in the Anglo-Japanese style was Thomas Jeckyll (1827–81); he too would undertake an entire commission to build, decorate and furnish, but the Aesthetic interior was promoted principally through commercial firms, such as Liberty's in London, which could supply a whole range of Artistic and Japanese-style goods.

The concept of total design was also evident in the work of various exponents of Art Nouveau, including the Belgian architects Victor Horta (1861–1947), Gustave Serrurier-Bovy (1858–1910), Paul Hankar (1859–1901) and Henry van de Velde (1863–1957). In van de Velde's own house (1895) he created a complete and totally integrated environment, designing the furniture, lighting fittings and even dresses for his wife. Similarly complete interiors were created by other Art Nouveau and progressive architects including Hector Guimard (1867–1942), Josef Hoffmann (1870–1956), Charles Rennie Mackintosh (1868–1928), H. P. Berlage (1856–1934) and Frank Lloyd Wright (1867–1959). Although many of these figures developed in different directions in the later phases of their careers, they all remained constant to the idea that the architect should be in control of the inside of a building as well as its exterior. Frank Lloyd Wright recalled, “I tried to make my clients see that furniture and furnishings not built in as integral features of the building should be designed as attributes of whatever furniture was built in”. He spoke for many architects who believed in the integrity of interior design when complaining that “when the building itself was finished, the old furniture they possessed usually went in with the clients. Very few of these houses were anything but painful to me after the clients moved in and, helplessly, dragged the horrors of the Old Order along with them”.

The notion of the architect-designer presiding over the interior fitments, decorations and furnishings has continued to shape the appearance of many of the seminal buildings of the

20th century with noteworthy examples being produced by many of the century's most celebrated Modernists. The Schröder House (1924) by Gerrit Rietveld, Mies van der Rohe's German Pavilion at the Barcelona Exhibition (1929), and the Eames House (1945–49) by Charles Eames might be included in this list. But the 20th century has also seen control over the interior increasingly wrested from the architectural profession by the growing influence of interior decorators.

Emerging in the late 19th century, the interior decorator took over many of the functions of the upholsterer, but whereas upholsterers were generally perceived as tradesmen, decorators were frequently drawn from the same social class as their clients and included many educated female practitioners. Notable pioneers were Elsie de Wolfe in America and Nancy Lancaster and Sybil Colefax in Britain. With fewer domestic houses being custom built by architects, decorators have become increasingly important since the mid- and late 20th century and their influence is widely reflected in popular interiors and lifestyles magazines. Architects, meanwhile, have become more closely associated with corporate clients, providing the interiors and corporate image for company headquarters and office buildings. The recent provision of professional training for decorators has also helped to put them on a par with architects and the late 20th century has witnessed the emergence of “interior-architects” whose training represents a blend of design and architectural skills.

DEREK LINSTRUM

See also Interior Design; Marchands-merciers; Upholsterer

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Art Deco

Art Deco is a term used to describe design of the period 1920-40 which uses expensive and exotic materials, angular forms and luscious colours. It is a luxury style created by French *ensembliers* (a term adopted around 1911 to describe designers of entire interiors) in a successful bid to assert France as the world leader of interior decoration and high style. Although not generally used until the late 1960s, the term Art Deco derives from the lavish exhibition staged during 1925 in Paris – the Exposition Internationale des Arts Décoratifs et Industriels Modernes. The Exposition was an international display of temporary pavilions, built on the banks of the Seine in the grand tradition of world trade fairs.

The stylistic roots of Art Deco lie in the avant-garde of the turn of century, and in 18th-century and early 19th-century French furniture. Louis XV, Louise XVI, Consulate, Empire and Directoire styles were all revived and combined with a new, geometric form in design, developed in Glasgow and Vienna. At the turn of the century Charles Rennie Mackintosh and the Glasgow School had created a new style in interior design based on sparse Japanese interiors and the Scottish baronial style. The vertical, geometric forms used by Mackintosh for his fantastic chair designs in particular proved influential in mainland Europe. The designers of the Vienna Secession and the Wiener Werkstätte used similar shapes in their interior designs. At the Palais Stoclet, built between 1905 and 1911, Josef Hoffmann and the Wiener Werkstätte designed a luxury villa in the suburbs of Brussels using comparable, angular geometric forms and expensive materials. This stripped classicism was also explored by early 20th-century designers in Germany, particularly those exhibiting at the Paris Salon d'Automne in 1910. Designers linked with the Munich Deutscher Werkbund at the Salon showed a proto-Modernist form of interior design, for example Karl Bertsch, the Munich decorator, showed a lady's bedroom which was criticised by French experts for its lack of femininity but was a popular success with the public. This galvanised the French design establishment into action to ensure that their place as leaders in taste and fashion was maintained. The idea of holding an international exhibition devoted entirely to new design was born.

Due to the interruption of World War I the Exposition Internationale des Arts Décoratifs et Industriels Modernes did not take place until 1925, by which time, ironically, much of the impetus of French Art Deco had passed. One of the most extravagant constructions at the Exposition was Le Pavillon d'un Collectionneur which was designed by Pierre Partout and decorated by Jacques-Emile Ruhlmann and a team of prominent French designers, all members of the Société des Artistes

Décorateurs which had been founded in 1901. Ruhlmann was the leading French *ensemblier* of the period, drawing upon past styles and combining this with Art Deco luxury. In the Grand Salon of the Pavillon hung a huge chandelier and the walls were covered with boldly patterned silk and topped by a classical entablature. The furniture in the room was based on French, 18th-century pieces and veneered with luxurious Macassar ebony. Ruhlmann continued to design in this extravagant Art Deco style throughout the 1920s and 1930s, always using the proportions of classical architecture and exclusive materials, including ivory, lizard-skin, shagreen, tortoiseshell and exotic hardwoods. He also undertook commissions for the Paris Chamber of Commerce and the cosmetics firm of Yardley. For the former he designed an imposing ballroom in the 19th-century Hotel Potocki. Chunky, ribbed pilasters line the walls, Cubist reliefs surround the mirrors and constitute the entablature. Grand chandeliers hang from the ceiling while a classically-inspired relief by Joseph Bernard decorates the main doorway.

Another important pavilion at the Exposition to showcase the work of French designers was that of the French Embassy, which consisted of 24 lavish rooms spread across two wings. Organised by the Société des Artistes Décorateurs and sponsored by the French government, the pavilion contained the soft *Chambre de Madame* furnished by André Groult. The velvet upholstery and curved, shagreen-covered, chest-of-drawers conjured up a feminine ambience. This contrasted with the modern reception area designed by Robert Mallet-Stevens. Art Deco was not only inspired by the French past. The sunrise motif used by Groult on the bed in the *Chambre de Madame* was probably inspired by ancient Egyptian art, a common source for designers following the discovery of Tutankhamen's tomb in 1922. The avant-garde painting style of Cubism was also an important influence on Art Deco. Indeed, there was a direct link between Cubism and interior design when, in 1912 at the Salon d'Automne the traditional designers Louise Süe and André Mare collaborated with the minor French Cubists Roger de la Fresnaye, Raymond Duchamp-Villon and Jacques Villon on the *Maison Cubiste*. This working partnership continued with the founding of the decorating firm, *Compagnie des Arts Français* in 1919. At the Exposition the *Compagnie* designed the *Musée d'Art Contemporain* to publicise their lavish room settings. The Parisian department stores who were to be so important in the promotion of the Art Deco style each sponsored a pavilion.

Galleries Lafayette's studio, *La Maitrise*, was headed by Maurice Dufrene. The lavish exterior of *La Maitrise's* pavilion was designed by a team of three architects – Georges Beau, Joseph Hiriart and Georges Tribout. The interior was designed by Dufrene and contained an exhibition hall plus five model interiors – a man's bedroom, salon, dining room, study and women's bedroom. The interior of *Bon Marché's* Pomone pavilion was designed by director Paul Follot, who had joined the department store in 1923. The Grand Salon of the Pomone pavilion was decorated with a bold mix of angular patterns and stylised flowers on the carpet, panels of the display cabinets and entablature. *Au Printemps's* Primavera was designed by director Charlotte Chauchet-Guillere. The Louvre's own Stadium Louvre was octagonal in outline plan, decorated with urns and carved and real plants with an exterior terrace. Inside



Art Deco: Grand Salon, Pavillon d'un Collectionneur, by Jacques-Emile Ruhlmann, 1925 Paris Exposition des Arts Décoratifs et Industriels

was the familiar mix of traditionally inspired furniture, finished with rare veneers.

One of the most important inspirations for Art Deco interior design was non-Western art. The exotic allure of African and Oceanic forms was exploited by Pierre Legrain in his design of a curved seat based on an Ashanti stool, exhibited at the 1923 Salon des Artistes Décorateurs, and a chair from the following year veneered in palmwood with parchment seating. Legrain contributed some important, exotically inspired furniture to the lavish interior of couturier and art collector Jacques Doucet's home, designed in 1929 at Neuilly. The villa contained important Art Deco furniture including a Japanese inspired, occasional table with sharkskin inlay by Rose Adler which supported an abstract, crystal sculpture by Gustave Miklos. Many of the pieces from the Doucet Villa can now be seen at the Virginia Museum of Fine Arts.

The exotic also inspired the rich variety of metalwork furniture and fittings produced by Art Deco designers. Armand-Albert Rateau created disturbing interiors using strange bird forms cast in bronze, which supported tables and were even used for taps. The apartment he designed for the couturier Jeanne Lanvin in Paris featured a low table with patinated bronze birds supporting a marble top, set in a bedroom hung with embroidered blue silk. The bathroom designed for the same commission featured a carved wall panel in stucco, deco-

rated with a forest scene, the cream Siena marble bath and washbasin contrasted with the patinated bronze lights fittings, taps and mirror.

The adventurous use of colour was certainly an essential feature of the Art Deco interior and was partly inspired by the fashion for the exotic. This inspired the stage designs of Léon Bakst for the Ballet Russes. Serge Diaghilev's ballet, *Schéhérazade*, was performed in Paris in 1910, and the vivid colours, bold patterns and evocation of a distant, exotic land only heightened the contemporary fashion for Persian and Arabian themes. Modernist painters were also experimenting with colour and form at this time and certainly influenced Art Deco. Orphism was one movement which developed just before World War I in Paris. The chief exponents, Sonia and Robert Delaunay, liberated colour from the formal concerns of easel painting. Sonia Delaunay applied the experiments of Orphism to textile design during the 1920s, decorating their home with geometrically patterned rugs and furnishing fabrics in multi-coloured hues. Another group of painters to experiment with colour were the Fauves or Wild Beasts. The major artists in the group, Matisse, Derain and Vlaminck worked between 1905 and 1908 using vivid colours in amazing combinations. Such shocking contrasts were used by designers as a reaction to the insipid pastels of Art Nouveau.

The designer to best exploit an exotic atmosphere and



Art Deco: suburban lounge of the late 1930s; re-created in the Geffrye Museum, London

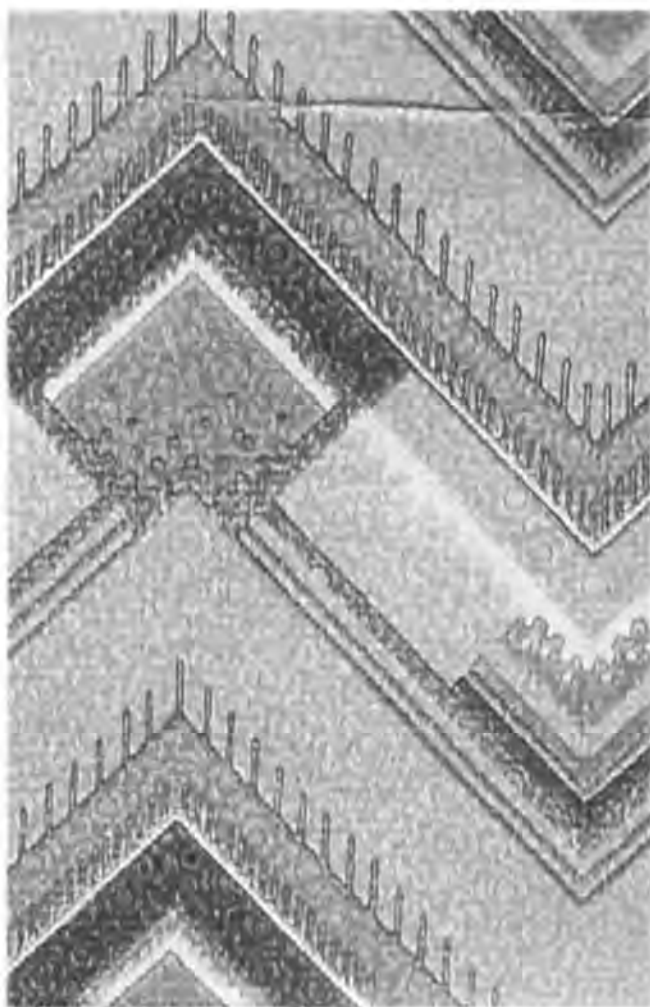
strong colours was Paul Poiret. He was originally a haute-couture designer who produced flowing dresses which liberated women from the corset. Poiret established the *Atelier Martine* in 1912 which was responsible for decorating his new shop, used to sell his own brand of perfume, *Rosine*. Poiret employed the Fauve artist, Raoul Dufy to design fabrics for his new firm. Young, working-class women were also used by Poiret to design bold, bright fabrics and surface patterns. The *Atelier* successfully designed and sold printed fabrics, wallpapers, ceramics, rugs and embroideries in addition to undertaking entire interior design commissions. The *Atelier Martine* designed three barges for the 1925 Exposition. These were painted on the exterior with exotic flowers and moored on the Left Bank of the Seine. Inside the *Amours* barge, the main living area was littered with huge cushions for informal seating, the walls were painted with palm trees and other strange flora which also decorated the carpeting. Poiret did not distinguish between textiles for clothing and textiles for the interior; this interaction between women's fashion and design typifies Art Deco. It was conceived as a style to challenge the masculine look of German, Modern design and wallowed in the decorative, the exotic and the amusing.

For political reasons Germany was effectively excluded from the 1925 Exposition because their invitation was not sent until it was too late for them to participate. America also refrained from participating in this show. Herbert Hoover, then Secretary of Commerce, claimed that American design was not in a position to offer "new and really original" design for international exhibitions although the real reason probably had more to do with costs than with aesthetics. Britain made a

small contribution, with a pavilion designed by Easton and Robertson in Moorish style. The Exposition certainly ensured France's stylistic leadership of interior design and high fashion, and guaranteed the spread of the Art Deco style throughout the Western world, as visitors to the exhibition and the media carried news of the show.

The Art Deco style reached America partly through exhibitions of artifacts from Paris. In 1926 the Metropolitan Museum of Art in New York organised a touring exhibition of design objects and established a permanent gallery for the display of furniture bought at the Exposition. Department stores such as Saks, Macy's, and Lord and Taylor exhibited examples of French Art Deco after 1925. Thirty-six museums and department stores featured Art Deco furniture in their displays during 1925 to 1928. Brash and new, the Art Deco style was highly influential in America, and lent itself to the repeated, geometric patterns of mass production techniques pioneered in the US. Joseph Urban had emigrated to New York from Vienna in 1911 to set up a small design consultancy. In 1922 he established the *Wiener Werkstätte* of America, which produced geometric furniture and furnishings in the spirit of the Austrian prototype. Urban used the Art Deco style for the design of the Century of Progress exhibition in Chicago (1930). His Travel and Transport pavilion used the rising sun motif and the ziggurat profile. The Art Deco style was adopted for the design of buildings as diverse as modest hotels in Miami to New York skyscrapers.

The skyscraper was a building form introduced in New York during the 1870s and in Chicago during the following decade. During the 20th century skyscrapers were built in



Art Deco: block-printed wallpaper, 1933

every major American city and presented a unique interior design problem – how could the interior equal the sheer scale and magnificence of the exterior. Ely Jacques Kahn was one of the most prominent of America's interior designers of the time and created several impressive entrance lobbies including the Lefcourt Clothing Center on Wall Street, the Film Center and the Bricken Building, John Street. Two of the most important Art Deco buildings in New York are the Chrysler Building (1928–30) and the Empire State Building (1930–32). Designed by William Van Alen for the automobile corporation, the stepped exterior of the Chrysler Building is decorated with modern gargoyles and hub-caps. The lobby is decorated with rich red marble, Art Deco ironwork by Oscar Bach, and elevator doors veneered with light amber and dark brown woods in a geometric lotus design. The Empire State Building was designed by Shreve, Lamb & Harmon and built in stone with aluminium and nickel exterior decoration. The interior features Art Deco motifs from the zig-zag floor decoration to stepped balustrades and ceilings. Another key example of New York, high-rise Art Deco is the Chanin Building dating from 1929 on 42nd Street and Lexington Avenue. The interior decoration was orchestrated by Jacques Delamarre, head of the Chanin Construction Company. The 50th floor of the building



featured an Art Deco auditorium and the 52nd floor an executive suite for the chairman, Irwin S. Chanin. This included an opulent bathroom tiled in cream, gold and green with a gold-plated sunburst over the geometrically engraved glass shower doors.

The Art Deco style influenced the interior design of office blocks and hotels throughout America. The Carew Tower, Cincinnati of 1931 by Walter W. Ahlschlager includes a resplendent Hall of Mirrors and Palm Court. However, by this date the influence of classic Art Deco, with its repeated, geometric forms, decorative ironwork and rich decoration was on the wane in America. It was gradually superseded by the Moderne, a combination of Art Deco and the Modern Movement which made an impact on the whole of the Western world through the Hollywood cinema and associated media during the 1930s and 1940s.

During the 1920s Art Deco was the dominant new style for Western European commercial buildings. After the 1925 Paris Exposition the style was linked with luxury and glamour, and with the world of Parisian haute-couture. Trent and Lewis's New Victoria Cinema in London (1929) features stepped, fan-shaped pillars, dramatised by concealed lighting to create an exotic ambience. London's Park Lane Hotel, built in 1927 by

Henry Tanner and decorated by Kenneth Anns, featured a graceful Art Deco ironwork mural in the foyer, complemented by silver painted furniture. Claridge's Hotel, also in London, was refurbished in 1930 by Oswald Milne using key aspects of the Art Deco style. The walls of the glamorous front entrance were painted primrose and the floor and steps were of Roman stone and Belgian black marble. The walls are punctuated by tall, gilded pillars, topped by illuminated fans. The ceiling is dominated by a chandelier which reflects in the blue and white mirrors, which are surmounted by stepped decoration. Extra decoration is added with delicate metal grilles, painted with cellulose gold. A burnished gold niche framed a sculpture of a deer against a tree by Milne, placed on a Lalique glass stand.

Such lavish design was rarely found in the domestic interior. It was only the very wealthy client who could afford such extravagance, particularly during the economic depression of the 1930s. Those who could afford to create a special Art Deco interior would commission interior decorators to execute the task. One example of this is the wealthy Dutch banker, David Van Buuren, who designed his own house in Brussels which was completed in 1928. After visiting the Paris Exposition in 1925 Van Buuren employed the Parisian decorating firm of Studio Dominique to decorate his living room. Dominique had been founded in 1922 by André Domin and Marcel Genevrière with a showroom at 104 Faubourg St. Honoré and executed work in Paris and Havana. The Van Buuren house features Dufy carpets, Lalique lighting and a specially designed black Canadian fireplace. (The house is now a museum open to the public on Monday afternoons.)

Outside France, the highly decorative and expensive style of Art Deco was usually seen only in specially commissioned cinemas, hotels and office blocks. It only reached a wider audience when it was combined with the simplicity of modern design in a style known as Moderne. This style was simpler and more chic and gradually supplanted Art Deco as the dominant influence on interior design in many parts of Europe and America. A commercial version that still had strong overtones of Art Deco gained mass popularity in the mid-1930s in Britain, where manufacturers and consumers had previously proved quite resistant to the appeal of Parisian ideas. The typical, modest-sized, semi-detached suburban home of the inter-war period often combined a Tudor Revival half-timbered exterior with lively Art Deco motifs on furnishings and interior details. These included rising suns which figured particularly in window-glass, mirrors and radio cabinets, and brightly coloured, geometric jazz patterns which were a favourite in wallpapers, carpets and upholstery fabrics, and tableware. The rare and exotic finishes characteristic of French Art Deco were replaced by mass-produced, modern materials. Popular furnishings included chunky or rounded sofas and matching armchairs covered with leather, velveteen or moquette, stepped, veneered cabinets and bookshelves, and geometric, coloured glass light-fittings. Such furnishings remained fashionable within middle-income sitting rooms until the outbreak of World War II and the introduction of rationing curtailed production within most areas of the home decorating industries.

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See also Cinemas; Gray; Paris 1925; Rateau; Ruhlmann; Skyscrapers; Streamlining and Moderne

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Art Furnishings

The term “Art”, applied to furniture and decoration, refers to a style of domestic furnishing developed in Britain and America between the late 1860s and the mid-1880s. First coined by the critic Charles Locke Eastlake in 1867, the phrase Art Furniture initially referred to work that was architect- or artist-designed and that also involved a strong element of craftsmanship. Such pieces were therefore originally quite exclusive and expensive. Inevitably, though, these early associations lapsed and by the 1880s the word “Art” was being applied almost indiscriminately to wallpapers, ceramics and textiles, as well as furniture, to describe work that was not markedly different from that being produced by ordinary manufacturers at the time. In this sense Art Furnishings can be understood as both a continuation of and a commercial response to the reforms initiated by mid- and late-Victorian critics of architecture and design. Indeed, Art Furnishings have often been described as the first interior decoration style to reflect middle-class, as opposed to aristocratic taste, and their emergence coincided with the rise of the professional interior decorator and the increasing involvement of middle-class women as arbiters of taste and practitioners of design.

Stylistically, Art furnishings and decorations drew upon many sources. In the early phase elements derived from the reformed Gothic and Aesthetic styles, Japanese export goods, Islamic art, and European ornament in all its varieties were among the most important. Later, other features, notably those based on 18th-century English furniture, became more fashionable. But the central concern of Art Furnishings in both Britain and America was the demonstrable exercise of taste and it was perhaps this, rather than any purely stylistic feature that defined the phenomenon most clearly. Mainstream mid- and late-19th century styles of design were concerned above all with conspicuous consumption. Art Furnishings, on the other hand, appeared to reject such attitudes as vulgar and to value sensibility more than extravagance. In this respect, the emergence of Art Furnishings was closely linked to ideas popularised by Aestheticism whose most committed adherents not only decried the ugliness and ostentation of most manufactured goods but who likewise extolled the virtues of individuality over conformity and set great store by the exercise of an informed personal taste. For them, objects were to be appreciated not so much for their cost or status as for their intrinsic beauty, and the important thing was for the designer or consumer to be able to select from different periods or cultures judiciously and to combine the disparate elements harmoniously so as to create a coherent and beautiful whole. A similar outlook informed the production of Art Furnishings, many of which were actually used in Aesthetic homes and the purchase of which afforded visible proof of their owners’ discrimination and taste.

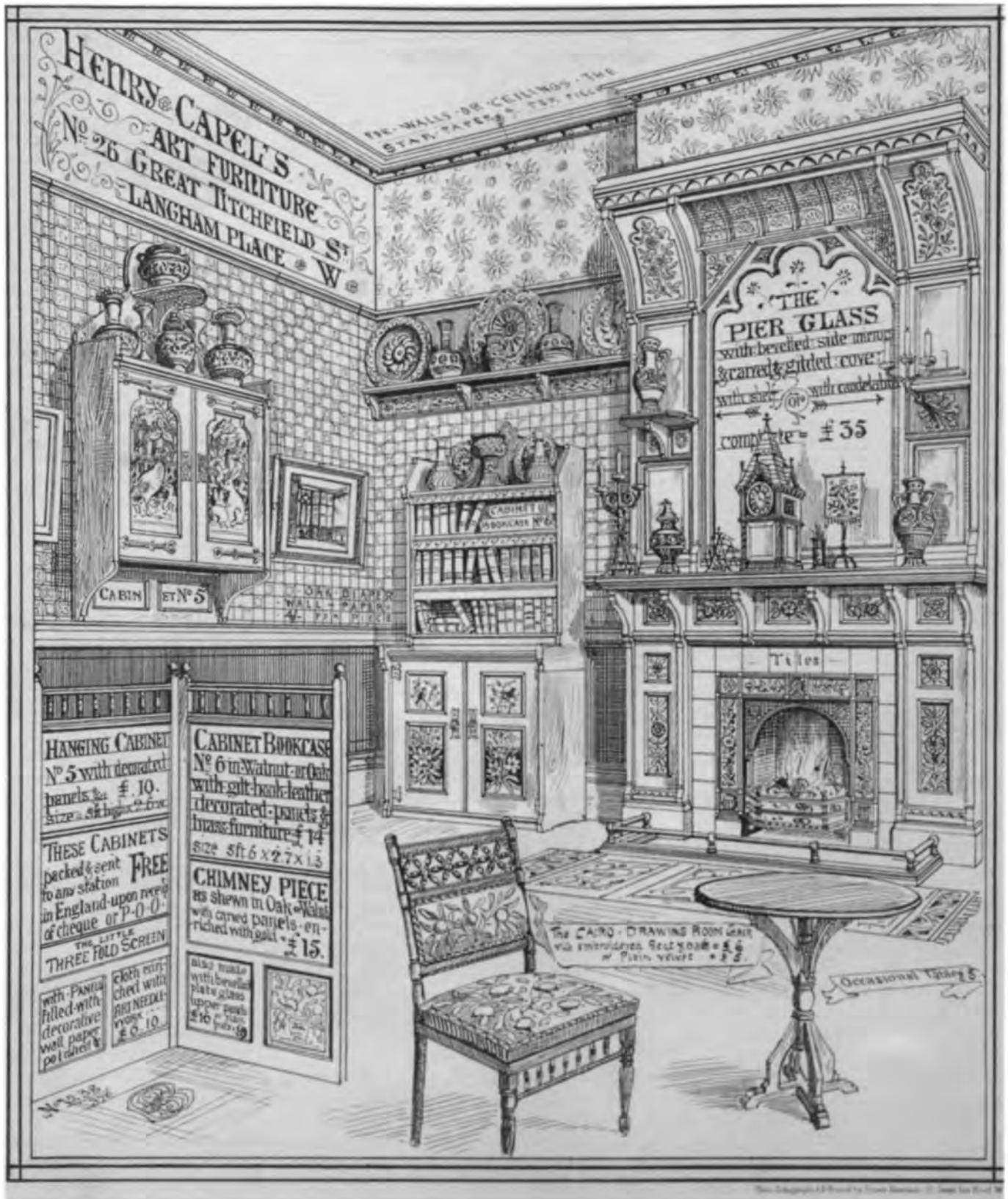
The rise of Aestheticism in Britain, and with it a new emphasis upon the need for Art within the home, has been attributed to several factors, including the increasing acceptance of the design reforms set in motion in the 1840s, the influence of the writings of John Ruskin, the example of the many new public buildings and interiors then being constructed according to “reformed” Gothic principles, and the display of innovative design at the many national and inter-

national exhibitions held during the 1850s and later. Attention has also been paid to the effects of changing social and cultural values, and to the significance of increasingly liberal and anti-industrial tendencies among the country’s professional and intellectual elite, in promoting an interest in art and beauty within the home. But perhaps of most importance within this context was the impact of the work of a small group of progressive architects and artist-designers and the growing appreciation of Japanese-inspired art and design.

Japanese goods were first exhibited in London at the International Exhibition of 1862 and were soon available from a number of retailers in the capital, notably Farmer & Rogers Oriental Warehouse, run by the young Arthur Liberty. Anglo-Japanese versions of the Oriental style were developed by designers such as Thomas Jeckyll, Christopher Dresser and E.W. Godwin during the late 1860s. A new freedom in the use of European ornament was demonstrated by Morris, Marshall, Faulkner & Co., both at the 1862 exhibition and in their prestigious commissions for the decoration of St. James’s Palace and the Green Dining Room at the South Kensington Museum in 1866. Philip Webb’s design for the latter was particularly significant, blending Gothic, Renaissance and modern elements into a scheme of subdued Pre-Raphaelite richness much more suitable for domestic applications than the ponderous Gothic then in vogue. Another distinctly artistic interior dating from the mid-1860s was D.G. Rossetti’s house in Cheyne Walk, Chelsea. Rossetti decorated the interiors of his home with an informal and exotic mixture of objects from different periods which illustrated the value of antique furniture and carpets in producing rooms with an Aesthetic ambience. Underpinning these innovations and developments was the bedrock of reformist ideals espoused in the 1850s by the Government Schools of Design which gave a semblance of uniformity and order to the seemingly endless combinations of decorative design favoured by contemporary designers and manufacturers.

Publications played an important role in relaying these developments to a wider public, and two books, both written in the late 1860s were especially significant: *Gothic Forms Applied to Furniture, Metal Work and Decoration* by Bruce Talbert of 1868, and Charles Locke Eastlake’s *Hints on Household Taste*, 1868. Talbert’s book was aimed at the trade and proposed an architectonic style of furniture, termed Modern Gothic, which referred freely to Gothic within bold rectilinear designs. *Gothic Forms* brought this style to the attention of consumers on both sides of the Atlantic and his work was widely plagiarised although the principles which underlay it were not always understood: Talbert himself, for example, recommended simple materials with painted or incised surface decoration but cabinet-makers often interpreted these ornaments as inlay and veneer, a practice exemplified by the sideboard produced to his design by Holland & Sons for the Paris Exposition Universelle of 1867.

Hints on Household Taste fulfilled much the same function as *Gothic Forms* but its influence was immeasurably greater. The book was reprinted four times between 1868 and 1872 and it can justifiably be considered the single biggest influence on Art Furnishing. Declining to recommend any particular style, Eastlake distilled the ideas of the South Kensington Schools, the Gothic Revival architects and William Morris into a single philosophy of interior design, stressing the virtues of



Art Furnishings advertised by Henry Capel, London, late 1880s

simplicity, flat pattern and rectilinear forms. He addressed his ideas directly to the householder and was highly critical of professional decorators whom he accused of “the absurd love of change”. His aim was to produce an environment that suggested continuity with the past in generalised terms and that stressed notions of simplicity, domesticity and homeliness.

There is little evidence of a commercial response to the above developments before the mid-1870s. Indeed the emphasis on amateurism and individual taste in *Hints* would seem to have precluded such initiatives. But from the mid-1870s the market for Art Furnishings was opened up in several ways. First, journals such as *The Builder*, the *Building News* and the *Art Journal* began discussing and illustrating new designs and, in so doing, stimulated wider demand for the style. Second, a steady stream of books and decorating manuals, mostly written by enthusiastic amateurs such as W.J. Loftie, Mrs. Orrinsmith and Mrs. Haweis, raised public consciousness about the importance of interior design. These publications were aimed at the professional middle classes and were supplemented by journals such as the *House Beautiful* in 1877 and *Decoration* in 1880. Third, a significant role was also played by London cabinet-makers like Gillows, Holland & Sons and William Watt, all of whom constructed suites of furniture for fashionable architects and later sold the same designs commercially. Watt’s catalogue of 1877 featured many of Godwin’s Anglo-Japanese designs while other firms in London and the provinces produced furniture more or less identical to that illustrated in Eastlake’s *Hints*. Suitably artistic wallpapers and textiles also became more widely available during the 1870s. Morris & Co. increasingly concentrated their efforts in this area, firms like the wallpaper manufacturers Cowtan’s imported Japanese embossed leather hangings, and retail outlets such as Liberty’s, founded by Arthur Liberty in 1875, supplied imported Indian and Far Eastern textiles for the “Art” market.

Those consumers who did not wish to purchase their Art Furnishings from these specialist suppliers could patronise established decorators who soon began to supply versions of the style in pre-digested form. Many of the well-known metropolitan firms, including Jackson & Graham, Collinson and Lock, T. Knight & Sons, and James Shoolbred & Co., offered commercial variations of this taste. Shoolbred’s, in particular, specialised in Art Furnishings and published an extensive catalogue in 1876 illustrating papers, furniture and suggestions for complete decorative schemes that has since become a standard sourcebook on the subject. Their designs came in a range of styles including the Anglo-Japanese, Modern Gothic and Renaissance, and although several bear a close resemblance to work produced by Godwin and the architect-designer T.E. Collcutt, they were produced in-house by Owen Davis utilising cheaper materials and machine-production techniques.

Despite their stylistic eclecticism, interiors furnished with Art Furnishings in Britain and America shared certain distinctive characteristics. As a general rule, the furniture was ebonised and gilded, lightly upholstered and displayed some evidence of revealed construction. Suites of matched furniture remained popular in dining rooms and bedrooms but there was a new move towards furnishing parlours, studies and smoking rooms with individual pieces in a variety of styles and towards mixing antique and modern furniture within the same scheme.

Tastemakers also recommended a reduction in the density of decorative objects used within the interior, but the proliferation of “artistic” ceramics, metalwork and textiles produced by the Art Furnishings industry soon confounded their efforts. In fact, the quantity of objects to be found in “artistic” interiors was often identical to that in less fashionable rooms but their appearance, quality and distribution were significantly different. Art ceramics, for example, tended to be simple in shape, with decoration derived from Medieval, Renaissance and Islamic prototypes, and they were no longer arranged in picturesque groups on tables and case furniture, but were placed whenever possible on the shelves or brackets of overmantles and cabinets that were designed specifically for that purpose. The Aesthetic Movement’s emphasis upon the importance of the contemplation of beauty also encouraged the isolated display of single objects such as paintings, sculptures or exotic curios, although how often the contents of the Art Furnished interior were subjected to the intense and self-conscious scrutiny suggested by their arrangement is open to question. And finally, the artistic interior was often flagged by totemic objects such as Japanese fans, Morris & Co. *Sussex* chairs, peacock feathers and oriental blue and white china – all widely lampooned in satirical journals like *Punch*.

The treatment of the architectural shell of these rooms also obeyed general principles. Architectural woodwork was usually quite conventional in form but was often painted in the same colours as furniture. Deeply moulded ceilings were frequently illustrated in the catalogues of professional furnishers, and the decoration of both ceilings and walls was given a new importance. Walls were generally divided into three horizontal bands – dado, fill and frieze – each given a separate decorative treatment that might include painted decoration, wallpaper and panelling. Ceramic tiles, either in panels or as continuous dados, were recommended in the catalogues of several decorating firms, but were generally expensive and were not widely used. Tertiary colour schemes, offset with gold, were common, and in time decorations became somewhat lighter in tone although white rooms were not widely accepted until the very end of the century. Several of these features survive in the interiors at 18 Stafford Terrace, Kensington, decorated some time after 1874 by its occupant, the political cartoonist Linley Sambourne. The furniture is a typical mixture of Talbert-style tables, sideboards and chairs, and genuine and reproduction Louis XVI antiques, while the decorations include generous use of embossed and gilded Japanese leather papers and Morris & Co. patterns.

The emergence of the Queen Anne style of domestic architecture led to a shift of emphasis within Art Furnishing. By the early 1880s, English 18th century styles – from George II to Robert Adam – had begun to replace Renaissance and Japanese styles as the favoured mode of furnishing. Colour schemes were generally lighter and brighter than in the 1870s and the elimination of cluttered surfaces was also carried further. Fitted furniture, inspired by 18th-century prototypes, was introduced both as a means of cutting down on the amount of dirt and dust within interiors and in order to open out the interior space. Increasingly Art Furnishings became more straightforwardly historicist and by the late 1890s, the original notions of simplicity and informality survived only as an ideal.

The introduction of Art Furnishings within North America occurred slightly later than in Britain but, initially at least, it developed along similar lines. Once again, Eastlake's ideas were extremely influential: *Hints* was published in Boston in 1872 and was widely available throughout the 1870s. Indeed, early American Art Furniture in the Modern Gothic manner was known as the "Eastlake Style", a term that Eastlake himself greatly disliked. Talbert's work was almost as popular, influencing among others the New York Art furnishers, Kimbel and Cabus, and the Philadelphia cabinet-maker Daniel Pabst. Pabst collaborated with the architect Frank Furness on Gothic furniture for several New York mansions, notably that of John Bond Trevor in Yonkers. But the key event in the popularisation of Art Furnishing in America was the Philadelphia Centennial Exposition of 1876. Several native firms showed furniture strongly influenced by Eastlake, and Collinson & Lock exhibited a number of Anglo-Japanese designs by Godwin, heralding the launch of Aesthetic styles within the avant-garde.

Despite the cultural and social hegemony of the East Coast, other centres of artistic activity emerged in the Midwest. Cincinnati was particularly rich in cabinet-makers and designers and a unique school of Aesthetic woodcarving developed at the Cincinnati School of Design under the instruction of Henry Linley Fry and Benn Pitman. Much of the best work was produced by women. Adelaide Nourse (later Pitman's second wife) and Emma Belper were both prominent in this field, and the work of 65 women carvers was exhibited by the Cincinnati School of Design at the Philadelphia Centennial.

Even more than in Britain, nostalgia played a leading role in American Aestheticism. The Centennial celebrations confirmed a growing interest in the nation's past and stimulated a taste for 18th-century Colonial furnishings. Clarence Cook, author of the influential *House Beautiful* of 1878, defended the liking for antiques on functional as well as aesthetic grounds. However, as in Britain, the desire to own old things reflected social anxieties more than practical considerations, and ownership of American antiques, in particular, was proof either of the family pedigree, or of aesthetic refinement in being able to pick out the object of quality from among the flotsam of second-hand furniture. With genuine antiques in limited supply, the fashion for reproduction furniture in 18th-century styles, known as the Colonial Revival, flourished and retailers like Sypher & Co. of New York responded quickly with advertising aimed at the Art market.

Art Furnishing has many claims to be the first "modern" form of interior design. Its appeal to middle-class taste, the new importance attached to named designers and retailers, and the network of publications and journals which evolved to inform the public about new developments all foreshadow the character of the market in the 20th century. But perhaps its most remarkable and enduring achievement was in the sphere of education, for within a few short years, a large section of the middle-class public were led to appreciate concepts of design quite alien to the understanding of the previous generation.

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See also Aesthetic Movement; Colonial Revival; Eastlake; Kimbel and Cabus

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Art Nouveau

"Art Nouveau" is the generic term for a broad movement of style and ideas that embraced architecture, all the decorative and graphic arts, fashion, furniture and fittings right across Europe (and to a lesser extent, North America) in the years between 1880 and 1910. Art Nouveau is usually recognised by a distinct curvilinear quality, varying between subtle undulations of shape and an extravagant fantasy. It has a characteristic iconography of motifs and symbols abstracted from vegetation, and a repertoire of biomorphic forms; much of its imagery is directly or obliquely feminine. In a number of important cases this curvilinear and botanical stage was succeeded by a more geometrical manner, becoming something much closer to Modernism. If Art Nouveau is defined on formalist criteria it will probably be confined to the earlier manifestations associated with Brussels and Paris; but if it is regarded as a matter of taste and ideas, then a broader interpretation must be followed. The "broad movement" was also subject to a range of local or national variants, and an argument can be made that would advance the idea of a plural *Arts Nouveaux*. However the unity of a broad movement is not determined by formal characteristics alone, but by ideological, social and cultural use.

Historiographically, Art Nouveau has usually been treated as an intermediate phase, between the historicism of the 19th century and the Modernism of the 20th. But this story assumes

that there is a simple single-line development from one stage to another, and is inadequate in both fact and theory. Today it seems best to consider Art Nouveau in its own terms, as an array of objects, interiors and buildings (etc.) to which a set of criteria can be addressed. These criteria concern the relations with history, technology, social significance, artistic means, formal vocabulary and clientele. No particular instance is likely to meet all the questions asked of it, but in the process of asking, a field of meanings is created. It is necessary to explore these meanings rather than define the objects.

This approach is especially appropriate to the study of interiors, which are not objects, but ensembles only gaining their full meaning when they are in use. Rooms are the spaces that make a range of human meetings possible; they both contain and help to form human behaviour. To investigate the Art Nouveau interior is also to explore a social moment. It is additionally appropriate because the creation of a harmonious ensemble, in which every feature is integrated with the next, was a deliberate and oft-repeated aim of this otherwise varied tendency. At its most complete, this integration began to abolish traditional distinctions between fine and applied arts, and between craft and industrial objects in favour of an intricate synthesis of all aspects of design. It passed over into the clothes and deportment of the men and women who used the rooms, and it was held to signify a new stage in social life. Hence the very names by which this domain came to be known – the “new art”, “l’art nouveau”, “Jugendstil”, “Modernism”, “Arte Joven” etc. The style is also associated with particular cities – including in addition to Paris, Brussels and Vienna, Glasgow, Budapest, Darmstadt, Munich, Barcelona, Turin, and Chicago – several of which underwent rapid growth in the 1890s and sought to establish their distinct modern character.

In what did this newness consist and what did it mean? It was partly an outcome of the demand, insistent throughout 19th-century Europe, for a new style of architecture appropriate to an industrial epoch and linked to a new building technology. In England, this demand went back to the year of the Crystal Palace (1851) and beyond. In that context, M.D. Wyatt could ask English architecture for “a vocabulary of its own, in which to speak to the world the language of [England’s] power, and its freedom of thought and feeling.” New methods of building were envisaged, such as W.V. Pickett’s *New System of Architecture* (1845) which would be polychrome, curvilinear, prefabricated and distributed across the whole globe. The use of cast and wrought iron, later combined with steel joists and reinforced concrete, enabled architects to create interior spaces of great volume and delicacy. Ceramic and similar materials were developed which encouraged architects to treat the decoration of surfaces with a new freedom, independent of the underlying construction. Characteristic materials were terracotta, faience, artificial stone and enamelled iron – all capable of being used in strong or original colour. In this respect, Art Nouveau involved a reassessment of the relations between structure and decoration, with consequences for interiors as well as exteriors.

Art Nouveau was also related to developments in service technology. Throughout the later 19th century (at different rates in different places) oil lamps were replaced by gas lamps, mantels and flues were improved to get rid of greasy deposits,

and finally electric light promised perfect cleanliness. Heating and ventilation were combined through the use of ducts, fans and extractors; steam central heating became common in the more expensive houses and apartments. Effective plumbing, with running hot water and flush toilets became widely available. Much of this technology originated in ship and railway design but was incorporated into domestic and other buildings during the 1890s. This vast improvement in services did not cause Art Nouveau, but it gave it occasion; both in the small example of lighting fixtures, and in the grand case of the Paris Metro. The workshops and showrooms of Vienna’s Wiener Werkstätte (1903), for example, had electric lamps, washing facilities and water closets (*englische toiletten*) of such modernity that “many of those employed there ... found things so unfamiliar to begin with that they became a little shy, and none certainly had ever worked under such excellent conditions before” (Schweiger, 1984). Patrick Geddes, the Scots polymath, defined this in 1898 as the advent of the “neo-technic order” that would replace noisy and dirty “palaeotechnology” with “electricity, hygiene and art”.

The new art was also an outcome of the re-evaluation of craft values in the face of industrial production. Though it was in many respects a repudiation of the Arts and Crafts Movement, it is very hard to imagine Art Nouveau without its predecessor. Some Art Nouveau craft work of the 1890s is of exceptional virtuosity – for example, the glass bowls and vases of Emile Gallé (1846–1904) – and this virtuosity is at the very opposite end of the scale of values from the homely qualities that the Arts and Crafts Movement promoted. Yet the latter Movement, as it developed in the course of the century, produced branches which are hardly to be distinguished from Art Nouveau. This is especially the case in England, where the Aesthetic Movement produced objects and interiors that all authorities agree are an important stage in the creation of the “new art”. A very good example is the case of A.H. Mackmurdo (1851–1942), whose furniture and surface pattern work evinces Art Nouveau qualities, and whose writings advocate typical ideas and values.

Probably the most important debt that Art Nouveau owed to the Arts and Crafts Movements was the high value placed upon ordinary objects, and upon the necessity of seeking a synthesis between the useful and the beautiful. In particular, one can point to the ever greater significance attributed to decoration and the interior in English-language theory and criticism, all the way through from Pugin and Ruskin to Morris and Voysey. Where Art Nouveau differed from the Arts and Crafts Movement most strongly, was in social theory. The new style was openly progressive and anti-traditional, and developed no critique of capitalist modes of production and the division of labour, except in Belgium, in the pages of the journal *L’Art Moderne*.

The new style was also ideational. Though the precise signification of Art Nouveau varied according to country and context, it was always underpinned by a deep shift in philosophical, and therefore aesthetic, thought. This entailed a rejection of Positivism and a reassessment of intuitive and subjective modes of perception and knowledge. The language of Art Nouveau theory and criticism is often infused with vitalist descriptions of energy and life-force. This was enmeshed with what one writer has described as “the sense of the demise

of an old society, coupled with an agonizing uncertainty as to what the form of the new society might prove to be ... The result was an enormous heightening of self-consciousness ... as a counterbalance to the positivist faith in exact science, a number of the young thinkers of the 1890s proposed to rely on 'intuition' (H.S. Hughes, *Consciousness and Society: The Reorientation of European Social Thought, 1890-1930*, 1979). Mackmurdo summed this up as "a strong advocacy of subjective art in all its branches ... giving our work a more abstract or mood-made character, than the more popular forms of art possess ... at all times quite consciously selective ... the exponent of sentiment whose immediate source lies in qualities rather than things" (*The Hobby Horse*, 1, 1883).

There is no direct road from the pages of a thesis to the design of a living room, but it is clear that this reassessment led to the rejection of Naturalism – although not nature – both in literature and in painting, and to a burgeoning interest in symbolic and abstract forms of expression. There are many areas of overlapping activity and theory between Art Nouveau and the Symbolist movement in painting. The decorative values of the visual arts were seen to be more significant than the narrative; the paradigm of expression was, above all, musical. The consequences of this for painting were profound, leading in time toward the development of non-figurative art; but they also led to a higher valuation of what had hitherto been regarded as merely decorative – wallpapers, textiles, tile patterns all took on greater signifying power. There is a convergence between what William Morris had earlier called the "greater" and the "lesser arts of life". The consequences for interior design were profound; a room might be called on to do the work hitherto deemed proper for fine arts. It should strive to "materialise the outward forms of my sensibilities" as Maurice Barrès wrote, in his *Culte de Moi* (1889).

Musical analogies form a major theme in art-theoretical and critical writing of the period, as do organic analogies. Musical composition provided an important model of synthetic unity and complete organisation, an idea that received philosophical support in the writings of Schopenhauer, and artistic validation in the writings and practice of Richard Wagner. Many examples could be cited; the treatment of melodic line in Wagner's *Tristan und Isolde* is strikingly suggestive of the sinuous wandering lines of Art Nouveau; and Debussy certainly made comparison between melodic "arabesque" and the principles of decoration. In English, the most significant statement of these beliefs will be found in Walter Pater's much quoted sentence, "In [music's] consummate moments, the end is not distinct from the means, the form from the matter, the subject from the expression; they inhere in and completely saturate each other; and to it, therefore, to the condition of its perfect moments, all the arts may be supposed constantly to tend and aspire" (*The Renaissance*, 1873). And a project such as the unbuilt Music Room for the "House for an Art Lover" (1901) by Charles Rennie Mackintosh (1868-1928) needs to be interpreted in terms of these analogies.

Mackintosh's drawings for this room also demonstrate to the highest degree that synthesis of all the parts which was the aim of Art Nouveau. The panels beside the fireplace were to have been by Margaret Macdonald, almost certainly in creamy white gesso with small touches of colour. The same creamy white would have extended to the white lacquered furniture



Art Nouveau: *Cromer Bird* block-printed cotton by A.H. Mackmurdo for the Century Guild, c.1884

and the decorative pillars. The bud-like motifs would have shown an inner purple red or dull pink, and the carpet would probably have been a light beige or silvery green: the lamp shades copper with coloured glass inserts, and the fire-irons plain polished metal. The panels in the window bays are probably embroidered on linen to designs by Macdonald. The Music Room was one of the typical sites of Art Nouveau interior decor.

The life sciences also provided analogies for the designer. With the growing rejection of historicism went a crisis in decoration; traditional motifs, patterns and ornament were felt to have no further meaning. The search for a new decorative style entailed a return to Nature, not as visual appearance, but as hidden structure. "The value to a designer of a scientific comprehension of the world is the insight it gives him into the possible variations of the original, and the inexhaustible sources of grace and beauty; whence so much that is new, and yet consistent, may be derived..." (Edward Forbes, 1851). The study of botany for ornamental purposes – known as Art Botany – became a major part of the drawing curriculum in British and some Continental schools of design, from the 1860s onward. Important pioneers of the new style, such as Christopher Dresser (1834-1904) and A.H. Mackmurdo had a scientific education. Among architects, Victor Horta, Antoni Gaudí, and H.P. Berlage are known to have had an informed interest in the life sciences. Books of scientific illustrations, such as Ernst Haeckel's *Kunstformen der Natur* (1899-1904)

were in many studios, and the biomorphic element in Art Nouveau certainly derives in large measure from these sources. This is particularly true in domestic glassware, where the material lends itself to fluid treatment, and is well seen in the work of Louis Comfort Tiffany (1848–1933). However, this was not universal; the tendency to an informal naturalism was always present in French Art Nouveau.

The stylistic origins of Art Nouveau were diverse and extensive, including Celtic, Viking, Javanese, and above all Japanese decoration. These sources provided alternative examples of highly intricate decoration, without the cultural authority of historical precedence. Japanese structural carpentry, too, had a bearing on the treatment of wood by E.W. Godwin, Charles Rennie Mackintosh and Frank Lloyd Wright. Local and peasant traditions, too, played a part in the deployment of Art Nouveau through Eastern Europe and Russia. These latter interests were not so much anti-historicist, as ahistorical, part of an assumed “natural” folk-culture which had hitherto been overlaid with aristocratic and imported styles. Thus the New Art could be linked in one direction to global and imperial references, and in another to local or vernacular traditions. In each case, the aim was to find cultural models alternative to the former lines of European tradition.

All these theoretical concerns impelled designers and artist / craftworkers toward a style that rejected historical precedents (unless they were ancient or exotic), sought for models in other artistic disciplines and in a new concept of Nature, and which could embody a heightened self-consciousness. The bringing together of these concerns with new technical opportunities required a synthesis that was both imaginative and practical.

Art Nouveau was, more than anything, concerned with synthesis. This meant, at one level, creating a unity of style – a correlation of parts so that each detail contained within itself the germ of the whole ensemble. H.P. Berlage (1856–1934) described this as “a mutual agreement in art principle” such that a chair might be described in terms of a small building, and a small building in terms of a chair. The mental model here is, essentially, biological correlation between large and small features, such that just as an animal might be reconstructed from a few bones and a footprint, so a house might be deduced from a door-handle, two chairs and a balustrade. Here scientific methods defined by comparative anatomy combine with the Wagnerian *gesamtkunstwerk*. At the next level, it meant a synthesis of process, so that art, craft and industrial methods could be employed side by side to the one purpose; this may be seen as an outcome of British debates about the correct uses of hand and machine processes. And at the third level, the synthesis was between the demands of function and beauty (which was also of the binary balances between intellect and emotion, reason and intuition). This was a further stage in the long-running discourse that placed structure in relation to decoration. In 19th-century symbolic terms the balance between intellect / reason / structure and emotion / intuition / decoration was between supposedly masculine and feminine forces. This synthesis could only take place to the full in rooms, where spaces, objects and manners interact. At this deep symbolic level, Art Nouveau was concerned with gender relations.

At the level of immediate practice was the willingness on the part of artists and craftspeople to cross boundaries. An excellent example of this is Henry van de Velde (1863–1957), a

painter who, having built and decorated his own house, designed his wife’s wardrobe (in both senses of the word), and then became a designer for both craft and industrial production, and a leading theorist. Mackintosh was simultaneously a designer of buildings, interiors, furniture, textiles, and every detail of the household; finally a painter of some note. Peter Behrens (1868–1940) was first active as a painter, then as a graphic designer, branching out into applied arts and domestic architecture, finally becoming a major industrial designer and builder of factories. These are only the most prominent examples of a general tendency. Where all these domains intersected was in the design of interiors.

Another important question that needs to be answered is at whom was Art Nouveau addressed? Robert Schmutzler, whose *Art Nouveau* is one of the most complete studies, argues that it is “a style of the upper bourgeoisie, that of the cultured and urbane middle class in the heyday of classical capitalism. It is essentially the first genuinely universal style of a period which was no longer under the domination of the clergy or aristocracy.” Conspicuous private consumption was certainly a feature of Art Nouveau commissions. The compact splendour of Josef Hoffmann’s Palais Stoclet, Brussels (1905–11), takes the breath away; exotic woods, marbles, mosaic, copper, enamel and gold leaf are brought together with consummate taste. The house competes with Antoni Gaudí’s Palacio Güell, Barcelona (1886–89), for the most expensive private commission of the epoch. But one should not assume that this social group was everywhere the same, or that it even had the same interests.

One persuasive analysis shows that in France the new art was perceived to be a modernisation of the Rococo in new conditions, a neo-conservative return to expensive craft values after the debacle of the Franco–Prussian war (Silverman 1989). This is particularly clear in the designs of Louis Majorelle (1859–1926), especially the series of restaurants he worked on between 1899 and 1905. The restaurant is another typical site for Art Nouveau, since it is a point where private and public worlds mingle in both fact and sentiment, and a restaurant is also a place for conspicuous consumption (in every sense of the word) and for the display of fashions. Majorelle’s interior of the Restaurant Lucas-Carton, in the Place de la Madeleine, Paris (1905) demonstrates the Rococo aspect of Parisian Art Nouveau to the full, showing a characteristic delight in naturalistic detail and refined but entirely traditional craftsmanship. It is also, clearly, a strongly gendered space, devoted to a certain notion of the feminine. But these, it might be said, are exactly the aspects of Art Nouveau that were not transferable to the new century, and which prevented French designers from evolving the style toward industrial production.

Silverman aligns French Art Nouveau with an ideological struggle taking place between the traditional and the New Woman. Government circles encouraged the growth of the new art and identified it with a modern domesticity that was antagonistic to the undomesticated and autonomous New Woman (whose ideological profile was perceived to be scientific, Positivist and anti-clerical). The effect of this campaign was “to define and promote women as the natural allies of French luxury craftsmanship, and as the artificers of a unitary interior design”. This is perfectly caught in some of the designs made by Georges de Feure and Eugène Gaillard and particularly in

de Feure's boudoir designed for Bing's L'Art Nouveau pavilion (1900). But this interpretation suggests a defensive conservatism which does not match easily with the ideology of Catalan Modernisme (which had nationalist overtones); nor with Glasgow's imperial rapacity and colossal industrial undertakings. In Austria-Hungary, the Secession was at least partly an attempt to create a modern identity for an ancient regime. In Chicago and New York yet further assertions were being made. And none of these alliances explain the uses of the style in the cause of progressive politics and early socialism. That it should serve for the posters of the Italian Socialist Party and the headquarters of the Belgian Union of Socialist Workers is not surprising, since Art Nouveau was often conceived in Utopian terms, as a union between art and industry in the service of the future. This is clearly demonstrated in the connections established between radical politics and the new art in Belgium where the Belgian Union of Socialist Workers, or *Maison du Peuple* as it was known, was built by Victor Horta between 1895 and 1898.

The *Maison du Peuple* contained offices, meeting rooms and a large conference hall. The same ornamental motifs extend from pavement to roofline, in stone, brick and rivetted iron; structural elements such as the iron pillars, girders and brackets are left exposed and function as ornament, both within and without. Every detail seems to have been completely thought through. The plan fits a complicated building into an irregular site with great skill; the interiors were as plain, but as considered, as this façade, thus showing that Art Nouveau should not be thought of as invariably opulent. The destruction of this building in 1966 now looks like a piece of official vandalism.

In the United States, the new art was understood in rather different terms. In New York, and particularly in the work of Tiffany, it fits well within the range of European culture; but as developed in Chicago, with such designers as Louis Sullivan (1856–1924) and Frank Lloyd Wright (1867–1959), it was promoted as a democratic and American antidote to European aristocratic values. But within this context, America represents the geographical and ideological edge of the “field of meanings”.

Elsewhere, the Art Nouveau style could be seen in popular commercial entertainment, in restaurants and tearooms, and in the major public services such as the Viennese tramway system, and most famously the entrances to the Paris Metro which were designed by Hector Guimard c.1900. As early as 1889 while a young teacher at the *Ecole des Arts Décoratifs*, Guimard had designed an exhibition pavilion called the *Pavillon d'Electricité*. Ten years later, a competition for new stations organised by the Metropolitan Company produced such poor entries that the committee turned to Guimard who had now a reputation as an ingenious and original architect. There followed a long battle with the municipal authorities who preferred academic architects; the new style was promoted by a new commercial / technical undertaking, in the teeth of older social forces. One contemporary journal wrote “His aim has been to avoid any ornamental motif borrowed directly from nature or, more specifically, flora. Here we shall find no decoration assuming the forms which exist in nature, neither flowers nor vegetation. M. Guimard is interested only in line; it is from the ‘line’ or from the arrangement of several

lines that he draws all his effects.” Guimard's entrances and balustrades perfectly illustrate the connection between abstract decorative draughtsmanship and industrial production typical of Art Nouveau; academic architecture has fallen through the gap in between them.

At its cheaper end, Art Nouveau is to be found in very ordinary urban situations. In the better terrace houses of Belfast, for example, one finds everywhere iron grates, mouldings, tiles, fireplaces and leaded windows with a “nouveau” character; the city enjoyed great prosperity in the early 1900s.

When we examine the uses of Art Nouveau, and look at its clientele and promotion, we begin to perceive why it was possible that such a tendency could be so widely disseminated and so characteristic of its period. All those groups looking toward the next century could align themselves around it, as iron filings align themselves round magnetic lines of force. Great wealth from the new industries, new technologies and building methods, liberal moral values, philosophical idealism, different feminisms, early socialist politics and new types of social relations based around all these, could find in Art Nouveau a focus of style and feeling, even while they might have nothing else in common. It is therefore most appropriate to think of Art Nouveau as the expression of a particular moment of modernity, in which a very wide coalition of interests and social groupings could, briefly, share. And it is possible to identify these around some contemporary activities.

The first of these activities is shopping. The growth of Art Nouveau coincides with the growth of department stores and specialised boutiques, and the style is frequently associated with particular names. Perhaps the most notable is Siegfried Bing's gallery L'Art Nouveau (established Paris, 1895) which commissioned or imported designs from Tiffany, van de Velde, Gallé, Lalique, Morris, Crane, Voysey and de Feure (as well as a host of others). But Liberty's (established London, 1875) is hardly less significant and gave the name of style liberty to Italian Art Nouveau. The *Magazin für Kunstgewerbe* (Vienna 1875) was under the direction of Henry van de Velde from 1899. Other important names are La Maison Moderne (established Paris, 1897), and the Wiener Werkstätte showrooms (established Vienna, 1903). On the larger scale, major stores such as the *Galerie Lafayette* (established 1900), and similar emporia had Art Nouveau furnishing departments. Many of these major stores were themselves designed by Art Nouveau architects, including Messel's Wertheim Store (Berlin 1896), Horta's L'Innovation (1901), and Frantz Jourdain's La Samaritaine store (Paris 1905).

But shopping, especially for women, is a social activity of some importance. Where women of the 1890s were concerned, shopping was their principal point of entry into a public domain comprised not only of shops, but also of streets, boulevards, parks, tearooms, cafes, restaurants and transportation. Each one of these sites was a location for the new art, in the forms of street furniture, benches, shelters, kiosks, façades, doorways, shopfittings and interiors. Art Nouveau stands as a marker of a commercial modernity, and of an aspect of modern public life which was “feminine”. A recent writer has remarked on “the invisibility of women in the literature of modernity”; but beyond literature, in the realm of things, a distinctly feminine domain was developed in and through Art Nouveau. Thus the style intersects with different aspects of



Art Nouveau: smoking room by Henry van de Velde for S. Bing's salon L'Art Nouveau, Paris, 1895

female emancipation and the discourse of femininity, and this discourse is deeply inscribed in its formal character, ambitions, promotion and marketing.

It does not now seem possible to reconstruct in detail the degree to which women were the direct buyers and commissioners of new designs. But it is clear that Art Nouveau was often addressed to women as if they were the principle customers. Further research might show non-architectural Art Nouveau to have been the first example of a style conceived in the modern terms of consumption and the buying power of women.

With consumption went publicity. Art Nouveau was deliberately promoted through illustrated art periodicals to an unprecedented degree. *L'Art Moderne* (Brussels 1881), *The Studio* (London 1893), *The Chap-Book* (Chicago 1894), *The*

Yellow Book (London 1894) *Pan* (Berlin 1895), *Die Jugend* (Munich 1896), *Art et Décoration* (Paris 1897), *Deutsche Kunst und Dekoration* (Darmstadt 1897), *Dekorative Kunst* (Munich 1897) *L'Art Décoratif* (Paris 1898), *Ver Sacrum* (Vienna 1898), *Mir Iskusstva* (St. Petersburg 1899), are merely some of the widely distributed publications. Many more can be cited; all were concerned with the "artistic interior". The Art Nouveau style was also seen on posters and advertisements; most famously by Henri de Toulouse-Lautrec (1864–1901), Jules Chéret (1836–1932) and Alphonse Mucha (1860–1939). Art Nouveau should, therefore, be considered under the heading of "spectacle". And here should be noted the increased range of graphic techniques available for every kind of publication, and the use made of them by such Art Nouveau illustrators as Aubrey Beardsley (1872–98) and his many followers.

And third, closely connected to both shopping and publicity, were exhibitions. The phenomenon of large Expositions is now recognised as a gauge of national and regional ideologies; they existed then, as now, to promote social and political positions through the display of goods. The new art was an element in the promotion of the modern polity, as well as being an element of trade. Among the many exhibitions large and small, the following are certainly significant. Les Salons du Champ de Mars (Paris, from 1891), a regular exhibition venue which gave equal prominence to both the fine and applied arts. The 7th International Art Exhibition (Munich 1897) treated the applied arts with the same attention as painting and sculpture. The Decorative Arts Exhibition (Dresden 1897), at which Bing's exhibits, mainly designed by van de Velde, received an enthusiastic response. The 8th Secession Exhibition (Vienna 1900), organised by Josef Hoffmann of the Wiener Werkstätte, which brought the work of English and Scots designers into contact with the Werkstätte; especially that of the Glasgow Four and C.R. Ashbee. L'Exposition Universelle (Paris 1900), notable for Bing's pavilion with complete interiors designed by Eugène Gaillard, and Georges de Feure; and for an extensive display organized by the Central Union of Decorative Arts, which included Hector Guimard, Louis Majorelle, Emile Gallé and others. This was also the year in which the Metro, with entrances designed by Guimard, was brought into full operation. The Glasgow International Exhibition 1901, notable for the exhibits of the firm Wylie and Lochhead, and for connections established with Russia. The Decorative Art Exhibition, Turin 1902, with pavilions designed by Raimondo D'Aronco (1857–1932) brought quantities of the new art to Italy, not least work from Glasgow. The exhibits were subsequently seen in central and eastern Europe, in other shows. Many others might be cited.

In each and every one of these exhibitions, real or imaginary interiors were displayed, often made especially for the occasion. A study of these exhibits is a study of the developing idea of the modern interior; and this idea gains its point of maximum velocity in the years of Art Nouveau.

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See also Bing; Guimard; Horta; Maison Moderne

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Artari Family

Italian family of stuccoists

The Artari family included a number of celebrated stuccoists who were active in Germany and England in the second and third quarter of the 18th century. The family originated in Arogno in Italy in the late 16th century; its history is extremely complex and confusing. Primary sources often refer to individual members by their surname only and although research

undertaken by the historian Geoffrey Beard has gone some way towards clarifying certain important biographical details, there is still no catalogue defining the extent of each family member's work.

According to Beard, Giovanni Battista Artari was born in 1664 and married Caterina de Maini in 1688. His son, Carlo Giuseppe was born on 5 September 1692 and died on 27 May 1757. Another son, Adalbert, was born on 7 October 1693 and a record of the death of an Alberto Artari on 22 October 1751 may refer to this same Adalberto. There is also mention of another master called Giuseppe, the son of Domenico and Bartolomea Pianca, who was born on 20 September 1700. There is much to suggest that the stuccoist principally active in England was Carlo Giuseppe (1692–1757), and that it was the other Giuseppe (b.1700), perhaps a cousin of the former, who worked in Germany, especially since several sources record that a master with that name died in Cologne in 1769. Also, given the difficulties and time involved in foreign travel during this period, it seems unlikely that one master could have been active between 1729 and 1732 at Brühl and working contemporaneously in London (1729) and Essex (1730–31). Similarly, it is hard to believe that the same person who worked at the Pöppelsdorf Palace, near Bonn in 1744 was paid for work completed at Wimpole Hall and at the Radcliffe Camera in Oxford during the same period. Or that someone who was in Cologne between 1754 and 1757 was at the same time working in Warwickshire (1756–60). It seems altogether more plausible to suppose that after working with his father at Aquisgrana, Carlo Giuseppe settled in England while the younger Giuseppe continued to work in Germany developing his family's technical inheritance.

The earliest documented work by Giovanni Battista Artari is at Rastatt and is dated 1705. Giovanni's talent in rendering stucco with the same properties as marble is evident in the decorations executed for the Hofkirche in Rastatt, particularly in the Gloria of the Virgin on the high altar. He executed a large part of the sculptural work in the apse and chapels in Fulda Cathedral which was produced with Johann Neudecker the Elder in 1707. The extraordinary force of his work is apparent in the four colossal figures of the Fathers of the Church in the Monk's Choir. Following this he worked at Brühl and on the cupola decorations in Aquisgrana Cathedral (c.1720–30).

Adalberto Artari (b.1693) is probably the same Albert Artari active in 1724 with his brother, Joseph, at Sutton Scarsdale, Derbyshire, and at Ditchley in Oxfordshire. The Ditchley archives include a reference to a payment made for stucco executed by "two Mr. Artare".

Adalberto's elder brother Carlo Giuseppe enjoyed a considerable reputation in England and won the esteem of some of the most important English architects of the time. Between 1720 and 1724 he assisted another celebrated stuccoist, Giovanni (or Jacopo) Bagutti, on the sculptural decoration of the interiors of buildings designed by James Gibbs. These included the Octagon Room, Twickenham, the Church of St. Martin-in-the-Fields and the Church of St. Peter's in London, and the Senate, Cambridge. Their work consisted mainly of low-relief ornament executed in an elegant Rococo style. Carlo Giuseppe's activity in England is also documented in several payments made for work in various houses throughout the

country and in London, including Houghton Hall, Norfolk (1726), and Castle Hill, Devon (1742). In some cases he was also paid for designs that he did not execute himself; he received two pounds and two shillings for a drawing for finishing the Temple of the Four Winds at Castle Howard, Yorkshire, in stucco in 1736 but the work itself was carried out by another craftsman, Vassalli. Several Italian masters were working in England during this period, although Artari and Bagutti were the most important, and together they played a significant role in bringing delicacy and refinement to the austere, classical style of architects such as Gibbs and Colen Campbell. Their work also had a strong influence on the beginnings of the Dublin school of stuccoists.

Between 1748 and 1761, the Giuseppe Artari active in Germany executed stucco-work after Biarelli's designs at Schloss Augustusburg, near Cologne which included decoration in the first floor State Room. The works executed for the Elector of Cologne's Residenz have unfortunately been destroyed, so Giuseppe's most important extant undertakings in Germany remain the stucco decorations for François Cuvilliés' Falkenlust Hunting Lodge, Brühl (1729–32) and those for the Cuvilliés' Pöppelsdorf Palace. The Pöppelsdorf stuccoes were produced with Carlo Pietro Morsegno and the Castelli brothers from 1744. The ceiling of the billiard room is especially noteworthy, as are the figures in the round on the chapel's altar and the frieze of the spire on the guards' hut in front of the palace. Giuseppe's extraordinary capacity for invention and virtuosity when handling refined Rococo themes is exemplified in these sculptural decorations.

LUCIANA ARBACE
translated by Antonia Boström

See also Plasterwork and Stucco

Biography

The Artari (Artaria, Artario) family settled at Arogno near Lugano in the Ticino in the late 16th century. All three of the most important members of the family, Giovanni Battista, Adalberto, and Carlo Giuseppe were active in England. Giuseppe Artari (b. 1700) was probably the family member active in Germany.

Artari, Giovanni Battista 1664–after 1730

Born in Arogno. The father of Adalberto and Carlo Giuseppe. Recorded at the Hofkirche, Rastatt, 1705, at Fulda Cathedral in 1707 together with G.B. Genone, and at Aquisgrana Cathedral, c.1720–30. Most of his career was spent in Northern Germany, the Netherlands and England. Married Caterina di Maini in 1688.

Artari, Adalberto (Adalbertus, Alberto) 1693–1751

Born in Arogno, 7 October 1693. Only his English career is known, where he worked with a brother, Joseph. Died 22 October 1751.

Selected Works

- | | |
|------|--|
| 1724 | Sutton Scarsdale, Derbyshire (stucco decoration) |
| 1725 | Ditchley, Oxfordshire (stucco decoration) |

Artari, Carlo Giuseppe 1692–1757

Born in Arogno, 5 September 1692. Trained with his father, Giovanni Battista. Worked in Rome, Germany and Holland, before travelling to England c.1715. Worked on church decoration in London, at St Peter's, Vere Street, 1723–24, and at St Martin-in-the-Fields, 1722–26. Collaborated frequently with Giovanni Bagutti (1681–after



Carlo Giuseppe Artari: Octagon Room, Orleans House, Twickenham, Middlesex, 1720

1730) on country house interiors, and worked independently on the stucco decoration for several others from the 1720s; provided the unexecuted plans for a Temple of the Four Winds at Castle Howard, Yorkshire, 1736. Married to a Mary Gertrude. Died 27 May 1757.

Selected Works

- c.1715 Duncombe Park, Yorkshire (stucco decoration)
- 1717–33 Clandon Park, Surrey (stucco ceiling in hall): 2nd Lord Onslow
- 1720 Octagon Room, Twickenham (stucco decoration)
- 1722–30 Senate House, Cambridge (stucco ceiling)
- 1725 Ditchley, Oxfordshire (saloon ceiling): George Henry Lee, 2nd Earl of Lichfield
- 1726 Houghton Hall, Norfolk (ceiling and frieze of Stone Hall): Sir Robert Walpole
- 1729–32 Cavendish Square, London (stucco decoration)
- 1730–31 Moulsham Hall, Essex (stucco ceiling of Great Room, stucco busts and figures)
- 1735 Parlington Hall, Yorkshire (stucco decoration in drawing room, hall, and staircase)
- 1737 Upton House, Banbury (stucco ceiling, statue of Apollo)
- 1737–38 Trentham, Staffordshire (stucco decoration in New Library)
- 1742 Castle Hill, Devon (stucco decoration, bas reliefs in Best Hall)
- 1743–44 Wimpole Hall, Cambridgeshire (stucco decoration)
- 1744–45 Radcliffe Camera, Oxford (stucco decoration)
- 1756–60 Ragley Hall, Warwickshire (stucco decoration in Great Hall): Lord Conway

Works attributed to Giuseppe Artari (b.1700)

- 1729–32 Hunting Lodge, Schloss Falkenlust, Brühl (stucco decoration): Clemens August, Elector of Cologne
- 1743–44 Pöppelsdorf Palace, Bonn (stucco decoration): Clemens August, Elector of Cologne
- 1748–61 Schloss Augustusburg, Brühl (stucco decoration in State Rooms and staircase figures): Clemens August, Elector of Cologne
- 1754–57 Erbdrostenhof (stucco decoration): Clemens August, Elector of Cologne

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Artists' Houses

Purpose-built artists' houses, designed by architects and incorporating the studio as a central feature within the structure of the house, were a distinctive feature of the art capitals of Europe and America in the later 19th century. Built at a time when it was not exceptional to find artists enjoying large incomes and social acclaim, these houses, sometimes called "studio houses", were often richly decorated in the fashionable tastes of the day.

A "studio" is by definition the place of work for an artist. In all periods an artist-craftsman would require both space and light, as well as further rooms for the storage and for the preparation of materials. The artists' "workshop" – in the classical writings of Vitruvius and Pliny the word *officina* was used – itself might also serve as a saleroom, if only in the sense that a patron or agent might come to observe a commission in progress.

The requirement for good steady light was particularly noted by the 1st century engineer Vitruvius in Book VI, chapter V of *De Architectura*. Vitruvius wrote of the importance of siting "picture galleries, embroiderers' workrooms and painters' studios [to the north] in order that the fixed light may permit the colours used in their work to last with qualities unchanged". Leonardo da Vinci also wrote that "Light should always come from the north, in order that it may not vary".

The artists' workshop or studio was also traditionally a place in which to make preparatory studies and a place of training for apprentices in the skills of a particular art trade. With the revival of interest in classical art during the 15th and 16th centuries, the study and imitation of antique sculpture became a central activity of the artist's studio. Vasari (1511–74) in his *Vite* (1550) referred to Francesco Squarcione, the master and adoptive father of Andrea Mantegna, having a collection of fragments and casts for the education of his gifted pupil.

During the Renaissance period the studio was a workshop and it differed little from other artisan workshops of the commercial quarters of cities. Some artists did own houses of substance; Vasari refers to a number of these which were designed by the artists themselves, such as that of Mantegna in Mantua. Vasari's own house in Arezzo survives with *trompe-l'oeil* architectural detail, decorative allegorical wall paintings and fashionable grotesque work carried out by the artist himself, perhaps both as a demonstration of his skill and imagination, and as proof of his comfortable status.

While the artistic elite of Europe in the succeeding centuries strove to maintain the intellectual image of the artist created by Vasari, the studio itself remained essentially the functional workroom. Indeed throughout the 18th century the painting rooms of distinguished painters were mostly built on as additions to their houses – with galleries for the combined display



Artists' Houses: Lord Leighton's studio London, 1890s

and storage of their paintings. As to the content of such rooms, paintings of that date and inventories of artists' property show that the attributes of the studio remained in the academic tradition of the Italian old masters, containing casts or fragments of antique sculpture as well as copies of the works of the old masters.

From the mid-19th century there was a significant rise in the number of studio houses designed by architects for the combined domestic and professional requirement of artists. The increasingly elegantly appointed studio was no longer an afterthought but the central element in the design and planning of such houses – what William Gaunt called the “luxurious core” around which the houses were built.

In England, Philip Webb (1831–1915), the associate of the Pre-Raphaelite Brotherhood and architect of the Red House for William Morris, designed several houses with studios during the 1860s, including one in Holland Park for the painter Val Prinsep (1838–1904). Solidly built of simple red brick in the new vernacular style, their decoration also tended to reflect the prevailing Arts and Crafts taste of their patrons – De Morgan tiles, Morris and Co. papers and furniture.

One of the best known, and most exotic, studio houses of the mid-19th century was the house built by Frederic Leighton (1830–96), later President of the Royal Academy. Leighton's plain red brick Italianate villa was built adjacent to Prinsep's

house in Holland Park Road. It was designed in collaboration with the architect George Aitchison and the garden elevation was dominated by the studio window. The house was decorated throughout with ebonised woodwork, and turquoise blue De Morgan tiles lined the hall and the staircase walls. As Leighton became more successful and entertained more and more fashionably, he held receptions and musical recitals in his large studio with its terracotta coloured walls. Reflecting his travels in the Middle East and the taste for the exotic so evident in his paintings, in 1877–78 he added the domed Arab Hall. This was modelled on the reception hall of a Moorish Palace, La Zisa at Palermo, which Aitchison had drawn on a visit to Italy. The Arab Hall was decorated with Leighton's collection of 16th- and 17th-century Iznik and Syrian ceramic tiles.

A painter's subject interests were also often evident in the design sources for the studio house and its decoration at this date. The best example of this trend was the eccentric studio house in Hampstead belonging to one of Leighton's fellow Royal Academicians Lawrence Alma-Tadema (1836–1912). Tadema remodelled an older house in collaboration with the architect Alfred Calderon to create an essay in the Pompeian style that was highly appropriate for a painter famous for his classical subjects. His huge domed and vaulted studio had a ceiling lined with light-reflecting aluminium. The astonishing

impact of the interior was said to conjure up visions of "all the luxury, the ivory, the apes and peacocks of the Roman civilisation with which his art was largely pre-occupied".

The architect who designed many of the more distinguished studio houses for the establishment artists of the later 19th century in Hampstead and Kensington was Richard Norman Shaw, R.A. (1831–1912). The house he built for Marcus Stone (1840–1921) on Melbury Road (1875) in Kensington exemplified the skill with which Shaw resolved comfortable and elegant domestic accommodation with the space and light required for the studio. The house was designed in the red brick Queen Anne style with cut and moulded brick dressings and white painted woodwork. The first floor is almost entirely given over to the studio, with three enormous oriel windows overlooking the street. The huge studio was furnished with 18th-century furniture – some of which appeared as props in his popular genre paintings – tapestries, ceramics and oriental carpets, which together gave the room the appearance of a grand "Old English" reception room. The characteristically grand interiors of these Kensington studios were recorded in a series of posed portrait photographs of "Artists at Home" taken by J.P. Mayall and published by F.G. Stephens in London and New York in 1884.

Similarly splendid studio homes were also built and decorated by artists in Europe and America. The vast Paris studio belonging to the painter Benjamin Constant contained many exotic Arabian features including, according to a contemporary report, "a choice collection of Moorish rugs and curtains of all sorts ... [which] ... transformed the place into quite a suggestion of a portion of the Alhambra itself". The American painter Frederick Church's house, Olana, was decorated in an even more self-consciously Aesthetic style. Perched high on a dramatic hillside site with spectacular views of the Hudson River valley, Olana was an astonishing mélange of colour, texture and form. Designed by Calvert Vaux (1824–95), it was built under Church's supervision in the 1870s with a new wing added in 1888–90. The dominant influences were once again Near Eastern and the interiors contained floors festooned with oriental rugs which also served as portières, wide arched openings decorated with stylised mozarabic floral stencilling in the spandrels, and numerous examples of elaborately carved dark wood furniture and gleaming brass bowls and ornaments. Olana exemplified both the theatricality and the artistic eclecticism that characterised artists' houses in the late 19th century.

The sudden evolution of houses of such individuality and increasingly studied interior decoration, often the result of close collaboration between artist and architect, is a remarkable phenomenon. Mark Girouard has suggested a helpful formula for the part explanation of the rash of such houses – in London at least. First, painters were becoming more interested in working in natural light. Second, the belief in "honest construction" that was widespread among more progressive architects in the second half of the 19th century encouraged an expectation that the studio should be "expressed" in the planning and exterior of the building. And third, there was considerably more money in art production – as much through reproduction rights as from originals. Indeed Andrew Saint's study of Richard Norman Shaw (1976) includes the observation that the artists, rather than the bankers, "were the real *Nouveau riche*" of Shaw's clients.

Of course, many artists failed to achieve great commercial success and occupied less distinguished studios. Some of these were modest but respectable speculatively built studio houses or flats, others were country retreats. And there were also studios closer in reality to the romanticised image of the Parisian garret of Puccini's *La Bohème*. Nevertheless, the more ambitious or commercially successful artists of this time set great store by the design and decoration of their studio houses. These artists were essentially engaged in an advertisement: the demonstration (or suggestion) of their success and position, and cultivated individuality. As the critic A.L. Baldry observed in his biography of Hubert Herkomer in 1904: "House Building became a fashion that any rising artist with a balance at the bank could not resist. He felt that he must surround himself with visible evidences of the appreciation in which he was held or there would be a danger that the public, all too ready to judge by externals, would pass him by as a failure, and prefer to him some of his more demonstrative competitors." And Albert Wolff, the influential critic of *Le Figaro* wrote of the smart Paris studios in 1886: "in our epoch the painter is no longer the labouring artisan who locks himself away in his studio behind a closed door – living in a dream, he has thrust his head foremost into the bustle of the world ... he has his day when his studio is transformed into a salon where he receives the elite of polite society".

JEREMY MUSSON

Selected Collections

Several artists' houses and studios have been preserved as memorials to their owners' lives and careers. Notable examples include the Rubens House, Antwerp; Leighton House, London; Olana, Hudson River Valley, New York; and the Musée Gustave Moreau, Paris.

Further Reading

For an introduction to the history of Artists' Houses in England see Walkley 1994 which also provides a gazetteer of principal works in London.

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Arts and Crafts Movement

Originating in Britain in the second half of the 19th century, the Arts and Crafts Movement was a broadly-based style that encompassed architecture, furnishings and every aspect of domestic design and whose influence was widely felt throughout the industrialised world. Its central tenets were the championing of architecture and the decorative arts as equal in status to the higher arts of painting and sculpture, the celebration of handwork and the revival of obsolete craft skills, and a belief in the moral and aesthetic supremacy of simplicity, fitness for purpose and honesty to materials. Yet for many of its most committed exponents, the Arts and Crafts Movement was not merely a style; it was also expressive of a whole way of life. Born out of the anti-industrial feeling that gathered momentum from the mid-19th century, it reflected a pervasive longing for a return to the simplicity and harmony of a vanished rural past. In this sense the Movement had a strong political dimension and many of its concerns anticipated the Modern Movement's belief that artists and designers should become more socially responsible and should play a more active role in the improvement of society as a whole.

The Movement took its name from the Arts and Crafts Exhibition Society which was formed in London in 1888 by Walter Crane, W. A. S. Benson, George Clausen, Holman Hunt, and T. J. Cobden-Sanderson. Many of its ideals, however, predated this event and its chief theorists prior to the 1880s were A. W. N. Pugin, John Ruskin, and William Morris.

Pugin was a staunch medievalist who promoted the revival of Gothic architecture and ornament in a new, archaeologically correct manner, and his work would at first sight seem to offer little to the future Arts and Crafts Movement. Yet in his writings Pugin laid the foundations for many later critiques of 19th-century design and society. In books such as *Contrasts; or, A Parallel Between the Architecture of the 15th and 19th Centuries* (1836), he portrayed architecture in industrial Britain as a dishonourable trade in the service of commerce and compared it to the higher calling that it had been in the Middle Ages when buildings were designed for the greater glory of God. Subsequent publications of the 1840s amplified this theme and asserted the debased nature of 19th-century Classical architecture and design when compared to the Pointed architecture of the 15th century.

Pugin's linking of style and society was of crucial importance to future members of the Arts and Crafts Movement. Moreover his dictums that "All ornament should consist of enrichment of the essential construction of the building" and that "There should be no features about a building which are not necessary for convenience, construction, and propriety"

expressed a new attitude to decoration and placed a greater emphasis upon function that had a strong bearing on the development of Arts and Crafts philosophy. Furthermore, Pugin's practical involvement in a variety of media including metal, wood, clay, stained glass, wallpaper and textiles, served as an exemplar of a designer not only able to master many different skills but also willing to execute his designs himself rather than pass them down a production line.

Many of Pugin's ideas reached a wider audience in the writings of the art critic and social philosopher John Ruskin. Like Pugin, Ruskin was an outspoken critic of contemporary commerce and design and he berated the nouveau-riche of Bradford and Manchester for the inhumanity of their factories and for the poor quality of their manufactured goods. Imbued with a sense of art as a spiritually uplifting and socially improving activity, he championed the Gothic style in particular as a symbol of artistic freedom. "All noble ornamentation is the expression of man's delight in God's work" he wrote in the famous chapter on "The Nature of Gothic" in his book *The Stones of Venice* (1851–53), and his impassioned defence of medieval art was based not only on its truth to nature, and honesty of materials, but also on his belief in the rights of the individual worker to some form of self-expression. "The right question to ask", he wrote, "respecting all ornament is simply this: was it done with enjoyment – was the carver happy while he was about it". Such views, with their emphasis on the joy of labour and their preference for objects made by hand over those made by machines, exerted a major influence on the future Arts and Crafts Movement and underpinned much of its later thinking.

Ruskin's work was of enormous importance to William Morris who described "The Nature of Gothic" as "one of the few necessary utterances of our age". A key figure in the formulation of Arts and Crafts ideals, Morris was significant both for his practical involvement in the revival of craft practices and design and for his work as a theorist. Born in 1834, the son of a wealthy stockbroker, he embarked on several careers – the church, architecture, and painting – before he finally developed the skill in pattern design which was to become his forte. A decisive event in his determination to establish the decorating firm, Morris, Marshall, Faulkner & Co., was the experience of building his home, the Red House, near Bexleyheath, Kent. Designed in 1859 by his lifelong friend and collaborator, Philip Webb, the exterior of the house was vaguely Gothic in style, and was based on the vernacular domestic architecture and vicarages built by William Butterfield. The interior represented a collaborative endeavour with decorations by Morris, D. G. Rossetti and Edward Burne-Jones and heavy oak furniture designed by Webb. In many ways the Red House may be considered as the first house of the Arts and Crafts Movement; it also therefore represents its first interior.

In the Red House brick is not only used externally in an honest and unassuming manner of which Ruskin and Pugin might have approved, it is also a strong element in the interior where it is left similarly bare and exposed. The idea that exterior and interior should relate was soon to establish itself as a commonplace of the Arts and Crafts Movement. Just as brick is left uncovered so the construction of the roof is left open, rather than boarded over, and Webb seems to revel in the



Arts and Crafts Movement: sitting room, Great Tangle Manor, Surrey by Philip Webb; photographed in 1895

roughness and unevenness of the wide-boarded floors. Everywhere materials are left to speak for themselves, textures and colours contrasting the one with the other rather than being subsumed into an elaborate decorative scheme. Decoratively the house was decked out with painted friezes and stencilled patterns, and the main rooms were further adorned with embroidered hangings. The novelty of its interiors was noted by the artist William Bell Scott who visited the house shortly after its completion. He described "the dining-room or hall [which] had a fixed settle all round the walls, a curious music gallery entered by a stair outside the room, ... and no furniture but a long table of oak reaching nearly from end to end ... the adornment had a novel, not to say startling, character, but if one had been told it was the South Sea Island style of thing one could have believed such to be the case, so bizarre was the execution."

The exterior, by contrast, must have seemed much less remarkable. It was designed in the Gothic Revival style but its details suggested a building which had been added to, and altered, over several centuries. Gothic arches were seemingly filled in at later dates, and extensions made to create a

rambling, asymmetrical and picturesque skyline and façade. Constructed out of red brick, the artisanal nature of the building also undercut the status implicit in the use of the Gothic style. And designed to be comfortable and convenient, rather than as a statement of its owner's wealth or social standing, it has subsequently been viewed as an important landmark in the beginnings of the Domestic, or Vernacular revival in architecture and interiors – a house designed from the inside out in contrast to the strictures of Classicism which often dictated symmetry, harmony and grandeur of proportions over convenience of arrangement and the comfort of rooms.

The building of the Red House convinced Morris of the need for well-designed and executed decorative work and, looking back on this period of his life in 1883, he recalled: "I got a friend to build me a house very medieval in spirit in which I lived for five years, and set myself to decorating it. We found, I and my friend ... that all the minor arts were in a state of complete degradation ... and accordingly in 1861 with the conceited courage of a young man, I set myself to reforming all that, and started a sort of firm for producing decorative articles." The firm was founded with Webb and the Pre-Raphaelite

painters Edward Burne-Jones, D.G. Rossetti, and Ford Madox Brown as partners and initially named Morris, Marshall, Faulkner, and Company after its main financial backers. Though trading as a Limited company, the medieval guild ideal permeated its design practice and work was frequently produced collaboratively. In its first prospectus, it offered to undertake “any species of decoration, from pictures properly so-called, down to consideration of the smallest work susceptible of art beauty” and it is often considered as one of the first modern interior design firms.

Many of the company’s earliest commissions were for ecclesiastical stained glass, as befitted the Gothicism credentials of its chief designers and the dominance of the Gothic style in the third quarter of the 19th century. Other important commissions from this period included schemes for the interiors of the Green Dining Room at the Victoria and Albert Museum (1866), rooms in St. James’s Palace (1866–67), and work in colleges of Cambridge University. Morris himself also began to develop his skills as a designer of surface patterns early on in the company’s history; his first wallpapers, *Trellis*, *Daisy*, and *Fruit*, were designed in 1862 and issued in 1864. Appalled by the highly illusionistic and overly ornate designs favoured by commercial manufacturers, he sought a more “honest” form of expression that would emphasise the two-dimensional nature of surface decoration and used shallow perspective and simple, naturalistic motifs held in formal repeats. Soon afterwards, he was employing the same principles in the design of textiles, carpets and rugs, using natural pigments and traditional dyeing techniques in place of the new, acrid colours created by advances in the chemical industry. As his skills developed so his interests expanded to include tapestry, embroidery, manuscript illumination, typography, furniture, and finally, printing.

Morris’s devotion to medieval (and early Renaissance) designs, and the model of the Guild system made him an early advocate of conservation and in 1877 he and Philip Webb founded the Society for the Protection of Ancient Buildings (or “Anti-scrape” as it became known). The SPAB not only campaigned to save the historic fabric of old buildings from the ravages of insensitive restoration, it also exerted an important influence on contemporary architecture through its understanding of traditional, rational, methods of construction that had withstood the “test of time”. And it was through the regular meetings of the SPAB, no less than through Morris’s tireless design work for the firm, that the next generation of architects and designers came into contact with the new ideas that centered on the ideal of the pre-, or non-, industrial society. This generation was drawn initially from architects working in the practice of Richard Norman Shaw and in 1884 they formed the Art-Workers’ Guild to act as a forum for the re-introduction and encouragement of those traditional methods of design and production that were in danger of dying out in the wake of widespread industrialisation. But because it was based on the model of a medieval guild with its Brothers and a Master, the Art-Workers’ Guild was both semi-secret and highly selective and the Arts and Crafts Exhibition Society was formed to allow for the broader and more open display of objects created in the Arts and Crafts spirit.

The exhibitions included work by W.A.S. Benson, Walter Crane, William Morris, Heywood Sumner, Selwyn Image, W.R. Lethaby, C.F.A. Voysey, A.H. Mackmurdo, Henry

Wilson, and Charles Rennie Mackintosh and many of the progressive young designers of the day. Though not overly prescriptive about the kinds of objects accepted, most of the work on display adhered to the principles of truth to materials and honesty of construction. And, despite the fact that after the first three annual shows of 1888, 1889, and 1890, profits dwindled and the regularity of the exhibitions was reduced, they were widely reported in the burgeoning new art periodicals of the 1890s and brought the Arts and Crafts Movement an international audience and following. The *Studio* magazine, in particular, became an increasingly active promoter of Arts and Crafts products and interiors. An American edition was brought out in 1897, and from 1898 to 1939 the magazine published a series of speculative numbers on topics such as “Modern British Architecture and Decoration”, and from 1907, a yearbook on “Decorative Art”. It continued to promote Arts and Crafts values in the face of Modernism well into the 1920s.

During the 1880s and 1890s, the political character of the Arts and Crafts Movement became more pronounced and the original mission to uphold the dignity of labour through the celebration of craft work became increasingly linked to a determination to improve the lot of the working man and to reform society generally. At the same time, however, many of those involved were forced to acknowledge the contradiction inherent in the fact that hand work was generally expensive to produce and that much of what was made was beyond the reach of the ordinary consumer. Morris himself, who became a Socialist in 1883, ultimately came to view his work as simply “ministering to the swinish luxury of the rich” but this represents too harsh a judgement of a Movement whose innovations had included the introduction of informal, open-plan and more comfortable interiors at a time when the opulence and excesses characteristic of French revivalist styles prevailed. And just as conservative Victorian taste revelled in the power of the machine to reproduce the historical furnishings of the past, so more progressive elements allied themselves with a real past – that of the yeoman farmer – that, due to the agricultural depressions of the late 19th century, was currently under threat.

A nostalgia for a simpler way of life and a growing dislike of modern cities led several Arts and Crafts designers to move out of London to the country. Morris had moved his family and part of his operations to Lechlade, in Gloucestershire in the 1870s. Similarly C.R. Ashbee who had established the Guild of Handicraft in 1888, moved to Chipping Campden in 1901, while Ernest Gimson and the Barnsley brothers moved to Sapperton in 1893. In forsaking more lucrative and socially rewarding careers as professional architects for the “simple life” of Cotswold craftsmen, designers such as Gimson, Ashbee, Powell and the Barnsley brothers led by example, and they formed a network of workshops producing the hand-crafted furniture and interior fittings for many of the Arts and Crafts houses built by Webb, W.R. Lethaby, Edward Prior, Halsey Ricardo, and others in the late 19th and early 20th century.

One of the best-known examples of these houses was Standen, in Sussex, built by Philip Webb in the early 1890s for the solicitor James Beale. Standen’s exterior was designed in Webb’s vernacular style around an existing Georgian farm-



Arts and Crafts Movement: *Daisy* wallpaper by William Morris, 1864

house. The interiors were left deliberately plain – Webb recommended a mixture of whitewash and plain painted surfaces – and the rooms were decorated with Morris & Co.'s wallpapers and textiles. Much of the furniture was designed by Webb, George Jack and W.A.S. Benson and was arranged in an informal manner. Benson also designed many of the electric light fittings, and it is important to remember that many Arts and Crafts interiors appeared lighter not simply because of the preference for lighter colour schemes, but also as a result of the more penetrative effects of the electric light bulb.

Webb's asymmetrical accretative plans where rooms were grouped for internal convenience rather than exterior display were not the only innovations in plan-form introduced by the Arts and Crafts Movement. Architect and fellow Guildsman Edward Prior developed what became known as the "Butterfly" plan, as at "The Barn", Exmouth of 1896–97, whereby the reception rooms were canted forwards at either end in such a way as to catch morning and then afternoon sun. Sometimes referred to as double sun-trap plans they were a development of the north-corridor plan where reception rooms were all south-facing (linked by a north corridor) to gain maximum sunlight. Given the emphasis on raising the standard of decoration and craftsmanship implicit in the Arts and Crafts Movement, together with the emphasis on the contribution of individual designer / craftsmen, changes in plan-form can often seem less important than the decorative revival of Morris and his followers. However this would be to ignore the very thing

which so often gained the Movement an international reputation – that is to say the rational and intelligent planning of rooms and room use which it was hoped would partly transform social relations and shows the Movement at its most idealistic.

The most extreme, and influential example of this new form of planning was the advocacy of the "through-lounge" in what was known as "The Smaller Domestic House." The banishment of the conventional room at the front of a house, kept "for best," with its accompanying room to the rear used for all the day-to-day activities, was seen as a further attempt to create a more open, informal, and even democratic life-style and was a common feature of many of the houses of the Garden City Movement as found in Letchworth and Hampstead Garden Suburb. At its best, in the hands of a designer such as M.H. Baillie Scott, and when the house was large enough, the "through-lounge" was a further reminder of the Middle Ages and the tradition of the Hall house, sometimes complete with a Minstrels Gallery, and an inglenook fireplace to supply a "cosy-corner". However, when applied in large numbers, as was the case in Britain in the period immediately following World War I, the "through-lounge" proved less popular with users than with Arts and Crafts idealists, or ideologues such as the Socialist writer Edward Carpenter. Even where the client was believed to be in sympathy with the ideals of the Movement, as at a new house in Limpsfield for the Garnett family, the original plans for a great hall taken to the extreme of having a central open fire, were rejected in favour of a more usual L-plan with two storeys.

Nevertheless it was certainly this careful approach to planning as much as the simplicity and functionalism of the interior decoration which attracted the Prussian Government architect, Hermann Muthesius, while on appointment to the German Embassy in London. Muthesius wrote a number of articles in periodicals such as *Dekorative Kunst* praising the English Arts and Crafts Movement, and reviewing its major figures. On his return to Berlin he published a three-volume study of their work entitled *Das Englische Haus* (1904–05) which played a major role in disseminating the radical new approach to architecture and interiors. Moreover, where British architects and designers had been open to the charge of being anti-industrial, and even Luddite, Muthesius and the Germanic states saw the Arts and Crafts Movement as a model for "good design" that was capable of being mass-produced through the standardisation of designs and the rationalisation of the work processes. Elsewhere in the German states the Grand Duke Ernest-Ludwig of Hesse had established an Artists Colony at Darmstadt in 1899 with this very intention.

Involving many of the designers of the Vienna Secession such as Joseph Maria Olbrich, the Continental Arts and Crafts Movement tended to be characterised more by the English Free Style of Charles Harrison Townsend and Henry Wilson, or the ornate decorative schemes of Baillie Scott, which it misunderstood as English Art Nouveau. Indeed the English Arts and Crafts Movement generally was often seen as synonymous with Art Nouveau in Continental Europe, despite the fact that many of its principal exponents such as Walter Crane and W.R. Lethaby were vehemently opposed to this style. Similarly, to other British designers, like Baillie Scott and Charles Rennie Mackintosh, who were not as strongly influenced by the some-



Arts and Crafts Movement: design for drawing room with Liberty furniture by Leonard Wyburd, 1907

what severe and puritanical aesthetic espoused by members of the Arts and Crafts Exhibition Society, the Art-Workers' Guild and the SPAB, the overtly stylised, elongated forms, and semi-precious materials favoured by Art Nouveau clearly seemed part of the same Movement. However, in other parts of Europe, principally the Scandinavian countries, the Arts and Crafts Movement philosophy was more clearly understood.

In Sweden Carl and Karin Larsson decorated their simple wooden country cottage on the outskirts of Falun in light, simple, colours during the 1890s. In 1899 24 of the watercolours that Karl made of these interiors appeared in a book called *Ett Hem* (A Home). They were the first of many illustrations showing the influence of the Arts and Crafts Movement in Scandinavia and brought the Larssons to the attention of the *Studio* magazine in 1904. A large exhibition followed in Vienna in 1907 and in 1909 a collection of the Larssons' watercolours and their views on interior decoration were published in Germany in *Das Haus in der Sonne*. By 1912, 10,000 copies had been printed and future publications showed the development of the Larssons' tastes including the incorporation of 18th-century antique furniture, and an increasing emphasis on the rectilinear decorative schemes of the Secessionists and German designers. Although they were not strictly speaking practising designers, the Larssons' influence in Scandinavia was immense and touched fellow Swedes Herman Gesellius and Armas Lindgren and Eliel Saarinen of Finland. In Finland Axel Gallen-Kallela led the reformation of the interior along Arts and Crafts lines in a similarly vigorous manner.

Arts and Crafts interiors were to be found in both town and country houses and in richer and simpler versions. If Standen represents a pure Arts and Crafts interior in the vernacular style, then the so-called Peacock House designed by Halsey Ricardo represents an urban interior at its most jewel like with

its use of "English Glass" developed by Edward Prior, tiles by William De Morgan, and sculpture by William Aumonier. Little wonder that Ricardo's client was the wealthy owner of one of the new department stores, Debenhams, making money partially out of selling the Arts and Crafts lifestyle.

Yet at the heart of the Movement as it developed in the 20th century was not only a deep divide over the benefits of hand production against machine production but also conflicting views about the extent to which Art was compatible with capitalism. Hence the work of many minor groups who operated commercially throughout Britain seems to have been all but ignored by the mainstream of the Movement. Under the umbrella first of the Cottage Art Association, and, from 1884, the Home Arts and Industries Association, hundreds of small regional groups were established which produced craft objects for the home and for sale. Regional classes were established aimed at the socially and physically disadvantaged, and the seasonally unemployed. Designs were often taken from part-works centrally distributed but in more innovative centres such as Newlyn, Keswick, Compton, and Southwold, small craft industries were created with their own distinct designs and designers. In essence small concerns like these spread the philosophy of early "Do-it-yourself" and craft as a leisure pursuit which became such a strong element of inter-war Britain and had an early champion in William Morris's daughter May. Indeed it is often remarked that women gained a measure of independence and recognition through the Arts and Crafts Movement and, while this may to some extent be true, it is also the case that their activities were seen as "home," "minor," or "lesser arts" compared with other areas such as furniture or architecture. Similarly, the work of the small regional classes was often seen as promoting the work of the amateur, rather than the skilled professional, a reputation which the crafts have struggled under ever since.

If European Arts and Crafts was attempting to re-create a pre-industrial past which in turn spawned a National Romanticism, as in the case of the Gödöllő craft workshops established in Hungary, then the United States was still creating its identity and the Arts and Crafts Movement suited its conditions wonderfully. As Gustav Stickley wrote in 1909 "we have no monarchs and no aristocracy, the life of the plain people is the life of the nation". Not only extreme simplicity but an accent on regionalism was a much greater feature of the Arts and Crafts influence as it came to affect the United States, where many small craft communities flourished briefly at the turn of the century.

The writings of Morris and Ruskin were bestsellers in North America and societies for the promotion of their ideas were set up in the 1890s. And in addition to the reproductions in the new art periodicals of the late 19th century, the American Arts and Crafts Movement was also supported by the visits of figures such as Walter Crane, and C.R. Ashbee, who became a close friend of Frank Lloyd Wright. Imbued with the frontier spirit, and less burdened by the baggage of conventional historical styles, American designers were free to be more Arts and Crafts in spirit than the European originators. To Ashbee, whose Guild of Handicraft furniture had been attacked by the *Studio* as "simplicity carried dangerously near triteness", the pioneer spirit of the United States seemed a perfect demonstration of the validity of Arts and Crafts principles. However, Americans also had a more open-minded attitude to the benefits of machine production which they viewed as the servant rather than the master of the designer. Nowhere was this more true than in the work of Wright who declared that "William Morris pleaded well for the simplicity as the basis of all true art. Let us understand the significance to art of that word – simplicity – for it is vital to the art of the machine."

Certain regions, notably the Northeast centered on Boston, the Midwest centered on Chicago, and the West Coast centered on San Francisco, developed their own distinct identities; the Boston Society of Arts and Crafts was founded in 1897 and operated much as the Arts and Crafts Exhibition Society had done in London. Similarly the magazine *The House Beautiful* (1896), was an equivalent of the *Studio* magazine. Among the principal figures in the United States version of the Arts and Crafts Movement were Elbert Hubbard and Gustav Stickley.

Hubbard had visited William Morris in England in 1893 to see the Kelmscott Press before his return to East Aurora, New York, where he established a craft community, the Roycrofters, which was to be one of the most successful of the American Arts and Crafts communities. This success was due in no small measure to Hubbard's earlier career as a soap manufacturer where he developed the mass-marketing techniques he was later to apply to craftwork. Hubbard's work commenced with the creation of a printing works, bindery and leather shop. Roycroft furniture, which began production in 1901, consisted of massive, simple, and unornamented oak pieces like the early furniture of Morris and Webb. Eventually Roycroft also added glass and metalwork products; the metalwork retained its hammered finish to subscribe to the notion of honesty in design. Janet Ashbee described Hubbard as "mostly Ruskin and Morris with a good strong American flavour". However this American flavour was often seen to be a genius for selling

rather than producing, and in many ways Hubbard's determination to make the Roycrofters financially successful was at odds with the ideals of Ruskin and Morris. Nevertheless, Hubbard's entrepreneurial flair helped to spread the influence of the Arts and Crafts Movement across a much broader spectrum of different classes than in Britain.

A desire to reach a wide market also underlay the work of the furniture maker Gustav Stickley who, after meeting Voysey on a European trip in 1898, developed a simple, primitive style capable of being copied by readers of his numerous books and the magazine he established in 1901, entitled *The Craftsman*. This magazine showed interiors in every issue with, as he put it, "material surroundings conducive to plain living and high thinking". The magazine was supplied free as a way of gaining orders for furniture and other products. The interiors were all open-plan, with low ceilings and leaded windows, and featured wood-panelled walls with stencilled decoration and fireplaces with inglenooks. So ubiquitous did they become that Stickley designs for houses such as the Hawley Residence, Baltimore (1900) were readily called "Craftsman style". Like his European contemporaries Stickley organised his workshops on a guild basis, but the sheer volume of work he received enabled an expansion seemingly incompatible with such craft ideals. At its height Stickley employed more than 400 workers and developed a distinct idiom seen as part and parcel of the more indigenous Mission style. This association was in part because of its links with Spanish 18th century colonial churches, and in part due to Stickley's statement that "a chair, a table, a bookcase or bed must fill its mission of usefulness as well as it possibly can ... the only decoration that seems in keeping with structural forms lies in the emphasizing of certain features of the construction, such as the mortise, tenon, key, and dovetail." However, despite his statement that furniture should reveal "just what it is, how it is made, and what it is made for", in reality Stickley was not above using dowel joints, oak veneers, and plywood in his furniture to reduce costs while maintaining the appearance of the Arts and Crafts style.

In terms of the plan-form the architects of the Arts and Crafts Movement in the United States developed the house plan fully with the creation of open-plan houses. The style is most often associated with Wright's early Prairie houses of the Midwest; other notable architects wedded to Arts and Crafts notions included the practice of Greene and Greene in California. In Wright's case the Prairie house not only related to the landscape through the choice of materials but also through the long, low horizontals of the composition, with low-pitched roof and wide eaves, that mirrored the landscape of the midwestern states. The interior was conceived as a series of interpenetrating spaces as at the Ward Willits House of 1902, and the Robie House of 1909. Like Webb before him, Wright unified his designs by bringing materials used externally through to the interior. A common problem with the Arts and Crafts interior was the dilution of the simple uncluttered effect sought by the incorporation of the owner's own furniture and fittings which could be unsympathetic to the purity of the Arts and Crafts design language. Hence Wright designed many of his interiors with built-in light fittings and cupboards thus extending the designer's control over the character of the interior and effectively creating the modern notion of "lifestyling." Despite Wright's democratic concerns it was in practice left to

the development of the wooden, open-plan, bungalow – often self-built and with furniture made from designs by Stickley – to be the ultimate expression of the Arts and Crafts ideal of the democratisation of the Arts. These simple, hand-crafted dwellings gave visible form to William Morris's desire for "an Art made by the people, for the people, as a happiness to the maker and the user."

JULIAN HOLDER

See also Ashbee; Crane; Gödöllő Colony; Greene; Inglenooks; Larsson; Lethaby; Morris & Co.; Muthesius; Scott; Stickley

Further Reading

Recent international surveys of the Arts and Crafts Movement appear in Anscombe 1991, and Cumming and Kaplan, 1991. For discussions of the theoretical bases of the Movement see Naylor 1990, and Stansky 1985. A comprehensive study of the Arts and Crafts in America appears in Kaplan 1987. All these texts include references to primary and secondary sources.

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Ashbee, C.R. 1863–1942

British architect, designer and design theorist

Founder of the Guild and School of Handicraft, C.R. Ashbee was a major force behind the Arts and Crafts Movement. His efforts to determine a place for the aesthetic and values of traditional craftsmanship in a modern industrial society exercised an important influence on British artistic and cultural life at the turn of the century. And in his own work he showed how the aesthetic of simplicity, which formed one aspect of the Arts and Crafts ideal, could progress from the hand-crafted to the machine-made, without any diminution of the tenets of the movement.

After studying history at Cambridge, where he was influenced by Ruskin, Morris and the Romantic socialist Edward Carpenter (1844–1929), Ashbee entered the office of the architect G.F. Bodley in 1883. In 1886 he moved into Toynbee Hall, the philanthropic University foundation in London's East End, where he offered a class on the writings of Ruskin. In an attempt to explore the dignity of labour, the following year his students executed a plasterwork panel for the dining room at Toynbee Hall which involved free-hand wall paintings punctuated by gilded modelled bosses and medallions. This collective endeavour prompted the establishment, in 1888, of the Guild and School of Handicraft. Partly inspired by A.H. Mackmurdo's Century Guild, Ashbee's idea of a craft school with a workshop at its centre was very much in tune with contemporary ideas on the teaching of art and craft and the technical education movement. By presenting the Guild as "artistic" decorators producing stained glass, furniture, fabrics and wallpaper that catered to advanced architectural tastes rather than the trade, he allied their work to the decorative art movements of the 1880s. The Guild also produced metal, silver and leatherwork, and as none of the pupils had any craft skills of their own, John Pearson, a metalwork instructor specialising in decorative repoussé work was employed. Other founder members included Fred Hubbard, responsible with Ashbee for decorative painting and general administration, and John Williams a metalworker. C.V. Adams, the cabinet-maker, was of particular significance in that he put Ashbee's ideas into practice organising a real co-operative workshop.

Early examples of the Guild's work were shown at the Arts and Crafts exhibition Society in 1888, and they also showed at

the 1889 and later Arts and Crafts Exhibitions. Designs for furniture and metalwork for Riseholme Hall, near Lincoln, for Herbert J. Torr were followed by further commissions during 1889, including the design for a repoussé copper frame for Holman Hunt's *May Morning on Magdalen Tower, Oxford*. A large order in 1892 for panelling, decorative painting, leatherwork, metalwork and furniture – all to Ashbee's designs – for James Rankin's country house, Bryngwyn rescued the Guild from financial difficulties. As a result it was able to expand, and new recruits included Walter Curtis, Bill Hardiman and W.H. White. The latter were taught the techniques of modelling and casting in silver and their silver and metalwork was executed in a complicated Art Nouveau style.

Furniture was probably made from the earliest days of the Guild. Record books show that they made much the same types of furniture as trade cabinet-makers, and prices were comparable with those of firms such as Heal's and Harrod's who served the upper end of the middle-class market. They made occasional tables and chairs, cabinets of various kinds, sideboards, dining tables and chairs, desks and writing tables, and wardrobes and wash stands, but Ashbee did not like the many-shelved pieces like what-nots or overmantels, or elaborate upholstery. His admiration for vernacular and antiquarian styles encouraged the production of a limited number of traditional settles and trestle tables, but, on the whole, the Guild favoured heavy or fixed pieces such as cabinets to go against the wall. These pieces were unmistakably joiner's furniture, made of heavy members in explicit frame and panel construction; the usual woods were oak, basswood and walnut. Cabinets were solid and enclosed rather than open in structure, and the detailing was traditional; frame and panel elements were usually moulded and fielded, legs were often bracketed, and cornices were normal, with occasional resonances from the 16th and 17th centuries. While some pieces were quite plain and others – notably an oak cabinet for the New School at Abbotsholme whose doors were covered with a delicate design of undulating sprays of laurel interspersed with lines from Blake's writings – were painted. Ashbee's favourite form of decoration was coloured and gilded gesso applied sparingly to the wood. Compared with much light-weight, highly decorated trade furniture of the time, the overall character of these early pieces was of solid, traditionally constructed items with broad, restful surfaces.

Ashbee's later furniture was simpler and he was influenced particularly by the puritan sparseness of C.F.A. Voysey and Charles Spooner, both of whom exhibited at the Arts and Crafts Exhibition Society Exhibition of 1893. The enlarged Guild exhibited five pieces at the Society's Exhibition of 1896 and Ashbee's music cabinet in oak attracted considerable attention. In 1897, Ashbee was invited by the architect M. H. Baillie Scott to collaborate on the design of furniture and interior decorations for the dining room and drawing room of the Grand Duke of Hesse's palace at Darmstadt in West Germany. Ashbee was asked to design the light fittings and the Guild to make both fittings and furniture. Perhaps not surprisingly, Ashbee's work began to develop along the same lines as Scott's and the furniture of his mature period was boxy and rectangular in form, with clear, linear ornament. Cabinets were treated as boxes on legs; legs were more often than not square in plan and met the body without brackets; and almost all the carcase

furniture was built up of simple planks. Gesso was abandoned and painting used only occasionally; instead Ashbee made great play with metalwork and inlay. Early, relatively discrete hinges gave way to long, wide, medieval-style straps of wrought iron, pewter or steel that ended in characteristically fleshy, natural forms. For inlays, Ashbee used the simple motif of rectangular or lozenge-shaped panels – two or three inches across – each inlaid with a conventionalised, almost linear plant design made from combinations of pewter, satinwood, ebony, holly and coloured woods. These panels were most effective on plain pieces of furniture, where they helped to relieve and enhance the puritanism of Ashbee's designs. By 1900 he was no longer content to produce austere or solid versions of existing furniture types and designs such as an oak and holly piano case (c.1900) demonstrate a new independence in his work.

For much of his career, Ashbee was also active as an architect and in the mid 1890s he designed several houses in Cheyne Walk, Chelsea. These included his mother's house, the Magpie and Stump (1893–94), whose complex and eclectic interiors served as a kind of showroom for the Guild and represent the most interesting example of their decorative work. The hall was a bare reddish room with little except the chimneypiece, whose panel of what appeared to be green tiles was in fact made up of plaques of plain and repoussé copper and coloured enamels, to catch the eye. The back wall was covered with an expanse of embossed leatherwork, incised, modelled and gilded by Bill Hardiman. The first floor drawing room was furnished with a mixture of antique and modern furniture and the walls were covered with papers in two tones of peacock blue. These papers were the most ambitious of the Guild's wallpapers and contained an undulating pattern of briar-like plant forms crowned by a frieze of Tudor roses and emblems of the wheel of fortune. The chimney breast was painted by Roger Fry, depicting a rather formal landscape garden, with a narrow canal. Ashbee drew upon the special skills of the Guild for the decorative metalwork of his copper and pewter fittings and the *Studio* compared the light fittings and the architectural metalwork to jewellery on a large scale. The dining room was long and austere. The walls were clad in plain wood panelling, painted a light colour and surmounted by a painted frieze, and the furnishings included rush-seated chairs and trestle tables.

After the Magpie and Stump, Ashbee's style of interior design, like his furniture, became more simplified as is evident in his Cheyne Walk houses of c.1898 and many of the small middle-class houses that he built in the country. His preferred form of decoration during this period was panelling, divided vertically, as in the hall at 39 Cheyne Walk, and if he could not panel then he would simply paint. For the frieze he liked a theme. If that were not possible then he would sometimes use plasterwork modelled in low relief, but never flat coloured pattern. Ashbee's fireplaces were typically austere and vertical and somewhat unhomely. They were sometimes made of cast iron, such as that in 39 Cheyne Walk. Rejecting the rich textures characteristic of advanced taste in the 1870s and 1880s, Ashbee also eschewed the cosy and nostalgic medieval ambience sought by contemporaries such as Baillie Scott. Nor was he interested in the subtle yet formal combinations of colour, tone and line favoured by Charles Rennie Mackintosh and the work of the Austrian school. He belonged instead to

the mainstream of the English Arts and Crafts movement, designing reserved, light interiors where the character was given by panelling, a little plasterwork relief, and the careful handling of the chimneypieces; interiors which did not create an intense and separate atmosphere, but were continuous with the architecture; interiors which provide a setting for furniture without determining its character.

Towards the end of 1901, the lease on Essex House, London, where the Guild had been based since 1891, was nearing its end, and on Ashbee's return from America the Guild moved to Chipping Campden in Gloucestershire thereby conforming to the Romantic, rural ideal that was at the heart of much Arts and Crafts teaching. Soon after this move, Ashbee embarked on one of his most successful interior commissions for the library of Madresfield Court, Worcestershire. His clients, the 7th Earl of Beauchamp and his wife, were keen patrons of Arts and Crafts work and the library included light fittings by the Birmingham Guild of Handicraft. Ashbee's work was essentially that of embellishment and in 1902–03 he installed two single and one pair of double doors in oak. These were framed up in Ashbee's usual way and scattered among the panels were scenes appropriate to a library, carved in low relief by Alec Miller. The contrast between the broad framing and the carved panels, the vivid ornament on the pewter door furniture, and the delicacy of Miller's carvings attest to the skill and maturity of Ashbee's designs. A second stage of work – carried out in 1905 – involved decorating the ends of the two free-standing book-cases with carving. One end carried an image of the Tree of Knowledge and the other depicted the Tree of Life, thus encapsulating the contrast between sacred and profane learning through the imagery and decoration. These panels set the tone for the interior, replacing warmth and conviviality with an emphasis upon more philosophical ideas.

From the 1900s Ashbee was also increasingly active as a printer and designer of jewellery. After Morris's death in 1896 he acquired some of the Kelmscott Press equipment to start the Essex House Press; its first book, Cellini's *Treatises on Goldsmithing and Sculpture* (1898), translated by Ashbee, was dedicated to the Guild. Ashbee designed his own typeface, Endeavour, first used on *An Endeavour towards the Teaching of John Ruskin and William Morris* (1901). In the *Studio* winter number of 1901 to 1902 Aymer Vallance recognised Ashbee's pre-eminence as a designer of jewellery, and he was feted in Budapest in 1905. A laudatory account of the Guild appeared in *Kunst und Handwerk* (1907) but in the same year the Guild failed. Ashbee published an inquest entitled *Craftsmanship in Competitive Industry* in 1909. His *Should We Stop Teaching Art?* (1911) advocated government-endowed "small artistic workshops" run along similar lines to that of the Guild. From 1917 he was involved in town planning in Egypt and Jerusalem, but in 1924 returned to England and devoted himself to theorizing and his memoirs.

Like Voysey and Baillie Scott, Ashbee designed principally for middle-class urban and suburban homes. His aim was to bring reasonableness and simplicity to domestic living and his furniture offered a radical alternative to mainstream and cottage-style design. And if the demise of the Guild brought an end to these ambitions, it signalled not so much the failure of

his designs as the impracticability of craft production in an era of mass production.

HILARY J. GRAINGER

See also Arts and Crafts Movement

Biography

Charles Robert Ashbee. Born in London, 17 May 1863, the son of Henry Spencer Ashbee, a city merchant and connoisseur of erotica. Educated at Wellington, and at King's College, Cambridge, 1883–86, where he became friends with Roger Fry and Goldsworthy Lowes Dickinson, and met the philanthropist Edward Carpenter. Married Janet Forbes c.1898: 4 daughters. Trained as an architect under the Gothic Revivalist G. F. Bodley, 1883–86. Resident at Toynbee Hall, a philanthropic foundation in London's East End, 1886; taught evening classes in drawing. Active as an architect and designer of furnishings, silverwork and jewellery from 1888. Founded the Guild and School of Handicraft, Toynbee Hall, 1888; Guild moved to Essex House, Mile End Road, London, 1891, and became a limited company, 1898; workshops moved to Chipping Campden, Gloucestershire, 1901; Ashbee established the School of Arts and Crafts, Chipping Campden, 1904 (active until 1914); Guild went into voluntary liquidation, 1908. Founded the Essex House Press, 1898. Travelled to the US in 1900, and again in 1909–10, when he met Frank Lloyd Wright. Professor of English, Cairo University, 1915–19. Adviser to the British government on the restoration of Jerusalem, 1919–23. Participated in numerous exhibitions including the Arts and Crafts Exhibition Society from 1888, and the Vienna Secession 1900, 1902, 1905 and 1906. Published several books on crafts and design. Member, National Trust; Council Member from 1896. Died in Sevenoaks, Kent, 23 May 1942.

Selected Works

Collections of Ashbee's architectural drawings are in the Drawings Collection of the Royal Institute of British Architects, the Chelsea Public Library, and the Victoria and Albert Museum, all London. The Victoria and Albert Museum also holds catalogues and Minute Books relating to the Guild of Handicraft for the period 1888–1907, an album of letters and printed ephemera, and original designs by Ashbee for furniture, metalwork, jewellery, etc. The Ashbee Journals (more than 50 volumes) are in King's College Library, Cambridge. Examples of Ashbee's furniture are in Cheltenham Art Gallery and Museum; examples of metalwork and jewellery are in the Victoria and Albert Museum.

Interiors

- 1887 Toynbee Hall, London (decoration of the dining room; with the Guild of Handicraft)
- 1892 Bryngwyn, Herefordshire (decorative scheme including a wall-painting and decorative frieze): James Rankin
- 1893 Magpie and Stump, 34 Cheyne Walk, London (building, interiors and furnishings; decorative work by Roger Fry, Christopher Whall and others): Mrs. H.S. Ashbee
- 1897–98 Grand Ducal Palace, Darmstadt, Hesse (design of light fittings; production of furniture and fittings designed by M. H. Baillie Scott): Grand Duke Ernest Ludwig of Hesse
- 1897–98 74 Cheyne Walk, London (building and interiors): F.A. Forbes
- 1898–99 39 Cheyne Walk, London (building, interiors and furnishings; frieze of Cheyne Walk by Fleetwood Varley): C.R. Ashbee
- 1902–03 Madresfield Court, Worcestershire (library fittings and furniture; carving by Alec Miller): 7th Earl of Beauchamp
- & 1905 Norman Chapel, Broad Campden, Gloucestershire (remodelling of the building, additions and interiors)
- 1905–07 De Szász House, Budapest, Hungary (building and interiors): Zsombar de Szász

1907–09 Villa San Giorgio, Taormina, Sicily (building and interiors; decorative carving by Alec Miller and Will Hart): Thomas Bradney Shaw Hellier

Ashbee's designs for furniture, decorative metalwork, silverwork, light fittings, embossed leathers and jewellery were carried out by the Guild of Handicraft, 1888–1907. He also designed pianos for Broadwood, c.1900, and cast-iron fireplaces for Falkirk Iron Co., 1897.

Publications

A Book of Cottages and Little Houses, 1906

Craftsmanship in Competitive Industry, 1909

Modern English Silverwork, 1909; new edition with introductory essays by Alan Crawford and Shirley Bury, 1974

The Guild of Handicraft, 1909

Should We Stop Teaching Art?, 1911

Further Reading

For a major, scholarly study of Ashbee's life, ideas and career, see Crawford 1985 which includes an Appendix of Ashbee's architectural commissions and a list of the works published by the Essex Press. Further details of work produced by the Guild of Handicraft appear in Crawford 1981, and a select bibliography appears in MacCarthy 1981.

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Laura Ashley Ltd.

British manufacturer and retailer of home furnishings and clothing; established 1953

By 1985 the name of Laura Ashley was emblazoned above more than 180 forest green shop fronts from Tunbridge Wells to Tokyo, selling a complete Laura Ashley lifestyle. Fabrics, wallpapers, furniture, floor coverings and a range of accessories for the home as well as clothing were displayed in shop interiors intended to recreate an English Country House look, while glossy annual catalogues and books showed how customers could recreate the look for themselves.

Bernard Ashley provided the technical and entrepreneurial skills for the rapid and massive expansion of the firm, but it was Laura who was the design pioneer, finding sources of patterns in nature and the past, especially the Victorian period, for the fabric and wallpaper prints which were to become the firm's signature, together with its distinctive colour palette and the use of natural fabrics. Through the interiors of the Ashleys'

own much photographed homes and lifestyle, she also associated the company with a style of decorating that sought to recreate a nostalgic, rural way of life whether lived in the English country house, rustic cottage or urban terrace.

Home furnishings were launched in the early 1970s when the company had already established a reputation for its romantically styled women's clothing. Some of the small scale designs used on dress fabrics were simply printed onto wallpaper and a wider width lightweight cotton, christened "Country Furnishing Cotton". Early collections included paisley and heraldic designs, but it was the monochrome, small scale florals, for example *Petite Fleur*, a sprig, and *Wild Clematis*, a design of trailing flowers and foliage, and geometrics such as *Nutmeg* which were successful in the long term. Some designs were available in positive and negative prints of each colour-way: by the early 1980s the positive print was usually used on wallpaper, the negative on the coordinating fabric. This system, initially imposed by technical problems involved in printing in more than one colour, enabled easy coordination of wallcoverings and soft furnishings, and also hid any imperfections in the fabric with what were later dubbed "itsy bitsy prints". Patchwork quilts were a favourite source for prints, and also inspired the made up quilts sold in Laura Ashley prints. The homely, cottage look for which the firm became known in the 1970s is shown in the child's bedroom at Rhyddollog, where a patchwork quilt uses all the prints featured in the room: *Floribunda* covers the walls and ceiling while the cotton *Cottage Sprig* is used for the frilled curtains (available made to order from the early 1980s) and tablecloth. A larger scale print, *Meadow Flowers*, is used on the bed. These products were all sold very cheaply and appealed to young couples setting up home as well as to women who had already bought the "Laura Ashley" look in clothing and wanted to decorate their home in the same romantic, ruffled style.

Colour was another important element in identifying an early Laura Ashley interior. In contrast to the widely available garish florals and bright abstracts the company offered muted combinations of cream with a sludgy blue named "smoke", plum or terracotta, intended to evoke old vegetable dyes, while cherry, rose or moss with white gave a contemporary freshness to the prints. The names given to colours, and prints (from 1983), deliberately linked them to the countryside (e.g., *Dog Rose*, *Wild Strawberry*), or earlier periods of decoration (e.g., *Queen Anne's Needlework*).

Early prints were seen by the customer as particularly suitable for use in small bedrooms, bathrooms and nurseries. In 1983 the company introduced 13 larger scale prints, and some new wallpaper designs to work with them. They were printed on the carefully named "Drawing Room Fabric" to reinforce the message that Laura Ashley was suitable for downstairs rooms and master bedrooms, hanging at large windows and four-posters. The majority were florals, based on faded chintzes, such as *Blue Ribbons* and its accompanying wallpaper *Red Rose*, which were shown in the dining room of the Ashley's French château. A striking gold and burgundy print, *Venetia*, was also launched, together with upholstery fabric, rugs and tiles which coordinated with the main print collection.

These prints used the same colour palette as the existing



Ashley: Emma Ashley's bedroom at Rhydoldog in Wales, an early interior

small scale designs, and formed the backbone of the English Country House style which characterised the firm's output in the 1980s, in contrast to the cottage style of the 1970s. The change was partly to expand the market for the firm's products, but was also influenced by the Ashley's own changing tastes and new pattern sources. Master prints such as *Country Roses* were printed with a coordinating minor print of a rosebud on the same trellis ground, *Boudoir*, and used by Laura in the main bedroom at Rhydoldog. The elaborate hangings on the half tester, the traditional window treatment

and the mass of cushions were all elements of the "Made To Order" lifestyle Laura Ashley could offer customers as far afield as Shrewsbury and San Francisco. This style had particular appeal in the USA where the company enjoyed a more upmarket image than in Britain. The firm was invited to decorate a house in Colonial Williamsburg.

The colour range also expanded: *Alba Roses*, a chintz launched in 1987, was available in butter yellow ("cowslip") and jade, and described as reproducing colours "kissed by the sun". Richer colours such as dark green, crimson, navy,

burgundy and sand were especially popular in Owen Jones-inspired patterns such as *Mr. Jones*. The sources for new designs were also changing; *Cottage Sprig* had been inspired by a poster. Later prints were often reworked from historic textiles and wallpapers found by Laura in country houses (e.g., *Priory* from a fabric at Chatsworth) and museums (*Regatta*, a dress and furnishing fabric, was copied from a dress in collection at Platt Hall, Manchester; Tozer and Levitt 1983).

The expanding range of prints was also intended to “offer the possibility of achieving more sophisticated period ration” (Laura Ashley in the 1983 Home Decoration catalogue). *Salon* was used in this way, with a grisaille border and cut-out prints to create a print room at Rhyddoldog. It was used again in the far more sophisticated surroundings of the Ashleys’ Brussels house for the curtains and as a panelled wallpaper in the Salon, where the yellow scheme and cords and tassels on the goblet-pleated curtains recall Nancy Lancaster. But what identifies this room as a Laura Ashley interior is the large-scale floral chintz in a favourite combination of Ashley’s, lilac and grey, used on the chairs, full-length fabrics and cushions.

This pattern was adapted from an 18th-century French silk and came from the “Laura Ashley Decorator Collection”, launched in 1980. Although Ashley claimed the company aimed to make its prints as timeless as possible, customers’ expectations of a Laura Ashley look did not move fast enough for her changing tastes and print research. The collection was sold initially through a London showroom and then interior design shops. Some were subsequently added to the main collection, e.g., the *Reveillon* prints, inspired by 18th-century French wallpapers, produced as wallpaper, chintz and satin weave fabric. These 18th-century patterns represent a definite move away from purely Victorian sources, and were often inspired by the grand interior schemes devised by Laura Ashley and her staff for the château at Remainnil using patterns taken from *toiles de jous* and floral silks. Not only did the prints become more sophisticated, interiors were also created based on contemporary sources. A carved bed original to the château was first shown in a fresh yellow and blue scheme with *Windspray* (based on an American stencil) at the windows and the striped wallpaper *Riviera*. Later the bed was used in Ashley’s bedroom, the scheme inspired by a Sèvres plaque (Irvine 1987) using *Cirque* striped cotton batten on the walls, and for the bed drapes and curtains, whose pelmets copied an 18th-century drawing.

The range of fabrics was also expanded during the late 1980s, particularly for upholstery such as woven jacquard, ottoman, damask and checks. Furniture and home accessories were also built up from a “classic” loose covered sofa and armchair (*Montgomery*, introduced 1987) to include ranges of occasional and carcass furniture (for the bedroom and kitchen), and accessories included kitchenware, curtains and door fittings. Many of these ranges sold poorly and only served to dilute the company image which Laura Ashley, who died suddenly in 1985, had cultivated so carefully. Recent developments have included increased choice in window treatments and upholstered furniture, refocusing on the prints and colours with which the company is identified.

Few of the company’s designs can be described as authentic reproductions. Even originals were copied, as at Charleston Farmhouse in England, the designs were adapted and

recoloured onto a different fabric for sale in the shops. This collection was a rare venture into 20th-century sources for the firm – chapters on Modernism are always the last in the company’s interior design books and concentrate on how “classic” florals can be used with checks and stripes. In the UK the company has been seen to grow from a family business selling cheap fabrics and wallpaper to a high street retailer with pretensions to be an interior decorator, but lacking the individuality and spontaneity sought by more sophisticated customers. It continues, however, to evoke a strong image of the past and rural life, and now has its own archive on which to draw, recolouring *Trefoil*, a 1980s print, for the 1995 collection.

CLARE TAYLOR

Further Reading

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Asplund, Erik Gunnar 1885–1940

Swedish architect and designer

Erik Gunnar Asplund is Sweden’s greatest 20th-century international architect; he played a key role in Scandinavian architectural developments during the inter-war years, influencing colleagues such as Alvar Aalto. Initially working in the National-Romantic style, he adopted Neo-Classicism, a significant factor in this move being his tour of Italy in 1914.

Asplund's Neo-Classical style became increasingly pure, leading finally to his conversion to Modernism.

One of Asplund's earliest works was his interior for the Home Exhibition at Liljevalch's Art Gallery, Stockholm in 1917. The event was organised by the Swedish Society of Crafts and Design with a "social mission" to improve the design environment of the underprivileged urban proletariat. Although, not surprisingly, the show was not much visited by this group, critics singled out Asplund's atmospheric interior for its painstaking attention to detail – something that would become a trademark of all Asplund's work. The kitchen-living-bedroom space was decorated in light blue and white. Stained pine was used for the sturdy vernacular-inspired furniture, as well as for the ceiling and window frames. Rag-weave runners on the floor, a canary in a cage, and children's clothes drying by the stove, completed the homely feel. There were influences from both Carl Larsson's *Ett Hem* pictures as well as the continental Beidermeier style.

The 1920s saw Asplund's last commissions of representational, ceremonial furniture for civic buildings. His Neo-Classical furniture adorns the Councillors' Corridor in the Stockholm City Hall – a kind of waiting room with chairs, mirrors and a cupboard for coats. The grey and white lacquered birch chair with its straight lines and balanced proportions is particularly elegant. Grey painted cane is used for the seat and circular centre, framed by a square backrest. A cow's skull adorns the front edge of the seat. The leg of the adjoining table terminates in a horse's hoof. Asplund's Study at the 1925 Exposition des Arts Décoratifs in Paris continues this Neo-Classical theme. Its *pièce de résistance* was the luxurious *Senna* armchair with simplified Empire lines which was re-issued by Cassina in the 1980s.

A central theme in Asplund's work is the transition from exterior to interior. This is featured in the Skandia Cinema, and perfected in the Stockholm City Library. The latter building consists of a cylinder on a cube, designed around the form of the innermost room – a typical Asplund strategy. The rotunda is lined with bookshelves centred on the circular lending desk. The stairs to this space begin at street level and gradually narrow as they proceed to the main reading level. On reaching the counter the visitor is struck by a sense of space and light. Asplund designed the furniture, shelving, lamps and door handles. About twenty different chair types were involved, each one having its own character, detailing, finish and specific function. They ranged from the Chief Librarian's *klismos*-inspired mahogany armchair, with leather upholstery and brass detailing, to its plainer stained birch counterpart in the Reading Room. The room's original colours were warm green, terracotta and yellow. Even the children's section has specially designed small-scale furniture. This is sturdy with a Nordic vernacular feel; the surface of the wood has a "brushed" tactile finish. A "Sandman" mural forms the atmospheric backdrop to the story room, with a ceiling painted in dark blue.

Asplund's architectural framework for the influential Stockholm Exhibition of 1930 marks his overnight conversion to Modernism – known as Functionalism in Scandinavia. This is also reflected in the furniture designed for the boardroom of the Swedish Society of Crafts and Design in the following year, although an echo of the curved Empire back of the library chair persists in the tubular steel seating. The armchair uses a

minimum of tubing, but instead of being turned at right angles in the style of Le Corbusier, it follows a gently sweeping curve to the tip of the back leg. The up-market retailer Svenskt Tenn recently revived the design for a low tubular steel and leather hump-backed stool dating from 1933.

Significantly, Asplund's individual form of Modernism soon developed into a more gentle, traditionally based, humanist form of Swedish Functionalism. In his modest country cottage, Stennäs, the white unadorned-adorned living room conveys a homely and relaxed atmosphere. The room is dominated by an organic, grotto-like inglenook, and comfortable, white painted wood furniture – including a curvaceous sofa and a low table with a brown limestone top – frames the large panorama window.

Besides using colour and materials to create atmosphere, Asplund was very aware of how light can influence the perception of an interior, and of how, on entering a room, visitors react differently depending on how it is lit. The relation between windows and doors was therefore of considerable significance to him; there was also an awareness of how the placing of furniture influences behaviour and movement. In the Göteborg Law Courts, for example, the down-lighting of the main entrance hall creates a "distanceless" roof. Asplund also modified the standard measurements of the staircase steps, thereby forcing the agitated visitor to slow down and collect himself.

His chair for the "dock" ran counter to the stool specified in the design brief. Why, he argued, should someone who was innocent until proved guilty sit in a less comfortable seat than anyone else? Similarly, he saw no reason to exaggerate the dimensions of the Chairman's chair. This was made of hickory, with a T-shaped dark brown upholstered back. For more general use, Asplund designed a blond Thonet-inspired chair (made today by Cassina). Adorning the light wood panelled walls are textile hangings such as *Paragrafer* which featured paragraph symbols, exclamation and question marks, alluding to the difficult decisions to be made in the room. Elsewhere, cane furniture, large windows and pot-plants evoked the impression of a winter garden or conservatory.

The Woodland Crematorium shows further Asplund subtleties. The colonnade surrounding the main room echoes the loggia outside. The arched suspended roof and the bright frescoes (by Sven Erixson) intensify the sense of light and spaciousness. There are no formal religious symbols. The interior stresses the gallery surrounding the catafalque rather than the altar. Visitors sit on simple wooden pews, and their attention is captured by the limestone floor which was intended to provide something to focus on in difficult moments. In an adjoining room, wood panelling merges nearly invisibly into a bent laminate bench. These spaces convey a sense of intimacy and privacy. The Woodland Cemetery, with crematorium and three adjacent chapels, was a major and highly influential project. In 1994 it was placed on the UNESCO World Heritage List.

Asplund was, in the words of one Swedish critic, "more an artist-architect than a great innovator, a sensitive interpreter of a changing society in forms that expressed cultural continuity". His interiors and furniture may have sometimes veered towards being too precious. But they nevertheless express a unique psychological awareness and empathy, and it should be

remembered that with few exceptions, Asplund's furniture was designed for specific purposes and settings. Since the 1980s, Asplund's timeless blend of classicism and Modernism has been the subject of renewed international interest and debate among both rationalists and Postmodernists. And he still represents a major source of inspiration for many of today's leading Scandinavian architects and designers.

DENISE HAGSTRÖMER

Biography

Born in Stockholm, 22 September 1885. Studied architecture at the Royal Institute of Technology, Stockholm, 1905–09: awarded travel scholarship, 1910, and travelled to Germany. Studied at the independent Klara School of Architecture under Carl Bergsten, Ivar Tengbom, Carl Westmann, and Ragnar Östberg, 1910–11. In private practice, 1911–40. Assistant lecturer, 1912–13, Special Instructor in Ornamental Art, 1917–18, and Professor of Architecture, 1931–40, Royal Institute of Technology, Stockholm. Also designer of furniture and interiors for public and private commissions. Married 1) Gerda Sellmann, 1918 (divorced 1934); 2) Ingrid Katarina Kling, 1934. Editor, *Arkitektur*, Stockholm, 1917–20. Died in Stockholm, 20 October 1940.

Selected Works

- 1913 Villa Selander, Örnsköldsvik (building and interiors): Selander family Villa Sturgården, Nyköping (building and interiors)
- 1914 Dr. Ruth's Villa, Kuusankoski, Finland (building and interiors): Kymmene Ltd.
- 1917 Home Exhibition of the Swedish Society of Arts and Crafts (interiors): Liljevalch's Art Gallery, Stockholm
- 1917–18 Villa Snellman, Djursholm, near Stockholm (building and interiors): Snellman family
- 1920 Workshops Society Exhibition, Stockholm (interiors)
- 1920–28 City Library, Stockholm (building, interiors, furniture): Stockholm City Council
- 1921 Stockholm City Hall (furniture)
- 1922–23 Skandia Cinema, Stockholm (remodelling of building and interiors)
- 1925 Exposition Internationale des Arts Décoratifs et Industriels Modernes, Paris (pavilion)
- 1931 Swedish Society of Arts and Crafts, Nybrogatan 7, Stockholm (fittings and furniture)
- 1932 Nationalmuseum, Stockholm (project for interiors)
- 1933–35 Bredenberg Department Store, Stockholm (building, fittings and interiors)
- 1933–37 Summer residence, Stavsnäs (building and interiors): B. Beckström
- 1934–37 Göteborg Law Courts (rebuilding and interiors)
- 1937 Stennäs House, Sorunda, Stockholm (building, interiors and furniture): G. Asplund
- 1940 Woodland Crematorium, South Cemetery, Stockholm (building, interiors and furniture)

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Associated Artists

American interior decorating firm, 1879–1883

Associated Artists was created in 1879 by the partnership of Louis Comfort Tiffany (1848–1933), Samuel Colman (1832–1920), Lockwood de Forest (1850–1932) and Candace Thurber Wheeler (1827–1923). This partnership lasted four years, during which time the company (also called Louis C. Tiffany and Company) won many of the most prestigious American commissions of the period, including the redecoration of the White House in 1882.

Each of the partners managed a separate department in the firm, although they worked together closely to complete harmonious and luxurious interiors incorporating layered patterns, subtle colors and rich materials for some of America's most affluent clients. Tiffany directed the firm and was in charge of stained glass, Colman was consulted for color and flat patterns, de Forest oversaw carvings, furniture and wood decoration, and Wheeler supervised textiles.

Typical characteristics of the firm's interiors included the use of exotic motifs, such as those from Moorish or Near Eastern art, combined with East Indian and Japanesque features; layering and juxtaposition of patterns on the walls and ceilings; contrasts in light and dark and textures; delineation of rooms through the use of different decorative motifs and colors; and integration of paintings and pottery into decorative schemes. The most innovative creations of the firm were

the inclusion of pale colors, with gradations from dark to light as the colors moved up the walls, the striking and abundant use of silver and gold details, and the augmentation of surfaces with extraordinary materials such as mother-of-pearl and metals on walls and ceilings as well as furniture.

Tiffany, Colman and de Forest began their careers as painters before turning their attention to the integration of artistic principles with interior decoration. Tiffany, who had studied painting under Colman, visited Europe and North Africa with him during the early 1870s. De Forest also travelled to Europe, Egypt, Syria and India, and in 1881, he established wood and metal workshops in Ahmadabad, India, in order to revive traditional Indian carved wood and perforated brass designs and crafts. These foreign tours, especially those in the Near East and North Africa, played a significant role in providing source material and inspiration for many Associated Artists designs.

Wheeler, who had learned spinning, weaving and knitting as a child, was inspired by a display of needlework from the South Kensington School of Art at the Centennial Exposition of 1876 in Philadelphia to organize the Society of Decorative Art in New York. Wheeler's Society, which was modeled on London's Royal Society of Art Needlework, sought to provide meaningful employment for women and to stimulate women's opportunities in artistic pursuits. It was Wheeler who first brought Tiffany, de Forest and Colman together as collaborators in artistic furnishings, when she invited these painters to teach her students design principles.

Associated Artists collaborated on some of the most important public and private commissions between 1879 and 1883, designing interiors for private residences and clubs as well as a curtain for a theater and the public rooms of an armory. Not only did the company work together to execute room decorations, but often the firm worked with other interior decorating businesses, such as Herter Brothers, within the same commissions. Specific rooms within a commission would be allocated to Associated Artists, while others were awarded to firms apparently in competition with them.

The two volume folio work, *Artistic Houses*, published 1883–84, covered some of the firm's most important commissions. This book not only illustrated some of their finest private interiors, but also detailed materials and color schemes. Other commissions completed by Associated Artists were described in monthly magazines and newspapers and heralded as some of the period's most creative and fashionable interiors.

Interiors by Associated Artists illustrated in *Artistic Houses* included Louis Comfort Tiffany's apartment; several rooms in the George Kemp house (1879), 720 Fifth Avenue; Hamilton Fish's drawing room, 251 East 17th Street; the drawing room in the John Taylor Johnston residence at 8 Fifth Avenue; and the dining room and parlor in the Dr. William T. Lusk house at 47 East 34th Street, all in New York. The firm also decorated the hall, library and parlor in the W.S. Kimball house in Rochester, New York, although only the hall and library were illustrated in *Artistic Houses*. Associated Artists had been selected by the new American president, Chester T. Arthur, to redecorate the White House's public rooms during the winter of 1882–83. A photograph of the East Room of the White House was reproduced in the book in addition to a detailed description of the firm's decoration of this room, the Blue

Room, the State Dining Room, the Red Room and the corridor linking these public rooms.

Two further interiors, mentioned in *Artistic Houses* as the work of Samuel Colman, may also have been part of the collaborative work of Associated Artists: Colman's own house in Newport, Rhode Island and the decoration of walls and ceilings for the Henry G. Marquand residence at 68th Street and Fifth Avenue, New York. The interior decoration of this last commission was directed by the artist, decorator and stained glass designer, John La Farge, and included work by La Farge, Colman, Frederic Leighton and Lawrence Alma-Tadema, indicating the close cooperation among artists of this period.

Other private commissions executed by Associated Artists included the main rooms on the first floor of Nook Farm (Hartford, Connecticut, 1881), the residence of Samuel L. Clemens, known more familiarly as the author Mark Twain. These lavish interiors are the only rooms from a private residence executed by Associated Artists to have survived *in situ*. The firm also executed the interiors for the Cornelius Vanderbilt II residence, 1 West 57th Street.

The stage or drop curtain at the Madison Square Theater, New York, completed in 1879, was Associated Artists' first public commission. The design, a realistic landscape executed in appliquéd velvet and silk, was adapted from a painting by Mrs. Oliver Wendell Holmes, Jr. Although the production of the curtain was primarily under the auspices of Wheeler, the other partners in the firm contributed their expertise: Tiffany directed the construction of the 90 yard long curtain, Colman oversaw the color and de Forest was in charge of the materials. Unfortunately, the curtain was destroyed in a fire soon after it was installed.

In 1879, the company was awarded the commission to decorate the Veterans' Room and the adjoining Library for the Seventh Regiment Armory (66th–67th Streets between Park and Lexington Avenues), an army regiment made up of volunteers from New York's highest levels of society. The decoration of the building was completed by New York's finest interior decorating firms, including Associated Artists, Herter Brothers, Pottier & Stymus, Alexander Roux, Kimbel & Cabus, and Marcotte & Co. The interiors executed by Associated Artists, which opened 26 April 1880, were decorated in an Aesthetic style, combining Greek, Moorish, Celtic, Egyptian, Persian and Japanese ornament with militaristic motifs, such as chain mail, shields and allegories of war. The architect Stanford White and the painters George Henry Yewell (1830–1923) and Frank Millet (1846–1912) also collaborated on the decoration with Associated Artists. These opulent and luxurious rooms are two of the very few interiors completed by Associated Artists still extant.

A third public commission was the decoration of the halls and grand staircase for the Union League Club (Fifth Avenue and 39th Street) in 1880. Once again, the firm was one of many decorating companies contracted to execute the interiors for this private men's club. Associated Artists also supplied the draperies for the main public rooms, including three dining rooms, a picture gallery and a meeting hall.

All four members of Associated Artists designed wallpapers and ceiling papers for the firm of Warren, Fuller and Company, New York. Papers designed by Tiffany and Colman served as illustrations for an essay written by the art critic Clarence

Cook for a promotional booklet published by Warren, Fuller and Company, titled *What Shall We Do with Our Walls?* In 1881 the wallpaper firm sponsored a competition for designs for wall and ceiling papers for which Christian Herter, Edward C. Moore and Francis Lathrop served as judges. Candace Wheeler won first prize and her daughter, Dora, fourth, while second and third prizes were won by two other women who worked for Associated Artists, Ida Clark and Caroline Townsend. Wallpaper designs by Associated Artists were noteworthy for their integration of motifs taken from nature.

The partnership of Associated Artists dissolved in 1883, as Tiffany and the others decided to pursue their own interests. Candace Wheeler retained the name Associated Artists for her own decorating firm, which was primarily concerned with the design and manufacture of textiles and wall and ceiling papers. Under Wheeler's direction, the firm produced textile patterns for cottons, silks, embroideries, and even printed denims and helped women find employment in the arts. Clients included Mrs. Potter Palmer, Andrew Carnegie and Lily Langtry. Wheeler also arranged a business relationship with Cheney Brothers of Hartford, Connecticut, a manufacturer of silks, to produce designs by Associated Artists. In 1907, when Candace Wheeler was 80 years old, she closed Associated Artists, the source of some of the most innovative and luxurious textile decorations in the United States.

CATHERINE L. FUTTER

See also La Farge; Tiffany; Wheeler

Partnership of Louis Comfort Tiffany (1848–1933), Samuel Colman (1832–1920), Lockwood de Forest (1850–1932) and Candace Thurber Wheeler (1827–1923), established 1879; dissolved 1883. Name Associated Artists retained by Candace Wheeler for her own decorating firm; dissolved 1907.

Selected Works

Examples of the firm's work survive intact at the Mark Twain House, Hartford, Connecticut, and at the Seventh Regiment Armory, New York. Items designed by individual members of the firm are in the Metropolitan Museum of Art, New York. Many of their interiors are illustrated in *Artistic Houses*, 1883–84.

Interiors

- 1879 George Kemp House, New York (decoration and furnishings)
- 1879 Madison Square Theater, New York (embroidered stage curtain; mainly executed by Candace Wheeler)
- 1879–80 Veterans' Room and Library, 7th Regiment Armory, New York (decorations and furnishings, with Stanford White)
- 1880–81 Union League Club, New York (grand staircase and halls, and draperies for the main public rooms)
- 1881 William S. Kimball House, Rochester, New York (decorations and furniture)
- 1881 Mark Twain House, Hartford, Connecticut (decorations and furniture)
- 1881–82 Cornelius Vanderbilt II Mansion, New York (decorations and furniture)
- 1881–82 J. Taylor Johnson House, New York (decoration of the dining room)
- 1882–83 William T. Lusk House, New York (decoration of the dining room and parlour)
- 1882–83 The White House, Washington, DC (decoration of the public rooms, including the East Room, Blue Room, State

Dining Room and the Red Room): President Chester Arthur

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For a scholarly survey of the work of Associated Artists see Faude 1975.

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Audran, Claude III 1658–1734

French decorative painter, *ornemaniste* and tapestry designer

Claude III Audran played a critical role in the evolution of French decorative style in the late 17th and early 18th centuries. He displayed an amazing talent for artistic interpretation, applying forms such as arabesques, grotesques, Chinoiserie and *singerie* to a wide range of interior features. His best-known works were wall paintings, executed in oil and fresco for the French royal residences, and tapestry designs for the Gobelins. Unfortunately, few of his executed works survive and the large collection of drawings, purchased from his studio by Count Cronstedt and now in the Nationalmuseum, Stockholm, was relatively unknown before the 1940s. As a result, his reputation was for many years overshadowed by those of his more famous contemporaries. Yet closer study of his designs, in particular the arabesques, has revealed a freedom from academic restraint lacking in the work of other *ornemanistes* and designers such as Jean I Berain. The gaiety, playfulness and fantasy inherent in Audran's designs became hallmarks of the Rococo style.

Born in Lyon, the son of an engraver, Audran was trained by his father and his uncles, Claude II and Gérard Audran. Claude II had worked as a decorative painter under Charles Le Brun at Versailles and Audran followed in this role arriving in Paris to complete his training by 1684. The second half of the 17th century had witnessed a resurgence of academic classicism and the French court was dominated by the work of Charles Le Brun, Pierre Lassurance and François Mansart, the



Audran: Gobelins tapestry, *June*, c.1700

chief purveyors of the French classical Baroque style. At the same time, however, a growing interest in less formal styles of architecture and design was signalled by Louis XIV's demand for a new, more "youthful" set of interiors for the *Ménagerie* at Versailles.

Audran's work was well suited to this new style. His arabesques were not dissimilar from those of contemporaries like Berain but the individual elements seemed to have broken free of spatial constraint and to float with immaterial lightness and often in apparent isolation. Yet the compositions were also balanced and ordered, using cardinal and diagonal axes and well-defined bordered fields. In addition to arabesques, his favourite motifs were dancers, musicians, actors and balladeers (he greatly admired the work of the Italian *Commedia dell'Arte*); imaginary creatures and deities such as fauns, sphinxes, and winged goats; natural animals and birds; mythological gods and goddesses; and baldacchini, trellises, and canopies which provided a loose structure for his compositions. By 1699 he had also begun to introduce monkeys mimicking human activities and Chinese figures (*singeries* and *Chinoiseries*), a move that prefigured their full-scale adoption by ornamentalists during the first decades of the next century.

Like Jean I Berain, Audran never visited Italy and his inspiration derived from French sources such as historic embroideries, grotesques, and garden design (*broderies*). His early training as an engraver encouraged the use of two-dimensional compositions frequently involving bandwork, interlacing and scrolls. This highly ornamental style was ideally suited to both architectural decoration and tapestry design and Audran was awarded the first commission from the Gobelins workshops after their re-opening in 1699. His most important interior commissions were for decorative paintings at the royal châteaux of Marly, Meudon, La Muette and la *Ménagerie* at Versailles. His *singeries* at Marly were particularly influential and owed much to the example of Berain. His tapestry designs included the *Portières des Dieux* (1699–1711), a suite containing grotesque ornament and figures by Louis de Boullogne which was so successful that it was still being woven by the Gobelins factory in 1780, the *Douze Mois Grotesques* (1707–08), and borders for Charles Antoine Coypel's *Don Quixote* series (1716–17). He also produced designs for furniture, ceramics, musical instruments, embroideries, carpets, stained glass, gondolas, sundials, church vestments and even fireworks. His talents were enormously versatile and when he received his professional title of *maître* in 1692, he was described as a painter, sculptor, engraver and *enjoliveur* or embellisher.

A great portion of Audran's decorative work was executed by his team of assistants and pupils, the most celebrated of whom was the painter Antoine Watteau (1684–1721) who worked with him from 1707 after Audran's appointment as curator of the Palais du Luxembourg. Audran also collaborated with several other painters and designers including Jean-Baptiste Oudry (1686–1755) and Christophe Huet (1700–59). With much of his decorative work now lost, the best record of his style survives in his drawings.

Audran's most important contribution to interior design relates to his fusion of architectural membering and surface decoration, and to his freeing of design from academic dictates. Contemporary architects such as Pierre Le Pautre were becoming

less and less interested in plasticity; columns began to disappear and pilasters were reduced to shallow strips. Walls became higher, ceilings flatter and doors and windows were integrated into the wall members so that decoration and function became indistinguishable. Wall compositions became a series of moving lines, fluttering on the surface as well as demonstrating the tension between the shallow three-dimensional ornament and the expanses of empty space on the wall. These compositions formed the perfect field for Audran and Berain's arabesques and naturalistic grotesque forms; exalted by their release from thickly-framed panels, these forms ran across and blended into borders and mouldings with a new freedom. This bold and innovative approach to decoration was an inspiration to the next generation of French artists and revealed possibilities that lay outside those dictated by their academic training. Audran's designs had "the relaxed, undidactic atmosphere of art that is free simply to be art: more bizarre than anything previously seen, deliberately not truthful, stirring neither patriotic nor moral strings, but beating drums for the sheer love of gaiety and noise" (Kalnein, 1995). Such work heralded the approach of the full-blown freedom of the Rococo.

MARGARET W. LICHTER

Biography

Born in Lyon, 25 August 1658, the son of the engraver Germain Audran (1631–1710). Taught by his father, and his uncles Claude II (1639–84) and Gérard (1640–1703). Working in Paris by 1684. Named Master Painter, Sculptor and Engraver, 1692. Active as a decorative painter in the Royal Palaces and worked at Anet (1698 and 1733), Versailles (from 1699), Fontainebleau (from 1703) and Marly (from 1704). Employed as a designer by the Gobelins tapestry factory from 1699 and was responsible for many notable tapestry series. Also designed stained glass, Savonnerie carpets (1711) and embroidery and church vestments. Appointed "intendant" at the Palais du Luxembourg, 1704; later set up his own tapestry factory there. Assisted by Antoine Watteau, 1707–09. Died in Paris, 27 May 1734.

Selected Works

Over 2000 drawings were acquired by the Swedish architect Carl Johan Cronstedt from Audran's estate; these are now in the Cronstedt collection in the Nationalmuseum, Stockholm. Additional designs and drawings are in the Cooper-Hewitt Museum, New York, and the Bibliothèque Nationale, the Louvre, and the Musée des Arts Décoratifs, Paris, which also contains Audran's ceiling from the Hôtel de Flesselles and panels from the Hôtel Peyrenc de Moras. Examples of Audran's tapestries are in the Mobilier National, Paris.

Interiors

- 1698 & 1733 Château d'Anet (painted decoration in the salon, grand cabinet, cabinet des muses, and cabinet des singes): Duc de Vendôme
- 1699 Versailles (petit chambre de Madame le Princesse de Conti)
- c.1699 & 1708–09 Château Neuf, Meudon (decorations including various ceilings, and the Dauphin's apartment): Grand Dauphin
- 1699–1701 Château de la *Ménagerie*, Versailles (decoration of the apartment of the Duchesse de Bourgogne)
- 1703–32 Château de Fontainebleau (decorations)
- 1704–32 Château de Marly (*singeries*)
- 1704 Château de Sceaux (decoration of the apartment of the Duchesse du Maine)
- 1716–32 Palais du Luxembourg, Paris (decorations)
- 1720–32 Château de la Muette (decorations)

- 1723 Hôtel Angran de Fonspertius, Paris (decorations)
 c.1724 Hôtel Peyrenc de Moras, Paris (decoration and panels of the Cabinet; with Nicolas Lancret)

Audran's tapestries included the *Portières de Dieux* (c.1699–1711), *Douze Mois Grotesques par Bandes* (1707–08), and borders for C. A. Coppel's *Don Quixote* series (1716–17).

Further Reading

For the most complete account of Audran's career see Weigert 1950.

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Australia

Whatever Britain's inchoate plans for the penal settlement of New South Wales in 1788, interiors in a European mould were envisaged, since Governor Arthur Phillip arrived in Sydney with a five-roomed oilcloth house, campaign furniture, crown glass and a portrait of Her Royal Highness the Duchess of Cumberland. Necessity and economy determined, however, that by 1796 "most of the comforts and not a few of the luxuries of life" had resulted from "communication with India and other parts of the world" (quoted in Serle, 1993). Robert Campbell, who represented an East India Company "house of agency", enjoyed "the parade and luxury of the eastern style of living" in his harbourside house in 1798 (quoted in Serle 1993). Until trading sanctions were introduced, India was a major source of household furnishings. Between 1810 and 1820 the market was glutted with goods including palampores,

chintz and calico. Anglo-Indian furniture often appeared in the homes of settlers who had served in India: the quintessential example of Indian influence is Horsley, a cross-ventilated, verandahed bungalow built in the 1830s equipped with teak joinery, Regency dining chairs of Indian timber, a punkah and Indian servants. Besides importing Indian goods, enterprising colonists circumvented an embargo on trade with China to bring in ceramics, lacquerware and paperhangings adapted for the Western market, although their popularity was waning in Europe.

These chance Eastern imports and the appearance of American furnishings, sold by traders and whalers, do not obscure the fact that the first and subsequent migrants to both New South Wales and later settlements felt an urge to recreate the interiors they had known at home. Rare surviving pieces of colonial furniture and descriptions of interiors suggest that, whether imported or locally made, furniture of late Georgian design predominated in well-to-do colonial houses. Textiles were imported, as the finest still are today. 1800 saw the arrival of the first Governor's Lady, portraits of George IV and Queen Charlotte, fitted carpets and blue sprigged Spode teacups in Government House.

With the release of land – the traditional basis of status in society – to officers and civil servants, houses and their interiors grew more sophisticated. By 1812 the *Sydney Gazette* thought it relevant to satirize Neo-Classical decoration: "In the frame of a fashionable mirror, a crocodile watches; a companionable tiger crouches on a hearthrug; a sphynx supports us on a couch, and serpents twine round bedposts." Epitomizing such progress was Henrietta Villa, begun in 1816 by Captain John Piper, who was, according to the *Sydney Gazette* of 1823, "the most furnished and fashionable Corinthian in the colony". Piper's Neo-Classical interiors owed much to Sir John Soane, and sparse records point to chintzes, moreen, brass-inlaid furniture, mandarins with nodding heads and silver bought of George Purse, The Strand.

Disseminated in architectural pattern books, published designs for furniture and furnishings or via C.F. Bielefield's prefabricated *papier-mâché* mouldings, Greek Revival styles had a long run in Australia as they did in provincial Britain. John Taylor's *The Upholsterer's and Cabinet Maker's Pocket Assistant* (c.1825), George Smith's *The Cabinet-Maker, & Upholsterer's Guide* (1826) and J.C. Loudon's *Encyclopaedia of Cottage, Farm and Villa Architecture* (1833) are documented in the colony; Grecian sofas and tables were advertised for sale in the mid-1820s and descriptions of fashionable households focus on Greek Revival furniture, suggesting it was still in the vanguard of colonial fashion in the 1830s. There were English mahogany Grecian couches in the modest Government House and in the Grecian villas built by the civil establishment on fashionable Woolloomooloo Hill in that decade. As late as 1846 a Hobart cabinet-maker was offering to decorate after the "most approved Grecian" style as well as the much more fashionable "Parisian taste".

There was little consistency in architecture, decoration and furnishings, and Greek Revival furniture co-habited happily with "Louis" and Gothic Revival pieces, as well as with appealing locally-made mongrels. Regency and William IV designs gradually overtook Georgian ones, and inevitably former styles merged with early Victorian ones as furniture



Australia: Dome Room, Henrietta Villa, Sydney, c.1844; watercolour by Frederick Garling, Jr. (Mitchell Library, State Library of New South Wales)

thickened up and moved out from the walls as it did in British interiors.

Most settlers were groping towards an elegance they but dimly understood, and, while anxious to keep abreast of metropolitan, and largely English fashion, judged interiors in terms of what was reasonable in "this country at this stage of its existence" (G. Barrington, quoted in J. Copley, *Sydney Cove 1791–1792*, Sydney, 1965). Nonetheless any interior could be annihilated with the words "It's quite colonial". Australia had no aristocratic class and was a small, socially and economically mobile society. The aspirant middle classes had mostly migrated to better themselves. They were not prodigiously rich. Almost everything was new and lacked patina as it did in the houses of Britain's new middle classes. Adelaide, settled in 1836, was later described as "a book one had never opened before, startling and new" (Douglas Pike, *Paradise of Dissent: South Australia, 1829–1857*, 2nd edition Melbourne: Cambridge University Press, 1967).

Isolation from the sources of supply made building and homemaking an unwieldy operation. Even relatively long-established families were sometimes slow to bother with curtains and carpets – their incomes, the climate and moths all

played a part. When the depression of the 1840s struck, many interiors created in the prosperous 1830s were devastated. The collapse of a market dependent on a single staple, wool, and the cessation of transportation to the eastern colonies were both blamed, as household goods became "old acquaintances bought and sold twenty times over" (G.C. Mundy, *Our Antipodes*, London, 1852). Apart from a few outbreaks of short-lived grandeur, most of the interiors of respectable colonists at this time had much in common with the middle-class rooms recorded in England by Mary Ellen Best. New arrivals commented on their Englishness and overstuffedness and the non-observance of normal practice in hot countries. Amid the panic and promissory notes, Rococo Revival joined the Gothic Revival style, the latter receiving a fillip when adopted for a vice-regal residence.

As a result of official parsimony and competing calls on funds, it took roughly half a century for permanent Government Houses to appear in New South Wales, Tasmania and Western Australia. In the interim governors often lagged behind successful settlers in their domestic appointments and ability to influence public taste. This changed when three very different buildings appeared under the "Tudor Gothic"



Australia: Legislative Council Chamber, Parliament House, Melbourne, c.1856 (La Trobe Picture Collection, State Library of Victoria)

banner in Sydney (1837–45), Hobart (1854–58) and Perth (1859–62). Picturesque Gothic had been popular in vice-regal circles in the second decade of the century and the Gothic Revival's association with power and prestige provided the authority needed in a remote dependency – as the *Colonial Architect* remarked, “No style can have grander effect”. Besides grandeur, these buildings had a backbone of official furniture, although changes of governors, who varied greatly in wealth, taste and personal chattels, constantly affected their interiors.

In Government House, Sydney, Edward Blore, architect to William IV and of Sir Walter Scott's Abbotsford, provided strong neo-Gothic detailing in the hall but less evidence of the style elsewhere. New South Wales being well established and in a depression, most furniture was acquired locally. An “Elizabethan” hall table and chairs were copied from Loudon

and Neo-Classical rosewood drawing room furniture was purchased from the impoverished Colonial Secretary.

In Hobart the Government Architect, William Porden Kay, son of architect and decorator, Joseph Kay, and grandson of architect, William Porden, designed Government House and successfully argued for imported decorative schemes in all the public rooms. As a result Hobart's interiors were pure transplantations of British Establishment taste. While abroad in 1853 Kay was authorized to spend upwards of £2000 “on articles required in the completion and decoration of the building”. These probably included the mouldings which reinforced the neo-Gothic character of the state interiors, including the dining room where the ceiling was coffered and stencilled with quarterings from the royal standard. The schemes for the main rooms (the panelled 18th century-style library failed to materialize), which were executed by a convict craftsman at a cost of

£823 almost certainly came from Messrs Trollope and Sons of Parliament Street, London. Trollope also provided £6126.15.6 worth of furniture including pairs of Boulle cabinets, Rococo overmantel mirrors and seat furniture for the drawing room. Puginesque pieces, including gasoliers for the dining room and ballroom were also acquired, and Rococo Revival chimney-pieces supplanted those originally recommended.

Captain E. Y. W. Henderson, who designed Government House, Perth, had good contacts in England and was said to be a friend of Sir Charles Barry, architect of the Houses of Parliament, Westminster. He went to J. G. Crace, the fashionable London decorator who had worked with A. W. N. Pugin on the Houses of Parliament and now marketed Pugin's designs. Crace provided the actual ceilings for the hall (with coats of arms of the kings and queens of England), drawing room and dining room, Pugin wallpapers and one or more Pugin carpets. Chimneypieces, tiles, grates, fenders and hall lamp standards helped sustain the Gothic Revival character of the building internally, despite a Rococo Revival overmantel mirror, an 18th century French style chandelier and the inevitable cabriole-legged seat furniture in the drawing room.

Reverting to chronology, the late 1840s reveals that the various colonial economies were recovering, the future colony of Victoria was being settled and a new generation was taking the reins. 1851 was a watershed year. The discovery of gold in Victoria transformed Australia: the population increased dramatically, transportation of convicts ceased (except to Western Australia), new opportunities appeared as did a wealth of craftsmen who worked first on the public buildings being erected in the colony and later in the houses of those wishing to parade their success. Outstanding among public interiors was the Legislative Council Chamber in Parliament House, Melbourne (c.1856), designed by Peter Kerr, who had worked with Barry. Sculpture and architecture are fused in this monumental Corinthian interior, rich with symbols of Government derived from Roman antiquity.

Those who had come "before the gold" tended to look askance at the brash exuberance of new arrivals, but Louisa Anne Meredith who published an account of her visit to Victoria in 1861, was near the mark in saying that "the elegancies and refinements of civilized life are as well understood by the better classes in Victoria, as in Royal Victoria's loyal city itself; with perhaps a tint or two more of show, where the wealth of today is not the ancestral characteristic of the family, and the recent gilding is not toned down."

1851 proved a milestone in another way. A number of influential Australians marvelled at the Great Exhibition; they saw the triumphs of the Industrial Revolution it displayed and then returned to interpret the current fashion for Rococo Revival in their own way. Seduced by the Medieval Court at the Exhibition, Thomas Mort spent most of the 1850s transforming Greenoakes, Darling Point, into a "Gothic" building under Sydney's new architectural luminary, Edmund Blacket. Mort patronized at least four firms showing at the Great Exhibition: windows containing portraits of the Tudor kings and queens came from Hardmans of Birmingham; generous *carton pierre* mouldings for drawing room, dining room, library and corridor from George Jackson & Sons of London; M. Potts of Birmingham supplied neo-Gothic oak furniture, and Elkingtons furnished bronze casts. Greenoakes' hall, leading to

the picture gallery, contained "ancient implements of war, representing with tolerable completeness the armour used by the English in olden time". Some of these relics, which included a valuable Italian 16th-century silver-inlaid suit of armour, were purchased by Mort in 1857 at the sale of the collection of the Earls of Shrewsbury at Alton Towers. A Pugin paper and a carving attributed to Grinling Gibbons contributed to interiors described as "quite old fashioned" and Elizabethan-looking seven years later.

Agents with London offices, particularly those involved in the pastoral industry, had long been buying furnishings for colonists, and in the wake of gold the practice grew: in 1859 Frederick Dalgety fitted out John Moffatt's Chatsworth House, the first of the Victorian "Bush Palaces" completely equipped from London. Everything from the *Encyclopaedia Britannica* to Alexis Soyer's cooking apparatus and patty pans was imported, with William Smee & Sons, rather than one of the "crack West End firms" or the "Cormorants of the Fashionable circle", supplying the furniture. Thus a shepherd who had started on £23 a year entertained Australia's first royal visitor, the Duke of Edinburgh, in 1867. Adequate bathrooms and plumbing determined who got the nod.

Most colonists stuck rigidly to the mid-century rules which dictated which woods appeared in which rooms and how furniture was arranged. Drawing rooms were focussed either on a central ottoman or a table on which objects were arranged radially around a vase of flowers, with an inner ring of chairs from a matched suite drawn up to take advantage of the source of light. At Mona Vale, Tasmania, the drawing room walls were hung with a rich *moiré* antique paper, in white and gold, the furniture was uniform throughout, the wood rosewood, the upholstery scarlet rep. Whether scarlet or the more popular grass green, glaring upholstery, produced with the virulent new aniline dyes, was frequently combined with floral, foliate, striped, diapered, flocked or watered wallpapers and exuberant Brussels and Axminster carpets to create boldly patterned interiors.

The 1870s and 1880s saw the proliferation of grand houses in both town and country especially in gold-rich Victoria. The absence of major buildings seems to have kindled a passion for building in some colonists who had associated with the landed gentry in Britain and were keen to ornament their estates with houses redolent of ancient lineage and future dynasties. Anthony Trollope felt there was rarely "all the finished comfort, the easy grace coming from long habit" which distinguished country seats at Home. Though the likeness was there it existed with a difference.

At Werribee Park, Victoria, Thomas Chirnside demonstrated his apparent wealth and social standing in a two-storey Italianate mansion filled with 58 cases of furniture supplied by John Taylor & Son of Edinburgh in 1875 and augmented with a collection of Old Master paintings purchased from Christie's in 1881. His statuary included marble busts of the Prince and Princess of Wales by the English sculptor Marshall Wood, who had executed an over-lifesized statue of Queen Victoria for Parliament House, Melbourne. The identity of Werribee's decorator is unknown but the predominantly pale blue and gold decoration is reminiscent of the restrained schemes supplied shortly before by Jackson & Graham for Government House, Melbourne.



Australia: drawing room, Torrens Park, Adelaide, late 19th century (Mortlock Library of South Australiana, State Library of South Australia)

As in Tasmania, William Wardell, the architect of Government House, Melbourne, favoured placing the decoration and furnishing of the vast Italianate building in the hands of a well-established London firm, who could send out its own craftsmen: in fact "adopt the course most private persons take when they require the best class of furniture" (Lane and Serle, 1990). In the consequent uproar over the work going abroad, Jackson & Graham's schemes were shelved and only carpets and limited items of furniture were imported. High quality pieces in colonial woods were supplied by George Thwaites and James McEwan & Co., much to the chagrin of W.H. Rocke & Co., who started the furore. The furnishings having cost £30,000, the walls remained white for thirteen years. Living there later and freezing to death, Lady Tennyson described the building as "an enormous smart hotel", a "small Buckingham Palace" and "even bigger than India".

Whether it came from Wigmore Street or High Wycombe, imported furniture had lasting cachet, which resulted in Australian interiors becoming increasingly Europeanized, a fact borne out by figures for furniture exported to Australia. Henry Cooper, Filmer & Sons, Gillow & Co., Maple & Co.,

Saul Moss & Sons of Manchester, Sadgrove & Co., James Shoolbred & Co., William Smee & Sons, William Walker & Sons, together with Copelands, Jeffrey & Co., Hoock Frères of Paris, Minton & Co., and Daniel Walters were among those called upon as ambitious Australians trawled in fairly uncharted waters. Some combined decorating their interiors with a trip abroad and a visit to the Continent and went armed with advice from those who had preceded them. William Clarke, son of the largest landowner in Victoria, saved himself the trouble by patronizing Rocke and employed Schemmel & Shilton to decorate the interior of Rupertswood, his country seat near Sunbury in 1875.

Exhibitions, following the 1851 model, played an important role in interiors in the second half of the century and helped relay to colonists the dictates of new movements, in particular the Aesthetic Movement. While largely isolated from the intellectual ferment which ushered in Aestheticism and Art furnishing overseas, Australians were not in total purdah: Daniel Cottier established a branch of his firm in both New York and Sydney in 1873, with John Lamb Lyon as local manager. In 1875 visitors to the Melbourne Inter-colonial Exhibition (a dry



Australia: hall, Werribee Park; watercolour by A.C. Cooke, 1878

run for the Philadelphia Exhibition) were stunned by the “blaze of colour, the sheen of gold, the brilliancy of lacquer, the delicacy of enamel” in the Japanese exhibit, which occupied an entire gallery, and in 1878 a large shipment of Japanese works of art brought extravagant prices in Sydney. The Melbourne Exhibition of 1880 was said to have introduced Aestheticism and Artistic furnishing to the public at large. It certainly brought Oriental wares and household goods designed and / or decorated in a loosely Oriental manner to the attention of a large cross-section of society: lacquerware, a pair of cloisonné enamel jars, Oriental-inspired wallpapers and carpets, and porcelain and art pottery by Minton, Wedgwood, Royal Worcester, Doultons, Bretby and Brownfields were all on view.

Aestheticism had in fact already received the seal of approval in Melbourne at Joseph’s Clarke’s Mandeville Hall: begun in 1878, the year in which Thomas Jeckyll and Whistler’s Peacock Room was completed, the decoration of Mandeville’s interiors occupied Mr East from Gillow & Co. of London for a year. The decoration of the segmented drawing room ceiling was carried out in sage, salmon, buff and gold, and the walls were hung with an olive green silk designed by

Bruce Talbert, above and below which was a frieze of silk and velvet embroidery and a dado of rose silken plush. The furniture was of satinwood and the floor was laid with a camel hair Persian rug. In the dining room the ceiling was panelled in oak and gold, and beneath a frieze depicting sporting scenes the walls were covered with richly-stamped leather. A massive oak chimneypiece was set with tiles and the silk curtains had dados and friezes of Utrecht velvet. The morning room, presented with some stylistic licence as an Indian room, embraced the fashion for exotic interiors.

The 1880s were an extravagant decade, with furniture warehousemen, decorators and leading stores such as David Jones of Sydney all strutting their stuff and offering pacesetters and others a wealth of Art Furnishings and Revival styles. Typical was William Cullis Hill of Melbourne, who, after training with Rocke, went out on his own and was soon informing “the patrician orders”, via the *Melbourne Bulletin* of 1885, that they were Gillow’s Australian agent and that “henceforth new designs would be released simultaneously in London and Melbourne”. Cullis Hill, who mixed Oriental and Occidental furnishings promiscuously in his own interiors and,

like many decorators, involved fine artists in his work, advocated a range of styles in a promotional juggling act. While invoking the names of Morris, Ruskin and Pater and writing piously of Old English, Queen Anne and fitness for purpose, he unblushingly recommended Louis-Quatorze, that "earthly paradise of ormolu". He advertised Art furniture, including pieces made to E.W. Godwin's designs, and employed about 80 workmen, including craftsmen brought out for the 1880 Exhibition, to produce Jacobean, Chippendale, Queen Anne or anything the public had a fancy for. A portière, a Persian rug, a furlong of Liberty silk or a suite in which every chair was of a different shape, size and colour were all within his grasp. W.H. Rocke & Co., who had long been scouring the fashion capitals of the world and offered a lavish promotional brochure, assumed an Aesthetic stance in 1880 with an advertisement lifted either from Mrs Orrinsmith's *The Drawing-Room* (London, 1877) or from the American Clarence Cook's *The House Beautiful* (1878).

In the 1880s Melbourne and Sydney swarmed with decorators: Paterson Brothers, who demonstrated their talents in the interior of the Exhibition Building in 1875 and in the library of Parliament House, Melbourne, and executed 14 by 40 foot murals of Sydney Harbour and Edinburgh during a romanticizing exercise at Villa Alba, Kew, about 1883, could boast that Hugh Paterson had trained with one Cornelius, described as a famous Scottish art decorator. While abroad in 1886 he had caught up with the most advanced taste and become acquainted with William Morris, Frederic Leighton, Walter Crane and many leading painters, decorators and scenic artists. Following this bout of self-promotion Paterson Brothers, together with S.W. Mouncey, were commissioned to introduce "the soft tints and faint colourings of artistic decoration" to Government House, Melbourne, in anticipation of the arrival of Lord and Lady Hopetoun in 1889. Lyon, Cottier & Co. was responsible for the new Aesthetic mural and ceiling decorations in Government House, Sydney and for major work at Cranbrook, Glanworth, Ginnagullah and Woollahra House, although Cottier had "banished all the Japanese stuff he used to be so fond of" by 1886. In the late 1880s Scottish-trained Andrew Wells was the firm's representative when the headquarters and residential suite of the English, Scottish and Australian bank in Melbourne were transformed into Australia's finest Gothic Revival interiors. America was represented among Art decorators by J. Clay Beeler, who trained at the Cooper Union art school. He was almost certainly responsible for the outstanding Aesthetic textiles and Eastlake sideboard at Mount Rothwell, Victoria, and was a member of the Society of Decorators and Painters established in 1904.

Maurice B. Adams, the designer of Bedford Park, was one English Queen Anne revival architect with an Australian clientele: when Charles Fairfax commissioned him to enhance a Sydney architect's design for Caerleon in the "Old English" style in the mid-1880s he ruffled local feathers, although a deferential press dubbed the style "New South Jacobean" and thought the result "as Australian as Riverina mutton".

While some colonists who had only recently created mid-Victorian interiors lay on their oars, the majority added at least a superficial Artistic overlay to conventional rooms and ignored Morris's call to make a bonfire of nine-tenths of what they owned. From the 1880s however, avant-garde architects

were fretting about bows, rosettes, bandages, register grates and over-upholstered, unnavigable interiors. Added to this, well-to-do Australians were beginning to face the fact that they were not, and never would be, in the same league as the Devonshires, Astors, Fricks, Pierpont Morgans and Vanderbilts. Reeling from the depression of the 1890s and the recent imposition of land taxes and death duties, and feeling the results of the common lack of entail, they aligned their aspirations more closely with economic reality. This fortunately coincided with a growing concern for simplicity and fitness for purpose, which had its roots in the Arts and Crafts and "Health" movements and overlapped with growing nationalism and the limp, local version of Art Nouveau.

All styles were not equally pervasive: the vogue for Morris interiors in the 1880s and 1890s was most marked in South Australia where town and country houses of Robert and Joanna Barr Smith assimilated vast quantities of Morris goods. These houses are unique in the history of interior decoration in Australia for their wealth of Morris wallpapers and textiles, de Morgan tiles and Chinese export porcelain and for the fact that Morris himself, as well as W. Neville Ashbee, advised on their ever-changing interiors.

Morris's more central interest, the Arts & Crafts Movement, found expression in houses with face brick walls, high panelled dados, deep friezes and white plasterwork combined with ceilings supported on heavy bracketed beams. Native timbers were used for flooring and joinery, bays and inglenooks abounded, leather seats fixed by wrought iron nails were obligatory as was craftwork of variable quality. White, cream, blue, grey, purple and mauve dominated a limited palette. Some patronized Kosmic Co.'s "Liberty Rooms" in Sydney where Liberty wares shared space with local furnishings inspired by imported prototypes. Later Morris & Co.'s and Gustav Stickley's commercial ranges were available. Booloominbah, New South Wales, designed by the American-trained Horbury Hunt, was one of the more robust essays in Arts and Crafts, with interiors decorated by Lyon, Cottier and Co. displaying a wealth of indigenous motifs.

With nationhood about to become a reality, there were calls for Australian styles of decoration and a national school of decorative arts. Although his designs remained unpublished, Lucien Henri, the brilliant Frenchman who taught in Sydney during the 1880s, fostered the use of Australian motifs in decoration and produced a folio of plates in which flora and fauna were adapted to architecture and the applied arts. Ernest Wunderlich's embossed metal sheeting, patented in 1888 and decorated with Art Nouveau versions of national emblems actually introduced nationalism and hygienic surfaces into a wide cross-section of interiors. About 1903, at Purrumbete, Victoria, W.T. Manifold celebrated his pioneering forebears in a series of Art Nouveau murals which dominate the panelled open-plan living hall. There, Guyon Purchas expressed the most advanced architectural thought of the day and used local timber in carved newel posts and a screen beneath the minstrels' gallery; the furniture was by Liberty's.

The difficulty of creating distinctively Australian interiors in a country with such a short tradition was acknowledged, with many architects looking to America for models, as they have done ever since. American Romanesque interiors, featuring bespindled screens and round headed arches, and open-



Australia: drawing room, Government House, Hobart; mixed media drawing by H. Willson, 1856 (Tasmanian Museum and Art Gallery)

planned American bungalows were both gaining ground around the turn of the century, with some describing them as “almost” Australian. The expatriate Briton, John Sulman, argued, however, that neither England nor other nations were relevant to Australia – “we are just ourselves”.

A growing sense of the country’s history and an aversion to “groping among the ruins of Elizabethan and Queen Anne styles”, as one authority put the case in 1890, for models for antipodean houses in the 20th century led some Australians back to their beginnings, and to Georgian interiors. Chief among them was the architect, William Hardy Wilson, who thought good taste had come to an end in 1820. He achieved the effect he wanted with Georgian-style joinery, panelling, parquet floors of Australian timbers and with 17th- and 18th-century furniture ranged against plain walls. In his view such interiors were a step towards a harmonious, modern style of living and his expensive version of “good taste” has had a loyal following in conservative quarters ever since.

Wilson’s ideas did not appeal to everyone: early this century Sir Rupert Clarke endorsed the overseas move towards flats when he moved into a new apartment in central Melbourne decorated in the Moorish style. Dame Nellie Melba, who returned shortly before World War I to transplant the informal elegance of the Edwardian English country house to Coombe Cottage, near Lilydale, Victoria, was more relaxed than Wilson: contributing to her electrically-lit, panelled music room was a Gothic fireplace, paintwork in two shades of green, a parquet floor, antique and reproduction furniture, an American grand piano and two sets of glazed chintz curtains and slip covers made in London.

Interior design and decoration was inhibited by the war, and

the move towards simpler, healthier, more rational interiors was slow in the first two decades of the century: it was almost as if Australians had lost their nerve along with their money. By the 1920s Georgian Revival interiors, with their concomitant of antiques, seemed a safe investment and dominated Establishment houses until after World War II, in spite of architects like Robert Haddon and Harold Desbrowe Annear who were recommending open planning, built-in furniture, simplicity and restraint.

Sometimes it was an advantage to be an outsider. Walter Burley Griffin and his wife, the former Marion Mahony, who had previously worked with Frank Lloyd Wright, arrived from America in 1914 after winning the competition for the design of Canberra. A product of the Prairie School, Griffin attacked the lingering “mildew of mediaevalism” (Johnson 1977), put forward radical ideas and looked to nature and the landscape for inspiration. Their mature work included world-class interiors. The Café Australia, Melbourne (1915–16) – the country’s first proto-modern interior – was an inspired amalgam, demonstrating their superb handling of space and concealed lighting as well as an ability to design all elements, including furniture and tablewares. The Capitol Theatre (1921–24) showed an imagination fired by the prismatic reflection of light on crystalline formations: cubes, triangles and stalactites of plaster concealed the mechanics of an ever-changing play of light in the main pillarless auditorium, which contrasted with the vaulted, cavernous lobby. The Capitol stood apart from Australia’s later run of Hollywood-style theatres. The Griffins were also responsible for Newman College, Melbourne, including its furniture.

Late in the 1920s, after the 1925 Paris Exposition intro-

duced a wide audience to Art Deco, Sydney Ure Smith's chic journal the *Home* (first published 1920) published the unflattering comments of some leading Sydneysiders on the continuing popularity of clutter, "Mission", fumed oak, "Jacobean", aspidistras, palms, spring roller blinds, panelled wallpapers, plate rails and other survivals. The *Home* continued to keep architects, fine artists, designers and the artistically-aware abreast of international fashion by publishing illustrations culled from the *Studio* and *Decorative Art* of interiors in London, Paris and New York. The occasional sub-Elsie de Wolfe or Syrie Maugham white-to-grey interior appearing locally was probably the result of such influences. Officialdom was unadventurous when fitting out Yarralumla, Canberra, in this decade to serve as the nation's premier vice-regal residence: directed to buy "first quality British", the "lady decorator", Ruth Lane-Poole, used local timbers although her purchases were mainly Georgian "Repro". More exciting were streamlined moderne interiors, which those who travelled could absorb on luxury liners.

Late in 1929, the year in which the Metropolitan Museum mounted an exhibition of modern decorative arts, based on the Paris model and planned by Eliel Saarinen, the *Home* announced that Modernism had reached Australia and heralded an interior containing furniture by DIM of Paris in "Pallisandre Verni" as Melbourne's first example of the style. Two months later a group of artists, led by Roy de Maistre, mounted a modest exhibition at Burdekin House, Sydney. Room settings with furniture based on Continental designs or adaptations of them were shown by de Maistre, Thea Proctor, Hera Roberts, Adrian Feint and Leon Gellert. Designs were based on the prism, cylinder, sphere, cone, cube and pyramid, preferred colours included ivory, grey, blue, black and yellow combined with judiciously chosen strong colours. The stress was on simplicity, functionalism and natural timbers, although painted furniture, with its long Arts and Crafts lineage, was also prominent.

In 1932 Paul Staal, Consul-General for the Netherlands, and his wife, Amelia, introduced what was probably the country's first full-blown collection of Modern European furniture to Sydney's diplomatic circuit and to readers of the *Home*. Their conventional house on Bellevue Hill was filled with steel and black wood furniture designed by Marcel Breuer and made by Thonet, Swedish glass light fittings by Giso of Rotterdam, a silver and ebony tea service by Begeer of Holland designed for the Wiener Werkstätte, and modern rugs and Dutch paintings. Marcel Breuer's Cesca cantilever chairs were covered with blue canvas.

Minimal migration, cosy complacency and the depression of the 1930s inhibited a general move towards Modernism although the ardent Melbourne Modernist, Robin Boyd, was later to say that the back-to-basics economy of the 1930s encouraged simplicity and functionalism. According to Boyd, students and young architects had converted to Modernism and Functionalism by 1934. Roy Grounds had begun designing functional interiors with built-in fitments which excluded many previously essential pieces of free-standing furniture and was also specifying copies of overseas furniture designs. Local designers were active, with Melbourne decorator Cynthia Reed offering modern craftwork, fabrics by Frances Burke and unstained, waxed furniture designed by the artist Sam Atyeo or

by Frederick Ward, who later worked for Myers, a major department store. In 1933 Reed, Ward and Michael O'Connell showed furniture and handprinted hangings at an exhibition of British contemporary art sponsored by Keith Murdoch of the Melbourne *Herald*.

By 1935 the well-connected Marion Hall Best, "who studied with Proctor and had a hatred of cream, beige and porridge", caught the attention of the *Home* with an interior which included modern Sundour cretonne curtains, a Marion Dorn rug and a Franz Marc print. Then at the beginning of a long decorating / designing career, which covered importing, commissioning, marketing and promoting, Best studied first-year architecture, took a year-long course in interior decoration from New York and, on the eve of war, launched her own business in Sydney. She contributed a "Young Modern" and "Classic Modern" interior to David Jones's exhibition entitled "An Englishman's Home 1700-1941". Hampered by wartime shortages, she manufactured textiles and used designs by her sister, Doris Sweetapple, and others, together with furniture designed by Clement Meadmore.

The traditionalist Deric Deane had seen to the needs of Sydney's conservative enclave during the 1930s, and in the 1940s he was joined by Molly Gray, Merle de Boulay and Stuart Lowe. In Melbourne Reg Riddell served a similar clientele for many years as did the "lady decorator", Dolly Guy Smith. In 1949, the *Australian Home Beautiful* ran a major article on modern American home designs which anticipated how American styling would become synonymous with modernity. Peace gave impetus to interior decoration despite shortages and regulations. In the late 1940s the Hungarian architect, Steven Kalmar, began business selling custom-designed modern furniture and Dr. George Molnar opened Artes studios in Sydney.

The arrival in Sydney in 1948 of Viennese-born Harry Seidler, who had studied in America under Walter Gropius and Josef Albers and worked with Marcel Breuer in New York, consolidated the influence of Modernism. In the small Rose Seidler house (c.1950) open-planning, flexible subdivision of space, a lavish use of glass window walls, neutral colours contrasted with strong colour accents, a mural by the architect, and a sophisticated kitchen contributed to Seidler's "total sculpture". The furniture was from Herman Miller and Knoll International of New York or designed by Seidler and built by fellow Viennese craftsman, Paul Kafka. The chairs were by Charles Eames, Eero Saarinen and Hardoy. Family treasures, which were to enrich many houses of European post-war migrants, were banned by Seidler with the exception of ornate silver cutlery and tea services.

Post-war optimism brought faster change: following a trip abroad and exposure to modern theatre design, Best mounted an exhibition called "A Walk Through Europe" in her Woollahra studio. In Melbourne in 1949, the English-trained designer R. Haughton James, who had begun his crusade on behalf of good modern design a decade earlier in Sydney, organized a modern home exhibition. He enlisted Robin Boyd, whose "House of Tomorrow" gave the public their first close encounter with contemporary interiors, displaying furniture by Grant Featherston and showing great concern for functional lighting. James, Featherston and Joseph Burke, the Englishman recently appointed to the Melbourne Chair of Fine Arts, were



Australia: showroom of Marion Hall Best, c.1960 (Historic Houses Trust of New South Wales)

also active in the establishment of design bodies including the Society of Designers in Industry, which later joined with the Sydney Interior Design Association to form the Industrial Design Council of Australia. The Society of Interior Designers of Australia was formed in 1951 and by the 1960s schools of interior design and decoration were functioning. A foundation member of the Designers was Margaret Lord, who had worked in London before the war and wrote *Interior Decoration*, (Sydney 1944) which ran to four editions. Modern designers working for a mass market in the 1950s, some of whom have already been mentioned, included Gordon Andrews, Lester Bunbury and Douglas Snelling. Austrian cabinet-maker

Schulim Krimper was producing superb hand-crafted pieces; hand-woven textiles were being made by the Sturt Workshops at Mittagong, New South Wales and by Eclarté, a Victorian firm which went to the landscape for colours and textures; and Florence Broadhurst was designing handprinted wallpapers.

Modernism had more than one face: Best, who made trips to Milan (1954), Japan (1957) and India and patronized Knoll International, assembled eclectic interiors using the world's finest products. But, for her, Modernism was essentially colour, large scale motifs from firms like the Scandinavian company Marimekko, shimmering oriental silks, lacquered rattan blinds, and brilliantly glazed walls, in contrast to interiors

designed by many modern architects such as Boyd, whose mature work favoured non-featurism and pale, often limed timbers. Despite the different accent, Best was one of the few interior designers whom architects were able to work with – she spoke their language.

Although heavily reliant on American and European models, local furniture designers were forced to be innovative in the 1950s and early 1960s since the small local industry lacked the latest overseas technology. Furniture by leading overseas designers such as Breuer, Le Corbusier, Mies van der Rohe and Hans Wegner was available as licensed copies or near-plagiarized pieces. Scandinavian imports first appeared in minor outlets such as Guests of Melbourne and were later taken up by the big department stores. Danish Deluxe and Mobler were competing increasingly with local designers and Japan was attracting great interest, with Andersons of Melbourne a major outlet in the 1960s. When it came to public interiors Joern Utzon's inspired Opera House fell a victim to local mediocrity.

As Modernism faltered there was a lack of clear new directions. French-trained Leslie Walford was adding Gallic verve to Sydney's traditional interiors, and in Melbourne Riddell still held sway. The disillusioned turned again to revivals and romanticism and Australia was a prime market for overseas firms reproducing 19th-century wallpapers. This new historicism has resulted in academically correct conservation / restoration; an imaginative high-style Aesthetic decoration; and a rampant outbreak of nostalgia emanating from Laura Ashley's numerous outlets since 1977. Postmodernism has had a considerable presence, and some architects continue to create minimalist interior spaces which leave little place for anything beyond the built-in elements in their own designs. The late 1970s and rumbustious 1980s have, to some extent, been a replay of the 1870s and 1880s, with overseas firms such as David Hicks and Colefax and Fowler establishing outlets and with some of the world's major textile firms represented by local agents. Occasionally a client brought in a West Coast American interior designer or architect. The recession of the early 1990s demolished some interiors created by the latest wave of overachievers. Today most Australian decorators and interior designers do their bi-annual swing around the world, taking in the latest American, English and Continental developments, soaking up the international glossies and, with few exceptions, producing modest versions of whatever homogenized, globalized style is currently fashionable.

Since 1788 almost every important overseas style of interior decoration has appeared in Australia, yet none has developed significantly in local hands. Indeed, some appear to have mutated on the voyage out. There have been quirky and resourceful individuals at work, but few heroics or soaring visions in major houses, which by and large have been restricted to the eastern and southern fringes of the continent. Although too isolated ever to penetrate the meaning of new styles, Australia was never sufficiently insulated to develop distinctive interiors as America did. A small population precluded the development of industrial traditions or skills and creative tumult and a lack of real money put a certain standard of interior out of reach. The colonies were linked initially to Britain and by the time Australia's outlook broadened to take account of America, copying had become a national way of

life. The country has a high level of house ownership and a high ratio of rooms per person, and the average interior, even if undesigned, is extremely liveable. Yet at the highest level interiors have been and remain derivative – the creations of a “ship fed” people making tasty dishes from stale bread and largely unfussed by climate, landscape or commonsense. Money can still be spent with more satisfaction in London and New York than anywhere else in the world. An obsession with the rest of the world rather than a desire to discover what suits this corner of it has inhibited the growth of a national Australian style of interior decoration.

JESSIE SERLE

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Authentic Decor

"Authentic Decor" is the label often used to describe a more accurate approach to the study and restoration of period interiors and designs. This trend began in the late 1960s when new methods of research, the development of more scientific conservation techniques and the introduction of higher professional standards within museums and heritage organizations began to transform the field of historic preservation. It continued in the 1970s and 1980s when earlier restorations in many public buildings and museums were re-evaluated and often redone. Within this context, Authentic Decor in its purist sense has been the province of scholars and dedicated preservationists. But it has also had an important impact upon the commercial sector and certain sections of public taste, influencing not only the general fashion for period styles but also an interest in more historically accurate features and designs. And as the craze for period living has grown, large numbers of architects, craftspersons, consultants, manufacturers and salvage dealers now specialize in authentic reproductions suitable for either the grand historic interior or the more modest period home.

Public interest in historic preservation was fueled by many factors. In Europe, the devastation of World War II encouraged and expanded government protection of surviving historic properties. Patriotism and nostalgia for the perceived comforts of the pre-industrial past, which inspired turn-of-the-century antiquarians, maintained their hold on the popular imagination. Rebellion against the austerity of the modernist canon and contemporary minimalism – not to mention the cheap sterility of many second-rate modern structures – also played a major role. In particular, renewed respect for Georgian and Victorian buildings encouraged interiors which expressed the original architecture, rather than anachronistic open rooms created by gutting walls and cutting new windows. Scholarly attention to vernacular buildings and the work of seminal modern architects like Frank Lloyd Wright and Walter Gropius extended the scope of this concern. Perhaps most importantly, rising housing costs in the suburbs made decayed older buildings appealing to buyers willing to expend a little sweat equity. These "urban pioneers" brought energy, spending money and a certain cachet to old neighborhoods, making them attractive to second and third waves of increasingly affluent buyers. The townhouse squatters of the 1960s cleared the way for the campy Victorian revival of the early 1970s; but as even middle-class Victorian buildings gained prestige they soon shed the aura of camp, and the pursuit of authentic decor absorbed a new class of homeowners who never could have afforded to live in country houses or castles, the traditional haunts of preservationists.

Of course, purists winced at the efforts of well-intentioned amateurs, the often theatrical use of period style by prominent decorators like Mario Buatta and Mark Hampton, and the ersatz "Country House look" of the 1980s. Identifying the "right" interior mouldings, wallpapers, paint colors and floor-coverings with X-rays and microscopic analysis sometimes

took on the character of a moral crusade, although in truth all restorations rely on the judicious use of an educated imagination. While entirely appropriate for historic sites and period rooms, this approach has proved too expensive, time-consuming and inflexible for most individuals. The formal furniture arrangements of the 18th century, for example, have little relevance to modern life. All but the most uncompromising owners have included modern appliances, heating and plumbing, even when well-disguised, and otherwise conscientious restorers are not always content to live in the darker, closer environments of the past. Many Victorian and Arts and Crafts homes restored in the 1970s and '80s, for example, while otherwise reverently researched and furnished, have been painted in pale hues more palatable to modern taste than their original murky tones. In contrast to the blithe remodelling projects of earlier decades, however, a sense of historical responsibility now impels many owners carefully to photograph, sample and measure original elements before any alterations are made.

In contrast to the enthusiastic support of architectural historians, many architects have expressed frustration with the rigidity of governmentally-imposed preservation guidelines, and architects and interior designers specializing in strictly authentic restorations remain relatively rare. Quite naturally, most are concerned first to create beautiful, liveable environments which please their clients, and to weigh authenticity against both the owners' needs and their own aesthetic interests. In general, designers working on older homes have preferred to reproduce the "feel" of the original design, preferably with some subtle, witty stamp of their own. By preservationist standards, most decorators' period interiors of the 1980s, while opulent and delightful, were also wildly overfurnished.

The preservation debate dates at least from 1789, when James Wyatt's over-zealous "restoration" of Salisbury Cathedral inspired a movement to preserve architectural monuments untouched; John Ruskin later became an influential proponent of this approach. Interiors were of less concern until the 1870s, when the Museum of Scandinavian Ethnography opened its first period rooms. These were of dubious accuracy, but their designers were probably the first to consult paintings and prints as sources for authentic interiors. The growing popularity of open-air and house museums and the burgeoning interest in antiques – especially in Britain and North America – encouraged the use of period styles, and by 1900 most books on interior design were essentially primers on historic furnishings. But early preservationists had little reliable information to guide their efforts, and their interiors were generally crammed with picturesque collections of antiques and reproduction furnishings arranged to suit contemporary taste. While a growing emphasis on scholarship, expressed in works like Henry Havard's *Dictionnaire de l'Ameublement* (1887–90), ensured that the details were often right, the effect remained essentially modern.

The wholesale purchase of period rooms – panelling, chimneypieces, mouldings, flooring and all – reached its apogee in the 1920s, by which time most major museums in Europe and America had installed at least a few. Opposition to this practice encouraged new guidelines for documenting and reconstructing interiors: the integrity of the original was to be preserved at all costs, and all new materials were to be clearly

identifiable to future researchers. Promoted by influential leaders like William Sumner Appleton of the Society for the Preservation of New England Antiquities, these principles have remained the basis for nearly all later restorations. During the 1930s, researchers' efforts to identify original materials and mine estate inventories and other period documents for details of interior decoration began to bear fruit: John Fowler's early work on English country houses managed by the National Trust, for example, relied on careful study of historic fabrics, color schemes and furnishing plans, and has greatly informed the independent work of his decorating firm, Colefax & Fowler. Meticulous, focused research and scientific analysis are now considered essential for all professional treatment of historic interiors, although the staff of many freshly restored historic houses have faced consternation from traditional supporters with an attachment to the "wrong" wallpapers and furnishings. In a few cases, the original restoration itself is worthy of preservation as a document of early 20th century ideas and taste. Restorers must also grapple with the representation of a room's use over time: in many cases heirlooms and outmoded forms should ideally be combined with new pieces, and in older buildings, deciding which period to recreate can present a real quandary.

The last ten to fifteen years have also seen an explosion of literature on the history of interiors and the decorative arts. Mario Praz's *Illustrated History of the Interior* (1964) was a pioneering study in this field and was one of the first books to use paintings as important sources in the documenting of period decorations and furnishings. Numerous other scholarly texts have followed, amongst the most influential of which have been the books published by the English historian Peter Thornton (*Seventeenth-Century Interior Decoration in England, France, and Holland*, 1978; *Authentic Decor*, 1984; and *The Italian Renaissance Interior*, 1991) which have emphasised not only period illustrations but also the role of estate inventories and literary sources in helping to develop a clearer understanding of the arrangement and use of historic rooms. More recently, these have been supplemented by sourcebooks and manuals published by American and British heritage organizations such as the Society for the Preservation of New England Antiquities, and the National Trust, which are aimed at both a professional audience and amateurs. A more general readership has also been served by a large number of colour magazines including *Antiques*, the *World of Interiors*, and *Period Interior Decoration*, which feature articles on period homes.

The growth in books and magazines has been paralleled by a huge increase in the availability of reproduction patterns, furnishings and architectural features. Up-market decorating firms such as Colefax & Fowler and Cowtan and Tout have been producing copies of historical wallpapers and textiles for many years, but it is only since the 1970s that the taste for

period styles has been reflected in the work of more commercial manufacturers. The British firm Laura Ashley led the way in the late 1960s with their small, sprigged and geometric fabrics based on early 19th century originals. Since then the market for period patterns has expanded enormously until virtually every new collection in the mid- and late 1980s included at least one historic design; even Habitat produced a range of Arts and Crafts textiles in 1992. In many cases these are not exact reproductions, and commercial patterns often involve alterations of scale and colour to suit contemporary tastes. But increasingly, with many of the more expensive products, authenticity has become an important means of ensuring sales.

JODY CLOWES

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Baillie Scott, M.H. *See* Scott, M.H. Baillie

Baldwin, Billy 1903–1983

American interior decorator

Back in the mid-1930s, the New York society decorator Ruby Ross Wood declared amusedly of her slight, dapper young assistant, “Billy is small, but his sting is deep”. The comment was directed justly at Billy Baldwin’s thorny personality, but at its heart lay an unspoken promise. By the end of the next decade, Baldwin was well on his way to earning the nickname of his mature years, “the dean of American decorating”. His hallmarks – strong silhouettes, tailored upholstery, printed cotton fabrics, fresh clear colors and whimsical *objets d’art* sternly organized – would define sophisticated taste in the United States in the 1960s.

Born at Roland Park, a prosperous suburb of Baltimore, Maryland, on 30 May 1903, William Willar Baldwin, Jr., was the eldest child and only son of W. W. Baldwin, an insurance broker, and his wife, Julia Bartlett, a foundry heiress. Destined for a comfortable if not luxurious life on the periphery of the horsey aristocracy of Baltimore, Baldwin dutifully went to Princeton University in 1922, only to leave two years later, under an academic cloud that he would later ascribe to a lack of interest in mathematics. Immediately he moved to New York City and worked, briefly and unhappily, as an insurance salesman, then, surprisingly, as a crime reporter at the *Baltimore Sun*.

Eventually, he ended up in the stockroom of the fashionable Baltimore decorators C.J. Benson and Company, where “the only thing I had to do was fold every single [fabric] sample and put it back on its rack after the client had taken it out and straighten the room every afternoon before I went home” (Baldwin, 1985). The color combinations into which he arranged those fabrics, however, impressed his employer, and after a few months’ apprenticeship working on the houses of the local gentry, Baldwin, then 25, was hired as a staff decorator.

Soon he caught the attention of Ruby Ross Wood (1880–1950), an avant-garde if today little-known Manhattan

decorator who ghost-wrote Elsie de Wolfe’s 1913 decorating manual *The House in Good Taste* and espoused bed-ticking upholstery, Moroccan rugs, white painted floors and varnished card lampshades in an era of hidebound traditionalism. “If we ever recover from this goddamned Depression, I really think I would like to have you work for me,” Wood reportedly said after seeing the colorful drawing room Baldwin decorated for a mutual friend: poison-green walls, yellow satin upholstered furniture, 18th century black-and-gold lacquer tables and Irish equestrian paintings with riders dressed in bright pink coats. Five years later, she did hire him, and excepting an assignment to the US Army Medical Corps during World War II, Baldwin remained in Wood’s employ until her death in 1950. That year, he formed Baldwin, Inc., which was in operation under a variety of names – Baldwin and Martin, and Baldwin, Martin and Smith – until his retirement in 1973.

Instead of the brown-wood English conservatism or neo-Versailles frivolity that dominated the monied domestic interiors of mid-20th century America, Baldwin popularized leanly furnished, vibrantly accented rooms whose subtle luxury and textural interest were achieved by treating common materials with uncommon care. These optimistic, seemingly carefree interiors were especially appealing to the leaders of post-war American society, whose lifestyles emphasized moral freedom, youthful sophistication and household efficiency. According to Mark Hampton, Baldwin espoused a “light, immaculate, rather new look” with a “sleek, well-organized appearance” and “sparkling clarity”, qualities that symbolized his belief in an independent American style.

“I am against the all-English house or the all-French house or the all-Spanish house”, said Baldwin, who was the most prominent member of his field successfully to challenge the prevailing Europhilia in favor of developing a native American style that filtered its myriad cultural references through the prism of fresh-scrubbed modernity. “We can recognize and give credit where credit is due to the debt of taste we owe to Europe, but we have taste, too – in fact, we’re a whole empire of taste. That is my flag and I love to wave it.” His aesthetic jingoism was codified in two insightful manuals-cum-memoirs, *Billy Baldwin Decorates* (1973) and *Billy Baldwin Remembers* (1974).

Among his many clients were Jacqueline Onassis, Pamela Harriman, Greta Garbo, Barbara Hutton, the playboy Whitney Warren, the philanthropists Rachel and Paul Mellon,

and the fashion mogul Hattie Carnegie. Much publicity was given to his interiors for two multi-house couples: Mary Wells Lawrence, an advertising agency founder, and her husband, Harding Lawrence, the president of Braniff Airlines (for whom Baldwin decorated four vast residences in as many years, in New York, Texas, Arizona, and France); and Kathryn Bache Miller, a banking heiress, and her husband, Gilbert Miller, a theatrical producer (for whom Baldwin decorated all or part of residences in England, Spain, and New York).

The most memorable project of Baldwin's many years as a decorator, however, was a small sitting room (c.1970), for Diana Vreeland, the flamboyant editor-in-chief of *Vogue* (US), and her husband, T. Reed Vreeland, a banker. Barely 15 feet square, the room was a cornice-to-baseboard panoply of vibrant scarlet-and-black flowered cotton chintz. The walls, furniture and curtains all were upholstered in the fabric, producing a lushly claustrophobic, vaguely alarming ambience that Mrs. Vreeland favorably compared to "a garden in hell".

Baldwin's innovation as a decorator was his development of elemental basics – some time-honoured, others his own designs – that could be used dependably in most situations, from tiny one-room flats to corporate offices to the houses of millionaires, and it seemed, with most any style of decoration, art or fabrics.

Less a strict formula than a Palladianesque philosophy of eternal harmony and comfort, these so-called "Baldwinisms" formed the core of many of his interiors. The major components were Louis XVI armchairs; deep, low, boxy sofas that recalled the streamlined creations of his idols Jean-Michel Frank and Syrie Maugham; handwoven fitted carpets with tiny geometric patterns (these greatly influenced the British decorator David Hicks); bulbous white plaster lamps à la Diego Giacometti; Chinese Coromandel screens, and Parson-style table, headboards and desks, made of wood tidily wrapped in clear-varnished rattan.

A particularly important piece of Baldwin furniture was the open bookcase that he designed in 1955 for the library of the songwriter Cole Porter. This was "one of the most famous rooms designed in America", according to the eminent architecture critic Brendan Gill, who greatly admired its walls, which were sheathed in tortoiseshell-finished leather. A towering skeleton of solid polished tubular brass set with ebony shelves, the bookcase was derived from a *Directoire* étagère that was purchased in the 1920s by Porter's wife, Linda. Like many of Baldwin's creations, it spawned a plethora of imitations.

In fabrics, Baldwin's preference was for bold colors, crisp motifs and relatively humble materials. "Cotton is my life", he told a reporter from *The New York Times* in 1965, at the height of his fame. So were linen and wool, which he deemed more suited to the pace of modern life than brocades and damasks.

The patterns of many of the fabrics that Baldwin designed were based on the works of 20th-century artists; all were manufactured by Woodson Wallpapers, an influential American fabric and wallcovering company owned by Woodson Taulbee, Baldwin's erstwhile companion. The leafy motif of a black-and-white printed cotton and matching wallpaper, for example, utilized a magnified detail from a pen-and-ink drawing by Henri Matisse that was owned by Baldwin. A

Matisse still life of lemons and red and purple anemones inspired another popular wallpaper. Yet another owed a debt to the swirling patterns of a painting by Gustav Klimt.

Deep glossy walls were Baldwin leitmotifs. From 1946 to 1951, an aggressively shiny green was the dominant color of Baldwin's apartment at Amster Yard, an influential complex of renovated tenement buildings at 213 East 49th Street in New York. In his memoirs, he wrote that the color, an homage to Elsie de Wolfe, was copied by the painter from a gardenia leaf that "I had licked to a glisten".

Throughout the 1960s and early 1970s, he was especially fond of a color he called "Coromandel black-brown", a dark chocolate-colored enamel painted with a high-gloss, lacquer-like sheen. This, he said, soothed the "beams and bumps" of modern apartment buildings. It was used most prominently in Baldwin's own much photographed one-room apartment on East 61st Street, New York. He lived here from 1963 until 1979, when he moved permanently to a two-room cottage on the Massachusetts island of Nantucket.

Baldwin cited several influences on his work: Ruby Ross Wood, the French decorator Madeleine Castaing, and Dr. Claribel Cone of Baltimore, a pioneering collector of Impressionist art. Another was the 1930s California decorator Frances (Adler) Elkins, whose innovative synthesis of French Modernism, North African textiles and rough country furniture was largely ignored by the anti-Semitic, pro-Manhattan decorating press in the US. But the profoundest influence on Baldwin's style was an American fashion designer Pauline Fairfax Potter (known from 1954 as Baroness Philippe de Rothschild).

A Paris-born aesthete who met Baldwin when she moved to Baltimore as a teenager in 1925, Potter was known for calculatedly simple gestures that combined sophisticated rusticity with a theatrical sense of the surreal. "Her great gift was the unconventional use of conventional things," Baldwin told the writer Cleveland Amory in *Vogue* (US). Among her stylish affectations were bare windows "curtained" with giant potted camellia trees; 18th-century French lacquer commodes topped with crudely woven straw baskets for storing loose papers or magazines; cast-bronze faucet handles in the shape of lemons; and dining tables set with clumps of wild reeds and moss instead of cultivated flowers.

According to the American choreographer John Butler, a friend of Baldwin and Potter, it was the Dietrichian proportions of Potter's lower limbs that inspired the decorator's famous *Slipper* chair (also known as the *Lawson Slipper* chair). A diminutive descendant of a chair that Baldwin had adapted in the 1930s from the popular *Lawson* sofa, his low-slung *Slipper* chair featured a broad square seat and gently angled back that "small women and football linebackers find ... equally comfortable", the decorator said.

Traditionally upholstered in woven Madagascar grass cloth and cushioned with white duck, the chair was a Billy Baldwin hallmark. It appeared throughout his career in a variety of fabrics: white-piped beige canvas (Ellena du Wolcott Blair, Palm Beach, Florida, 1936); white sailcloth stencilled with sulphur-yellow orchids (John King Reckford, Montego Bay, Jamaica, 1938); white cotton trimmed with cobalt-blue tapes (Mary Runnells, Hobe Sound, Florida, c.1959); black leather (S.I. Newhouse, Jr., New York, 1965); flowered scarlet chintz

(Diana and T. Reed Vreeland, New York, c.1970); pink-and-blue tattersall (Kathryn and Gilbert Miller, Mallorca, Spain, c.1967), and apricot cotton (Maité and Don Plácido Arango y Arias, Madrid, 1972). One of the chairs is in the permanent collection of the museum of the Maryland Historical Society at Baltimore.

Baldwin's commercial projects were as emblematic of brisk, bandbox-perfect American chic as his residential work. These included the Woodward Gallery of Sporting Art at the Baltimore Museum of Art (1956); the Round Hill Club, Greenwich, Connecticut (1959); a Brighton Palace Mod beauty salon for Kenneth Battelle, the New York society hairdresser (1963); and a renowned redecoration of Tiffany and Company, the jewellers, which Baldwin furnished with rattan-wrapped furniture, white linen fitted carpeting and white wallpaper printed with a lively, neo-Persian pattern of black flowers and vines (1963).

He also designed stage sets, notably a lilac-and-white Adam-style drawing room for Gilbert Miller's production of the American premiere of William Douglas-Home's *The Reluctant Debutante* (1956). A little-known and now lost Baldwin design was a wood stand, in the shape of a slender fluted Greek column, for the America's Cup sailing trophy (1952).

Baldwin died of pneumonia at Nantucket Cottage Hospital, on 25 November 1983, aged 80.

MITCHELL OWENS

Biography

William Willar Baldwin, Jr. Born in Roland Park, Baltimore, 30 May 1903. Attended Princeton University, New Jersey, 1922–24. Worked as a staff decorator for C.J. Benson and Company, Baltimore, c.1928. Employed as a decorator by Ruby Ross Wood (1880–1950), 1935–50. Served in the US Army Medical Corps, 1942–43. Established his own decorating business, Baldwin Inc., 1950; later in partnership as Baldwin and Martin, and Baldwin, Martin and Smith; retired, 1973. Also designed stage sets, mid-1950s. Died on Nantucket Island, Massachusetts, 25 November 1983.

Selected Works

Baldwin's professional papers have disappeared. His work can be studied only through photographs, rare surviving interiors and home furnishings designs. His tables and upholstered furniture for Luten Clary Stern (1975) are now produced by Ventry Limited, of Locust, New Jersey. His brass bookcase for Cole Porter (1955) continues to be made by its original manufacturer, P.E. Guerin Inc., of New York.

Interiors

- 1955 Apartment 33A Waldorf Towers, 100 East 50th Street, New York (interior decoration and some furniture): Cole Porter
- 1959 Round Hill Club, Greenwich, Connecticut (interior decoration and some furniture)
- 1963 St. Regis Hotel, 2 East 55th Street, New York (interior decoration and some furniture): Barbara and William S. Paley
- 1963 Apartment., East 61st Street, New York (interior decoration): Billy Baldwin
- 1963 Kenneth Salon, 19 East 54 Street, New York (interior decoration and some furniture): Kenneth Batelle
- c.1967 Miller Residence, Mallorca, Spain (interior decoration): Kathryn and Gilbert Miller
- 1968 Onassis Villa, Skorpis, Greece (interior decoration): Jacqueline and Aristole Onassis

- c.1970 550 Park Avenue, New York City (interior decoration and some furniture): Diana and T. Reed Vreeland
- 1971 La Fiorentina, St.-Jean Cap Ferrat, France (interior decoration and some furniture): Mary Wells and Harding Lawrence
- 1972 2510 Foxhall Road, Washington, DC (interior decoration): Deeda and William McCormick Blair, Jr.
- 1979 22 Hussey Lane, Nantucket Island, Massachusetts (interior decoration and some furniture): Billy Baldwin

Baldwin designed the America's Cup trophy in 1952. He also designed a range of tables and upholstered furniture for Luten Clary Stern in 1975 and a range of wallcoverings and fabrics for Woodson Wallpapers, New York in 1976.

Publications

There is no critical monograph on Baldwin; most informative sources relating to his life and career are his own writings, particularly *Billy Baldwin Decorates* and *Billy Baldwin Remembers*.

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Bamboo Furniture

In the Far East, the indigenous bamboo (*bambusa arudinacea*) has been an important material in house building, roofing, and in the making of simple furniture for many centuries. Its use in furniture-making can be traced to India in the 2nd century AD, although it is more commonly recognised as a product of China or Japan.

In the West there has been a fascination with the Orient for at least four centuries and this has been manifest in a number of ways. The particular taste for bamboo furniture started in 1757, when Sir William Chambers first published designs of it. Chambers's connection with Sweden is demonstrated by the existence of authentic Chinese bamboo furniture in some of the royal residences there.

Chairs were the main items to be given the bamboo treatment, although in many cases the bamboo furniture of the period was an imitation effect. Famous examples included bedroom chairs for David Garrick carved to imitate bamboo and painted a creamy white with the “knots” in green, while the Royal household at St. James’s was supplied with “Bamboo elbow chairs ... very neatly japanned yellow ground and spotted rings”.

The imitative process was popular into the early 19th century. Sheraton describes how beech was turned into chair parts which were then painted and flecked to imitate bamboo, while turned legs, fashioned to imitate bamboo, were used in a wide variety of furniture types. The exotic tastes of the Prince Regent gave a spur to the introduction of bamboo into the “Chinese” furnishings of the Royal Pavilion at Brighton, with many of the projects being produced in imitation of real bamboo. Some furniture examples supplied by Edward, Marsh and Tatham were made from a mix of real and imitation bamboo, combined with authentic lacquered panels.

The taste continued into the 19th century and was especially employed in making bedroom or fancy chairs. This furniture could well have been put into rooms which were decorated with wallpapers imitating bamboo and basket work. The example of the bamboo furniture supplied to the Chinese room at Claydon House c.1800 demonstrates this taste.

Although it gradually went out of high fashion during the first half of the century, by the mid-19th century bamboo was being imitated in materials other than wood. Cast-iron chairs painted to imitate bamboo caused particular consternation to the *Journal of Design*: “We really had imagined that society was getting tired of the conventional upholsterer’s bamboo with its three black strokes and splashes to indicate foliations: but here it is breaking out in the most inveterate form, upon a material least of all calculated to support the attack”.

It was the West’s attraction to things Japanese following the opening up of the country from 1854 that eventually spawned a fresh demand for bamboo among other Oriental-style artifacts.

During the 18th century bamboo had been imported into America, and some manufacturers soon introduced imitation bamboo into their ranges. Samuel Gragg advertised bamboo fancy chairs in 1809, for example. Later in the 19th century firms such as the Vantine Emporium in New York were importing ready-made furniture from the East. On the other hand much allegedly oriental furniture, produced by businesses in several cities, was made from imported raw materials. These makers produced ranges of occasional furniture such as side tables, what-nots, flower stands, and the like. The Boston firm of James E. Wall seems to have specialised as a bamboo furniture-maker between 1881 and c.1895.

France also developed a business in bamboo furniture. In 1859 Joseph Cavoret applied for patents to protect his particular methods of imitating bamboo, while the business of Perret & Fils & Vibert made a speciality of bamboo furniture for export. They were particularly associated with a range of bamboo produced in three different colours – red, white, and black – which appears to have been successfully sold in America.

Imports of bamboo materials were soon made in England, and the first bamboo furniture-makers, Hubert Bill, seem to

have been in business from 1869. By 1910 there were over 130 manufacturers working in the business of bamboo furniture. The bulk of the trade was situated in the East End of London, but the biggest establishment was founded in Birmingham. This city became a centre for the trade and large quantities of the fashionable products were made by the firm of W.F. Needham.

Needham’s business started in 1886 and used his patent process to make a range called Ferrum Jungo. This method used a system of metal sockets and shoes which avoided the problems of splintering ends of poles and of the usual nailed joints coming loose. The business was so successful that by the mid-1890s Needham employed over 300 workers who produced over 4000 pieces of furniture per week.

In the last quarter of the 19th century there was a vogue for bamboo furniture based on the Japonisme style. Used in conjunction with lacquer panels and woven grass matting, it ideally reflected the Aesthetic tastes of the period. It was not only the fashion that made it popular however. Bamboo was lightweight, relatively inexpensive and decorative in its own right, while the tubular reed made it particularly appropriate for designers who were already attracted to using materials to produce vertical and horizontal forms.

Despite, or perhaps because of the considerable success of real bamboo furniture, it was still found that some manufacturers of more conventional furniture would use the imagery of bamboo in their products. George Hunzinger in New York produced chairs with turned legs in imitation of bamboo, and the European business of Thonet included bamboo styles in their range of bentwood furniture.

Throughout the 20th century, bamboo has continued to play a minor part in the repertoire of furnishings. Being lightweight and flexible, it was well-suited to the Contemporary furnishing style of the 1950s. In the 1980s it was seen as ideal for the conservatory-living style.

Bamboo has also had other roles to play in furnishings, since it was also suitable for interior decoration as well as for furniture. Split and varnished sections could be used for beading around panels, ceiling decoration, dados, cornices, and mantles, and even stair rods. It has been pressed into service for cornice poles, fire-screens, and shelving, as well as for the more common jardinières, chairs, and chair companions. The use of bamboo in cane-edge upholstery and bedding is also worthy of mention. It was used to provide a flexible but shape-retaining front or side edge to divans and sets of upholstered chairs prior to the ready-made spring unit which was complete with flexible metal edge built in.

CLIVE D. EDWARDS

See also Wicker Furniture

Further Reading

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Barbet, Jean 1591–c.1654

French designer and architect

Jean Barbet was a French architect attached to royal circles who is best known for his book, *Livre d'Architecture d'Autels et de Cheminées* (1632), which was widely used as a source-book for fireplace designs both in his own country and in England and Sweden.

Little information relating to Barbet's life survives, but he is recorded as being in Rouen in 1616. From thence he travelled to Paris to work as an architect for Cardinal de Richelieu to whom he dedicated his *Livre*. The book contains twenty engraved designs depicting altars, fireplaces, mirrors and picture frames. The first edition was published in 1632 and met with such success that a second edition was issued in Paris and Amsterdam in 1641. The plates were engraved by Abraham Bosse who also worked as a painter and produced

many charming views of fashionable Parisian interiors. The book's aim, stated in its foreword, was to show "ce qu'il y a de beau dans Paris" (that which is handsome in Paris). Although it included designs for other features, it became famed for its designs for chimneypieces in particular. Another edition containing simplified versions of Barbet's engravings also appeared in Amsterdam at about the same time, and his work was in part reproduced in Robert Pricke's *The Architect's Store House* (London, 1674).

Throughout the 16th century the chimneypiece was widely regarded as the most important feature of the room as it was locus of both warmth and light. Not surprisingly, therefore, it was the feature on which contemporary architects lavished most care and attention and it was the first part of the interior to warrant the production of ornamental pattern books devoted specifically to its design. The sheer size and style of fireplaces during this period, which typically had bold projecting surrounds that dominated the wall, also encouraged a demand for fresh ideas on how to incorporate them into interior schemes. The architect Philibert de l'Orme included some drawings of chimneypieces in his treatise of 1567 and other French designers such as Pierre Collot and Jean Le Pautre, and subsequently Jean I Berain and Jean Marot also published engravings of this kind. But to a large extent Barbet can be



Barbet: two designs for chimneypieces from *Livre d'Architecture*, 1641

viewed as a pioneer in this field and his *Livre* was the most celebrated sourcebook for much of the 17th century.

During the early 17th century, fireplaces were beginning to shed the massive and functional appearance that characterised earlier forms, but it is still possible to discern a certain lack of cohesion in Barbet's designs based as they were on existing Parisian forms. By the 1660s (after Barbet's death), French chimneypieces had evolved into a more refined, elegant structure with a lower, smaller opening and more simplified decor. This development can be seen in the designs of Jean Le Pautre, whose work was described as *à la Moderne*, and such fireplaces are distinct from Italian or Roman examples where the composition is more architectural and where the central frame is flanked by figures.

Barbet's designs were in the main executed in the bold Mannerist style associated with the School of Fontainebleau and often included strongly protruding figures, heavy garlands, sculptural putti and swelling volutes. He also, however, produced designs in a more sober style where the only embellishment was the architectural features. But it was his chimneypieces that extended from the floor to the ceiling – described as *à la Française* – where he combined the arts of painting, sculpture and architecture, that were most frequently imitated.

Barbet's work exercised a strong influence on the English architect Inigo Jones. By training and by inclination Jones was primarily drawn to Italian Renaissance architecture and he made several extended study trips to Italy to augment his knowledge of the Classical idiom. But he also sought inspiration from French sources for the interiors of his Palladian-style buildings. The eclectic nature of this approach arose partly from his recognition that Paris was then at the forefront of fashionable design but also from necessity. While the Italian treatises of Scamozzi and Palladio provided some information about mural decoration and the structure of ceilings, other elements of the interior were not discussed and for details such as ornament and architectural fittings Jones was forced to look to Northern European engravings. Much of Jones's work for the British court also coincided with the arrival in England of the French queen, Henrietta Maria, who brought with her a taste for French styles and French sources which were particularly important in his designs for the Queen's House, Greenwich, which was built in the 1630s. Some of the chimneypieces in the Queen's House represent exact borrowings from Barbet. Others illustrate how Jones rationalised Barbet's designs by modifying the use of the decorative elements. Where Barbet creates a heavy, somewhat cluttered-looking form by placing all the elements one on top of the other, Jones separates out the different sections of the fireplace to produce an altogether more classical design. The painting above the fireplace opening thus gains in importance and becomes an imposingly framed yet integrated part of the whole chimney surround.

The Double Cube room at Wilton House, designed by Jones and his pupil John Webb, also boasts a chimneypiece composed from different plates in Barbet's book, with the details combined in such a way as to make the borrowings less obvious. The fireplace includes heavy volutes and garlands in the lower section, while the square painting above is flanked by standing figures with Corinthian capitals and putti resting on a broken entablature. An even more remote example of Barbet's influence can be seen in the interiors of Skokloster,

north of Stockholm, the castle built by Count Wrangel following his victories in the Thirty Years' War. Several of the chimneypieces are modelled on the plates in Barbet's book while certain of the ceilings are clearly indebted to the work of Jean Le Pautre. Moreover, Barbet's influence did not entirely fade away with the passing of the 17th century. His designs indirectly affected the drawings made by Lord Burlington in the late 1720s whose designs for fireplaces for the West Closet at Chiswick House were based on those used by Inigo Jones at Greenwich.

PIA MARIA MONTONEN

See also Chimneypieces and Chimney Furniture

Biography

Born in 1591 of a Norman family. Recorded in Rouen, 1616. Moved to Paris; worked as an architect for Cardinal de Richelieu, 1633; appointed Architecte du Roi, Touraine, 1642. Published designs for chimneypieces and other furnishings in the *Livre d'Architecture*, 1632. Died before 1654.

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Baroque

The Baroque style developed first in painting, before spreading to other media, at the end of the 16th century. Initially a style centred in Rome, the Baroque featured contrasts of dark and light and rich effects of colour and texture. A dramatic, theatrical style of art, the Baroque was often highly classical in iconography and subject matter, reaching its climax in the Apollo imagery adopted by Louis XIV of France. However, as the style spread northwards during the 17th century, it became more naturalistic in emphasis, culminating in the realism and



Baroque: gallery, Palazzo Colonna, Rome, 1572

floral decorative vocabulary of Baroque art in the Protestant Netherlands and in England. Baroque architecture, too, displayed this sense of drama with its boldly massed classical forms and powerful silhouettes. Interiors were dominated by a carefully planned sequence of rooms, each with a particular significance. Controlled contrasts of size, shape, colour and texture were at the heart of the effect of the formal Baroque state chamber.

The rapid development of trade with non-western cultures during the 17th century resulted in a flood of new and exotic materials to European cities which were quickly adopted by craftsmen to achieve the effects of novelty and surprise that were much prized during this period. For example, the English writer Aphra Behn, who possibly travelled to the Dutch Pacific colony of Surinam in the 1660s, described in her best-known work, *Oroonoko* (1688), the wonder felt by Europeans at their discovery of the richly coloured woods of the tropics: "The very wood of all these trees have an intrinsic value above common timber; for they are, when cut, of different colours, glorious to behold, and bear a price considerable to inlay withal."

The undoubted centre of the Baroque was Rome, where the Catholic Church used this powerful new style as a means of reasserting its authority in the wake of the challenge of the Protestant Reformation. However, while the emergence of a Baroque style in painting began in Italy late in the 16th century, the development of Baroque interiors can be traced to Rome during the 1620s, a decade that also saw the beginnings of the Baroque interior in France and the Netherlands. Therefore, although the influence of the Roman Baroque remained strong throughout the 17th century, even in the Protestant countries, each region developed its own version of the style. Indeed, in most cases Roman Baroque forms were used for their classical references, Rome having long been the centre of the antique world, rather than for their Catholic associations.

Among the early promoters of the Baroque in Rome were the Barberini family, whose most prominent member was Urban VIII, elected Pope in 1623. He was the principal patron of the sculptor Gianlorenzo Bernini, whose genius for creating dramatic architectural spaces and whose powerful modelling of the human form were to influence designers all over Europe.



Baroque: cabinet made for Madame de Maintenon, with *pietre dure* inlay, 17th century (Musées de la Ville de Strasbourg)

This influence was particularly strong in France, where the Barberini visited on several occasions, including a period of exile of family members in Paris from 1645 to 1653 when feeling ran strongly against them in Rome. Bernini visited France and supplied designs for the Louvre in the 1660s which profoundly influenced French Baroque architects. Baroque interior design responded to Bernini's famous baldacchino, or canopy, of St. Peter's in Rome, commissioned by Urban VIII in 1624. Its highly plastic, spirally turned columns revived from the late antique period were to be frequently used on cabinet furniture.

Bernini knew that Raphael had used the spiral column, signifying the architecture of the Biblical Temple of Solomon, on one of his cartoons for the *Acts of the Apostles* of 1514, which were designs for tapestries for the Sistine Chapel. These cartoons went first to Brussels for weaving into tapestries and then passed into the collection of Charles I of England early in the 17th century, ensuring their influence in northern Europe. This influence can be seen in the spiral columns of the marble chimneypiece for the Great Dining Room of Ham House, Surrey, executed in the 1630s by an English craftsman under the supervision of the Director of the Mortlake Tapestry works, Franz Cleyn, who had direct access to the Raphael cartoons.

The Baroque style represents a continuation of the classical

tradition re-established in Western art during the Renaissance, and Italian Renaissance ideas of bringing order and regularity into architecture and interiors were developed much further during the Baroque period. The central unit of organization of living quarters was the apartment, the most important of which was the state apartment, a lavishly decorated suite of rooms prepared principally for show, for ceremonial functions, and for the reception of a monarch or guest of elevated rank. Thus Baroque apartments for private living were developed as separate entities from public apartments, a distinction that was unknown in the Renaissance.

Central to the Baroque apartment, whether private or state, was the placement of an impressive bed with expensive draperies, a representation of the wealth of the owner. In 1617 Lady Anne Clifford, Countess of Dorset and resident at Knole House, Kent, wrote in her diary of her "Green Cloth of Gold Bed" in the Great Chamber, which was used only for important family occasions such as the birth of a child or serious illness. Knole has several splendid state beds from the Baroque period, including a bed probably made for the marriage of the future James II in the 1670s by Louis XIV's upholsterer. The bed is hung with rich textiles made of gold and silver thread, with elaborately carved, upholstered stools en suite.

The arrangement of a bedchamber preceded by an antechamber (or "Drawing" chamber) and followed by a small closet (or private room) was in place by the early 17th century. This arrangement was first developed into a formalized plan in Rome, where a strict etiquette for the receiving and paying of visits according to the relative status of the host and the visitor was observed during the 1620s and 1630s. This etiquette governed social behaviour, which was dominated by the Church and the requirements of diplomacy. From Rome, this etiquette spread to the French court during the first half of the 17th century under Louis XIII, his formidable wife Anne of Austria, and their powerful Italian-born minister Cardinal Mazarin (born Mazarini). For example, when Cardinal Francesco Barberini visited Louis XIII in the Louvre, he was received by him in a state bed richly hung with red damask and marked off from the rest of the room by a balustrade.

Such a ceremonial use of the state bedchamber was to reach its apogee during the court rituals of Louis XIV, where the *levée* and the *couchée* of the king – that is, his ceremonial getting up and going to bed – were likened to the rising and setting of the sun. It was important that, when at court, aristocrats and ambitious courtiers attended such rituals, where behaviour was strictly regulated. In Molière's play *The Misanthrope* of 1666, one of his characters remarked: "I have come straight from the Louvre. Cléonte has been making a perfect fool of himself there at the *levée*. Has he no friends who could in charity enlighten him as to how to behave?"

Therefore Baroque interiors were used as the settings for the rituals of formal etiquette, and even relatively modest apartments aped the arrangements at court. Living apartments assumed the form of a sequence of about five rooms, the grandest being on the *piano nobile*, or first floor, of a residence off a principal staircase. The first room was usually the largest in the apartment, a formal reception room (known as a *sala* in Italian, becoming the French *salle*) which could be used for formal dining. Often these rooms were furnished with a sideboard bearing an elaborate arrangement of plate and vessels.

Entertainments and dances could be held in this room when the tables and chairs for dining were cleared away. In Daniel Defoe's novel *Roxana* (1724), which was set in the time of Charles II, the lady Roxana explained how she rearranged her apartment for a grand party: "I had a large Dining-Room in my Apartments, with five other Rooms on the same Floor, all which I made Drawing-Rooms for the Occasion, having all the Beds taken down for the Day; in three of these I had Tables plac'd, cover'd with wine and Sweet-Meats; the fourth had a green Table for Play, and the fifth was my own Room, where I sat."

In a state apartment, the room beyond this first reception room was an audience chamber, furnished with a throne-like chair under a canopy, where formal visits took place. Seat furniture was arranged according to the status of the visitors, only the grandest of whom would be seated. This room assumed the function of the drawing room in a private apartment. Defoe's heroine Roxana described the essential furnishings of the smart middle-class drawing room as, "Pictures and Ornaments, Cabinets, and Peir-Glasses". Pier glasses were mirrors hung on the piers of masonry between the windows of the room, often above a side table, flanked by a pair of torchères, or candlestands, whose light was reflected in the mirror.

The Marquise de Rambouillet, the daughter of the French ambassador to Rome, became famous for the innovative decoration of her Paris town house during the 1620s. She introduced the practice of furnishing rooms with a unified suite of textiles, all of one predominant colour, and her apartment was arranged *en enfildade* – that is, all the doorcases of the various rooms were in alignment along the window wall of the apartment, creating an impressive vista. This arrangement, which became almost universally adopted in the Baroque apartment, threw into prominent view the furniture used against the pier. Therefore, as mirrors were luxury items in the 16th century, the pier glass with its accompanying suite of a table and two stands, often in sumptuous marquetry or japanned in imitation of Japanese lacquer, became important furnishings for the Baroque drawing room. The design of such furniture was developed in France, and richly sculptural designs for suites were published in the 1660s by the court designer Jean Le Pautre.

The third room in the Baroque sequence was normally a bedchamber. In state apartments the bed was a lavish and expensive creation of the upholsterer's art made primarily for show, whereas private apartments had beds which were actually slept in, often copying the grand design and draperies of state beds in less sumptuous materials. In some cases, such as the King's Apartments at Hampton Court, a state and private bedchamber were placed next door to one another. This practice was also used in Roman apartments in the 17th century. While the state bedchamber was the setting for ceremonial occasions, the private bedchamber was off-limits to all except close friends, family and servants, as was the closet (in French, *cabinet*), the small private sitting room beyond the bedchamber.

Because of its small size, being the smallest room of the Baroque apartment, the closet could be well heated in cold weather, unlike the larger rooms of the apartment, and richly decorated. The closet seems to have derived from the Italian

Renaissance *studiolo* and was decorated to reflect the personal taste of the occupier, often containing favourite paintings and works of art. The English architect Christopher Wren visited the apartments of Anne of Austria in the Louvre in 1665, and he reported that her closet was richly hung with small landscape paintings. The Duchess of Orléans, the daughter of Charles I of England, had a white closet in the 1660s furnished with a marquetry cabinet veneered in ivory by the Dutch-born *ébéniste* Pierre Gole, the favourite cabinet-maker of Louis XIV. This example may have inspired the white closet of Ham House for the Duchess of Lauderdale, one of the two closets in her apartment. Next to the white closet was a second one arranged as a small private study where she wrote letters and drank tea with friends. Ham is remarkable for having four closets surviving from the 1670s with ceilings painted by Antonio Verrio, and one from the 1630s with a ceiling painted by Franz Cleyn. A fifth closet from the 1670s was situated off the library and functioned as a "study".

One principal function of the Baroque closet was to provide a private room for writing, whether it be diaries, love letters or diplomatic correspondence. Such activities required quiet surroundings and appropriate furniture to take place, and writing furniture became a new and fashionable form of furniture for the Baroque closet. Surviving records tell us that beautifully made bureaux and cabinets in marquetry of sumptuous woods or materials such as metal and tortoiseshell were also shown off in the drawing room (or audience chamber) of the Baroque apartment, along with rare and exotic objects of lacquer and porcelain. The most highly prized bureaux and cabinets were made in Paris and the Netherlands (Antwerp and Amsterdam), with craftsmen in other European cities following the models set by these leading centres.

One very important interior outside of the Baroque apartment itself was the gallery, a long, formal room that was usually the largest in a residence and used to display the art collection of the owner. Such galleries could be visited by members of the public without disturbing the household, as they were physically distinct from, although often adjacent to, the living apartments. In the Roman Palazzo Borghese, a sculpture gallery was in place by 1610 on the ground floor of the house. Shortly afterwards, and inspired by Italian example, Lord Arundel created a sculpture gallery on the ground floor of his London town house that was considered the finest in northern Europe by visitors such as the Flemish painter Peter Paul Rubens.

Increasingly during the 17th century, paintings became the focus of galleries. This was especially true of central Europe, where Italian and Northern works were hung from the ceiling to the floor, as illustrated in David Tenier's painting of Archduke Leopold of Austria's Gallery of 1651, now at Petworth House in Sussex. Prague Castle had a similar gallery recorded in a painting of 1702 by Johann Bretschneider (now in Nuremberg) showing the paintings framed in ebony, with a suite of seat furniture upholstered in blue around the walls of the room. In some Baroque galleries, especially in smaller houses where the collecting of great works of art was beyond the reach of the owner, portraits of ancestors were displayed on the walls.

In an extraordinary development of this theme, Cardinal Girolamo Colonna constructed a gallery in his Roman palazzo



Baroque: state bedroom, Chatsworth House, Derbyshire, 1690s

to glorify the exploits of a famous ancestor who had fought against the Turks in the Battle of Lepanto at the end of the 16th century. Begun in 1654, the gallery was not completed until 1702 and was designed in the manner of an ancient Roman triumph. A triumphal column (also a play on the family's name) raised on a dais at the far end of the gallery formed a focal point for the decoration, with ceiling paintings glorifying Marcantonio Colonna above a classically inspired interior with enormous gilt console tables with large carved figures of conquered Turks by Filippo Passarini, made in the 1690s. The highly theatrical quality of the Palazzo Colonna gallery marks the apogee of the Roman Baroque interior.

Displaying a shift of function is the Grand Galerie of Versailles, now known as the Hall of Mirrors because of its wall decoration in mirrored glass, which was relatively rare and very expensive in the 17th century. The gallery at Versailles was large enough to contain the assembled court for ceremonies and entertainments, and the reflection of chandeliers in the myriad glass panes made it particularly dazzling at night. Light was further reflected by the famous silver furniture in the gallery, consisting of pier suites as well as planters for the numerous orange trees and perfumers which kept the air sweet. The artist Charles Le Brun, who was head of the Gobelins manufactory set up in the 1660s to supply furnishings for the royal palaces, masterminded the Baroque interiors at Versailles for Louis XIV until his death in 1690.

In 1685 Louis had revoked state protection for Protestants, many of whom were well-to-do craftsmen and merchants, and in 1689 he had been forced to melt down the silver furniture of Versailles to pay for a disastrous series of military campaigns. These two events marked the beginning of a steady decline in the fortunes of France, which was gradually overtaken in wealth and prosperity by England and Holland by the end of the century. The period of 1660 to 1720 saw many country houses built and furnished in these two northern Protestant nations, which shared a common ruler in Prince William of Orange and which benefited from the exodus of Protestant craftsmen from France. In addition, both nations were becoming wealthy from colonial and Far Eastern trade, resulting in a flood of exotic materials into Dutch and English Baroque interiors. In an account of the city of Amsterdam, written in 1662, Melchior Fokken remarked upon the shop of Dirk Rijswijk, where one could purchase tables and cabinets made with exotic inlays of mother-of-pearl.

The most popular of these exotic materials, however, were lacquer and porcelain, and the leading collector of the day was Queen Mary, the English wife of William III. Daniel Defoe, who acted as a spy for William in the 1690s, wrote of Mary's collecting in *A Tour through the Whole Island of Great Britain* (1724–26): "The queen brought in the custom or humour, as I may call it, of furnishing houses with china-ware, which increased to a strange degree afterwards, piling their china upon the tops of cabinets, scrutores [writing cabinets], and every chimney-piece, to the tops of the ceilings, and even setting up shelves for their china-ware ..."

Queen Mary also collected objects of oriental lacquer, whereas William was a gardening enthusiast and a collector of Italian and northern paintings. Their apartments at Hampton Court and Kensington Palace were dominated by large galleries in which they displayed their collections.

In addition to their taste for collecting, William and Mary influenced northern Baroque interiors through their choice of court designer. This was Daniel Marot, the son of a French court architect and nephew of the leading *ébéniste* Pierre Gole, who was foremost among the Huguenot artists and craftsmen leaving France in 1685. Marot worked principally in the Netherlands for the rest of his long life, but he spent several years in England in the service of William III during the 1690s. Marot's Baroque style was disseminated in designs he began to publish in 1698 and featured highly elongated proportions of furnishings, most notably elaborate state beds, and the lavish use of textiles. Some of the motifs he used, as in the espagnolette mask, can be traced back to French court designers such as Jean Berain, but the distinctive tall, narrow proportions of his forms, surmounted by an arched, double-scrolled top, which appeared on everything from wall panelling to chair backs, attest to the widespread use of his designs in northern Europe.

As Marot's influence was felt most strongly in England and the Netherlands, it is sometimes difficult to distinguish between Dutch and English designs of this period. Marot's influence can also be seen in interiors from Sweden, northern Germany, Ireland, and even in Dutch and English colonies in the Americas and Asia, well into the 18th century. In most European countries, the powerful tradition of Baroque design extended into the first half of the 18th century, but a new, lighter style of interior design was already being formulated in France. In 1713, the year before the death of the old and ailing Sun King, Mme. de Maintenon, his second wife, remarked, "We have no more Court here ... other members of the royal family are never at Versailles." Indeed, the younger members of the court had removed themselves to Paris, where the building of private town houses with comfortable and luxurious apartments for the reception of friends became an aristocratic pursuit.

J.-F. Blondel's important guide to house-building, *De la Distribution des Maisons Plaisance* (1737–38) consolidated this already-established shift towards private living apartments in the 18th century, with a new style, the Rococo, rising to ascendancy. By the 1740s the new style of France had largely superseded the Baroque in every fashionable centre in Europe, whereas in provincial areas or colonial outposts, the Baroque lasted a little longer. The development of private living areas, of interiors created to express individual taste, and of rooms differentiated by function are all key aspects of the development of European interiors that owe their origins to Baroque designers.

MEGAN ALDRICH

See also State Apartments

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Basile, Ernesto 1857–1932

Italian architect and designer

Ernesto Basile is widely regarded as the most influential exponent of Italian Art Nouveau, known as *Stile Liberty*. Son of a distinguished architect, he was assistant professor of architecture in Palermo from 1877, and in 1888–90 taught architecture in Rome. He was the leading figure of Sicilian architecture and design at the end of the 19th century and was successful in several national competitions, designing many buildings in Sicily and Rome, including those for the Palermo exhibition of 1891–92; he also designed furniture. His modern style was developed after turning from sophisticated classical eclecticism to a personalised hedonistic Liberty style in the mid-1890s. He was aiming towards a renewal of architecture and to free it from the "vulgarity of the imitation of the past", though he

paid particular attention to 12th-century Sicilian art and architecture, and to Viollet-le-Duc and William Morris's experiments in medieval revival. His Ribaudo's kiosk (1894) represents the beginning of this creative trend and was the first example of Art Nouveau architecture in Italy.

Basile's Modernist approach was to highlight the importance of the relationship between exterior architecture and interiors. He attempted to create a mutual dialogue between each detail of his projects: from the window-frames to the doors, from the metalwork to the murals, and from the ceiling to the carpets, as well as in the furniture. He also returned to the use of neglected craft traditions, such as wrought-iron work and stone carving.

The Sicilian Florio family had one of the largest fortunes in Europe and in their search for a cultivated identity they provided Basile with much patronage. He designed the Villino Florio (1899) in the Olivuzza park in Palermo for them; unfortunately most of the villa was destroyed by fire in 1962. Another commission was for the Villa Igia (1899–1900), whose dining-room still survives, and illustrates Basile's understanding and use of modern elements. Here structure and ornament are successfully combined with a striking use of space and colour. The space is divided by a colonnade, and between the bow window and the main area of the room is a loggia overlooking Monte Pellegrino. Basile's attention to the harmonious combination of structural and ornamental elements is well illustrated here, as well as in the details such as the complicated light fittings, and in the design of single mirrors and doors whose decorative elements are repeated on the walls and the frieze supporting the ribs of the coved wooden ceiling. Other works in this style include the Utveggio House (1901) in Palermo. Among Basile's finest modern works are the Villino Fassini (1903), the Villino Basile (1903), the Municipal Palace of Liceta (1904), and Belmonte Palace (1906), and a vast number of interior designs which established his reputation internationally.

Basile is the only *Stile Liberty* architect to have had a long collaboration with a furniture firm. He worked with the Ducrot Company from 1899 to 1909. This firm was well established in the furnishing and cabinet-making fields, and its popular products were sold all over Italy. Although the firm continued to produce reproductions, Basile became artistic director of its modern work. This was important for Italian industrial design for it showed a new approach based on a recognition of the beneficial effect of the relationship between art and industry. Basile was in charge of two different kinds of furniture. The first consisted of richly carved and decorated unique pieces, designed for specific commissions and for exclusive interiors. The second kind was made up of cheaper furniture designed along geometric and functional lines. These pieces often formed part of a complete interior scheme, one of the most important of which was the oak workroom, shown at the Turin International Exhibition in 1902 under the joint name of Basile-Ducrot. In this scheme Basile combined oak and leather in an open structure characterized by a linear, modern design. The work was awarded a prize and was reproduced by Ducrot, with only minor changes, in hundreds of versions under the name of *tipo Torin'*.

At the Venice International Exhibition of 1903 Basile was in charge of the Naples and Sicily pavilion, where he demon-

strated a familiarity with the work of Charles Rennie Mackintosh, especially in a mahogany armchair, decorated with gilded and impressed leather. This formed part of the same suite of furniture as the maple display-cabinet in which Basile stressed verticality, and eschewed all intrusive decoration, leaving only the top part of the structure as ornament.

The Milan Exhibition of 1906 was a milestone in the Basile-Ducrot collaboration. They exhibited a series of garden furniture called the *del carretto sicilian*' (after the Sicilian cart) which was inspired by Sicilian folklore and which recalls the colour and shape of this typically Sicilian vehicle. In his use of colour contrasts and carvings Basile is closely linked to a widespread European movement which looked back to earlier traditions. But, concurrently, Basile was also searching for a new more geometric and abstract language. This search culminated in his work in the dining room of the Villa Delielia, where surfaces and space are defined and articulated by line alone in a manner that echoes the style of Austrian designers like Josef Hoffmann.

As a designer in the *stile floreale*' (florid style), Basile's use of naturalistic imagery was controlled and selective and involved only the occasional use of stylized flowers and husks. His most original design in this style was a curious sideboard, exhibited at Milan in 1906, whose simple, square structure is animated by crabs and an octopus.

At the end of his career Basile returned to the eclecticism which he had previously depised. This move was mainly an attempt to satisfy the demands of patrons whose tastes ran more to revivalist than to modern designs. Nevertheless, his work retained the drama and individuality characteristic of his earlier years, and today he is justifiably remembered as one of the most innovative Italian designers of the early 20th century.

MARIELLA PALAZZOLO

Biography

Born in Palermo, 31 January 1857, the son of the architect Giovanni Battista Filippo Basile (1825–91). Studied at the University of Palermo, graduated 1878. Apprenticed to his father. Settled in Rome, 1881; assisted his father on various architectural projects; independent practice from c.1899. Assistant instructor in architecture, Scuola di Applicazione, Rome; director, then professor of architecture, Istituto Royale di Belle Arti, 1893; professor of architecture, University of Palermo, 1892. Designed furniture from c.1898. Exhibited at several national and international exhibitions including Turin, 1902, and Venice Biennale, 1903. Died in Palermo in 1932.

Selected Works

Interiors

- 1894 Ribaud's Kiosk, Piazza Teatro Massimo, Palermo (building and interiors)
- 1899 Villino Florio all'Olivuzza, Palermo (building and interiors)
- 1899–1900 Grand Hotel Villa Igia, Palermo (building and interiors)
- 1901 Utveglio House, Palermo (building and interiors)
- 1902 First International Arts Exposition, Turin (furnishings for the Ducrot stand)
- 1902–27 Palazzo Montecitorio (now Parliament Building), Rome (additions and interiors)
- 1903 Villino Basile, Palermo (building and interiors)
- 1904 City Hall, Licata (building and interiors)
- 1906 Palazzo Bruno di Belmonte, Spaccaforro (building and interiors)

- 1914 Municipal Palace, Reggio Calabria (building and interiors)

Basile designed the furniture and fittings for many of his buildings. He designed furniture and fabrics for Ducrot, 1899–1909.

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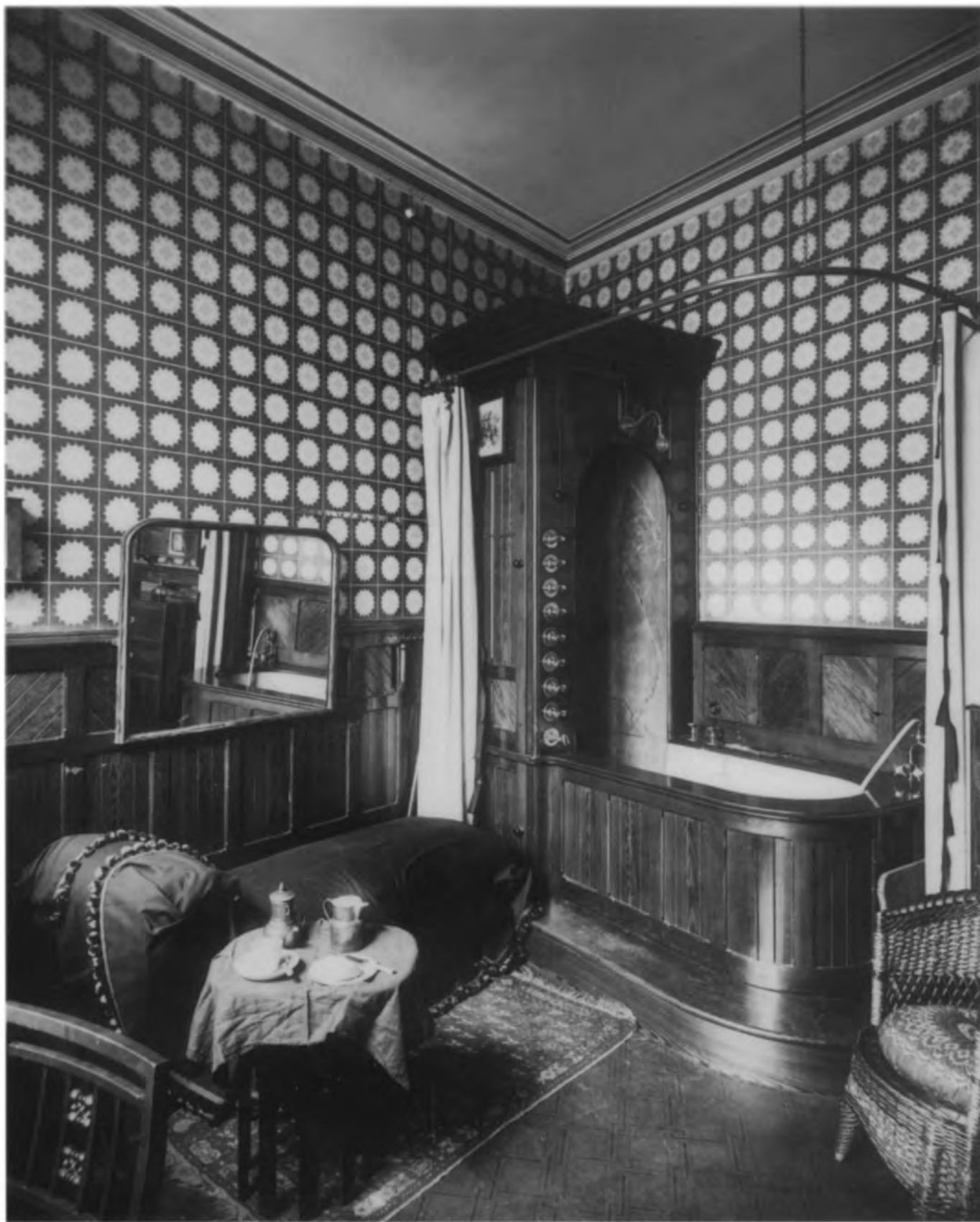
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Bathrooms

It is well known that the Greeks and the Romans took matters of personal hygiene seriously and adopted practices designed to promote health. The Minoan Palace of Knossos was equipped with bathtubs and running water (1600 BC), public toilets have been excavated in the ancient Greek city of Corinth, and every Roman city from North Africa to England had its public baths. But little is known about the origins of the domestic bathroom, in Europe at least, before the end of the 16th century.

During the 17th century matters of personal hygiene were dealt with in a variety of ways, but by the end of the century it was rare to find a bathroom, even in an important house. This does not mean to say the washing of the body was not important. In Britain and other European countries, at the upper end of the social scale, servants brought basins and ewers to a



Bathroom at Ashley Place, London, 1893

room where washing could take place and the items were taken away afterwards. The same situation applied to the wooden or copper bath tub used for bathing which was again removed after use. There is evidence to suggest at least some of the grand Elizabethan prodigy houses had bathrooms of a sort and attention has been drawn to Sir Francis Willoughby's plunge bath constructed in the sandstone underneath Wollaton Hall, Nottingham, in the 1580s (Beard, 1990).

In the second half of the 17th century bathrooms were beginning to be installed in grand properties, but they were still rare. During the 1670s a luxury *appartement de bains* was fitted at Versailles for Madame de Montespan, the king's mistress. In Britain, at a slightly later date, the Duchess of Lauderdale was busy developing the amenities at Ham House in Surrey and a small bathroom was installed which could be approached from her bedchamber via a spiral staircase. This was, however, a modest affair compared with the one constructed at Chatsworth House in Derbyshire which was probably there to impress visitors as much as anything else. Celia Fiennes noted in her journal that the room was luxuriously furnished with marble and had a white marble bath big enough for two people. Yet such rooms were definitely the exception rather than the rule and the bathroom as we know it did not make its appearance until well into the 19th century. The technology to raise water above ground level was available, but architects building country houses, in Britain at least, did not install running water above the ground floor; "cheap labour was available to transport water to all parts of the house and cold baths were regarded as efficacious to health" (Beard, 1990).

By the end of the medieval period most houses of any significance in Britain and on the Continent had primitive drainage systems of some sort to deal with the disposal of night soil. Small privies on upper floors were often connected by chute to the basement area and thence to an underground cesspool. Chamber pots were, however, extensively used by the more important members of a household, brought and taken away by servants and often kept in the pantry when not in use. The close stool was a more substantial alternative and consisted of a type of box with a lid which opened to reveal a ring-like seat over a fitted pan. In general they were relatively simple in terms of their form and construction but occasionally they could be more luxurious: an inlaid version is recorded at Hardwick Hall and a red velvet-covered example at Hampton Court. They are frequently mentioned in inventories from the period and seem to have been associated with, although not located in, bedchambers. At Bolsover Castle, Derbyshire, close stool rooms were located in corner turrets; at Ham House the same type of room could be found in small cubby holes behind wall hangings in two of the antechambers; at Petworth House the close stool rooms were located off a staircase. In France the small rooms which housed close stools were known as *garde robes*, which translated into English means wardrobe, literally rooms in which household effects were stored. On both sides of the channel these little rooms were the forerunners of the lavatory as we know it today and in France the term *garde robe* is still used to identify the room containing the toilet. Plumbed toilets with a flushing system were not introduced into houses until the second half of the 18th century. Toilets incorporating an S-bend filled with water were in use by 1775,

following the patenting of such a device by Alexander Cumming, and a flushing water closet operated by a lever at the side was patented by Joseph Bramah in 1778. He installed flushing toilets at Audley End House in Essex in the 1780s using water from tanks installed on the roof. Again, however, progress regarding the installation of flushing toilet systems was slow and they did not become widespread until the second half of the 19th century.

Before 1870 bathing largely took place in a bedroom or dressing room using a receptacle brought in by servants and filled with water in the same way. Sponge bathing, which involved washing oneself with a sponge while standing in a shallow, water-filled tray, was a widespread practice, though hip baths, which allowed partial immersion of the body, provided a popular alternative. During the 19th century portable showers, which consisted of a tent-like structure erected temporarily in the bedroom with a water filled tank above, allowed the person taking the shower to pull a string which released the water which was eventually collected in the tray. It must have been a difficult process to control and an awkward one for the servants to arrange and manage. The development of plumbing technology, which allowed for the installation of a fixed-pipe hot water system, was introduced about 1870, and from this time bathrooms became, increasingly, a permanent feature of many homes in Britain. By 1900 only the smallest of houses in London were without a bathroom and the widespread adoption of this facility was fostered not only by the desire for status and "keeping up with the Jones's", but also by a positive attitude to hygiene and the prevention of ill-health.

Hot water heated in the kitchen area of the house by a solid fuel range could be piped to a reservoir tank in an airing cupboard and fed into wash basins, showers and bath tubs by a piped system with taps. Baths of the shape and type we are familiar with today were plumbed in and made of enamelled cast iron after 1880 and they could be either free-standing on elaborate feet or encased in mahogany. Houses belonging to people from the upper end of the social scale often had, in addition to the bath, plumbed-in shower units which provided horizontal and overhead jets of water.

Initially, bathrooms were created by converting bedroom space and they were relatively spacious rooms. They were looked upon as rooms to be furnished like any other rooms in the house and fireplaces, free-standing furniture including washstands, towel rails and small cupboards, ornamental woodwork, wallpaper, curtains and carpets were all introduced into furnishing schemes. Trade catalogues produced by firms such as Shanks of Barrhead in Glasgow and Doulton of Staffordshire showed spacious bathroom arrangements in their coloured illustrations. Even when bathrooms had become the norm in middle and upper class homes, however, many ladies continued to use their own bedrooms for washing. The Hill House at Helensburgh, in Scotland, designed by Charles Rennie Mackintosh for Mr. and Mrs. Blackie in 1904 and regarded as avant-garde by contemporary standards, had a significant house bathroom with bath and elaborate shower. The bedroom, however, just across the corridor, included a Mackintosh-designed washstand with beaten metal ewer and basin for Mrs. Blackie's use.

Even after the advent of the house bathroom in the 1870s,

it was unusual for the lavatory to be situated in the same room as the washing facilities, and indeed such an arrangement was frowned upon as being unhygienic and inappropriate. The toilet, it was recommended, should continue to be housed in a separate room. Water closets of a kind had been known and used since the end of the 16th century, but it was during the 19th century that the flushing toilet became a common feature of many homes in Britain, coinciding with the introduction of effective systems for the disposal of sewage which were implemented under the Public Health Acts of 1848 and 1870. The washdown toilet pan was developed, refined and patented towards the end of the 19th century and it still functions well at the end of the 20th century; the need for overhead cisterns, however, has long since disappeared as more efficient systems have been developed. While middle-class homes in the developing urban suburbs had bathrooms and toilets installed as a matter of course, many working-class homes went without such amenities until well into the 20th century, and it is only in recent decades that indoor toilets and bathrooms for all sectors of the population have come to be taken for granted.

Towards the end of the 19th century bathrooms shrank in size, and after 1900 they took on the more clearly defined look we recognise today. The elaborate bathroom furnishings of the 1880s were replaced with a simpler, more hygienic look, characterised by white fittings attached to the wall, walls with marble facings or washable tiles, washable wallpaper of tile design and marble tiled, cork or tile designed linoleum. These simpler schemes reflected the functional nature of the bathroom as well as promoting the notion of the hygienic home. In 1904, Hermann Muthesius praised the English for leading the way in the development of bathrooms, pointing out that bathrooms were being taken for granted in the United Kingdom when they were the exception rather than the rule in Germany.

By the middle decades of the 20th century Europe had been overtaken by America in matters of domestic hygiene, and 93.5 per cent of American urban dwellings had running water, 83 per cent had indoor toilets, and 77.5 per cent had bathing facilities by the 1940s. Yet, the provision of such facilities was a comparatively recent phenomenon. Baths had been a rarity in early and mid-19th century private homes and although American architects had begun to include bathrooms and water closets in their house plans during the 1850s and 1860s, their use was restricted to the wealthier sections of society. Andrew Jackson Downing's influential *Architecture of Country Houses* (1850), for example, included bathrooms and water closets in eight of thirteen villa designs whose building costs were estimated at between \$4,600 and \$14,000, but in only one of the thirteen cottages illustrated. His and other pattern books of the period suggest that prosperous families living in rural or suburban areas fared better than their urban counterparts; in 1855 New York had only 1,361 baths to serve a population of 629,904 (Winkler 1989). Many of these baths were made of sheet metal and their surfaces were painted. By the 1870s cast-iron tubs with enamelled interior surfaces were available; the first were produced by the J.L. Mott Iron Works of Mott Haven, New York, in 1873. Mechanical flushing devices for toilets were also introduced during this period and by the late 1880s American manufacturers had perfected the porcelain, free-standing form whose basic design provided the model for many variations still in use today. The increasing

popularity of one-piece, built-in baths and sinks towards the end of the century prepared the way for later modern, *streamlined* American bathrooms.

During the 20th century the bathroom has evolved at a relatively gentle pace and many of the features of bathrooms developed in the early decades of the century are recognisable in those in use today, even in bathrooms that have been recently installed. The concern for bathrooms to be functional and hygienic is as important now as it was in the early 1900s; washable surfaces are still seen as a priority. The variety of ceramic tiling and washable wallpapers available today is staggering, offering the consumer a wide choice of styles to suit personal tastes. It is interesting to note that as the Victorian period has been looked upon more favourably in recent years, so modern bathrooms have taken on a more late 19th century look. The desire for period detailing has given rise to a whole industry concerned with the reproduction of baths and bathroom fittings in the styles of the late 19th century with whirlpool technology available as an optional extra.

J. IAN COX

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Bauhaus

The German school of the Staatliches Bauhaus was founded in 1919 in Weimar, a town in East Germany. The school's first director was Walter Gropius (1883–1969) and the opening sentence of the Bauhaus manifesto, issued by Gropius in the founding year, set the educational goal: "The ultimate aim of all visual arts is the complete building!"

Throughout its existence (1919–33) the school's program was about bringing together all creative effort into one whole, to reunite all the disciplines of practical art – sculpture, painting, and crafts – as inseparable components of a new architecture. Architects, painters, and sculptors have always been craftsmen in the true sense of the word, hence a thorough training in the crafts was required of all students as the indispensable foundation for artistic production.

Bauhaus students began the course work with the *Vorkurs*, a basic design course of color and form, designed to assess and unleash their creative potential. The *Vorkurs* was unique in the quality of its theoretical teaching and the intellectual rigor with which it examined the essentials of visual experience and artistic creativity. Studio instruction covered architecture, painting, and sculpture, including all branches of the crafts. Students also took craft training, drawing, and painting (this department included the design of furniture and practical articles), and training in science and theory. What made the real difference, however, were the influential instructors Gropius brought to the school, among them Johannes Itten, Lyonel Feininger, Gerhard Marcks, Oskar Schlemmer, Georg Muche, Paul Klee, Wassily Kandinsky, László Moholy-Nagy, and Josef Albers.

Two international events took place at the Bauhaus in Weimar. One was the 1922 Constructivist and Dadaist Congress organized by Theo van Doesburg, a founder-member of the Dutch De Stijl group, with participants including El Lissitzky, Tristan Tzara, and Hans Arp. This confirmed the Bauhaus connections with the European avant-garde. The other event was the 1923 Bauhaus Exhibition which coincided with the annual Werkbund Conference, attended by no fewer than 15,000 people. Attending celebrities included Igor Stravinsky, and lectures were given by Gropius, Kandinsky, and J.J.P. Oud, and Schlemmer's *Triadic Ballet* and *Mechanical Ballet* were performed. The experimental house "am Horn" demonstrated most eloquently the capabilities of the school. Designed by Georg Muche, it was an exercise in the collaboration of the arts and crafts and a prototype of an inexpensive, mass-produced structure using the latest materials: a simple cubic mass framed in steel with a concrete infill. The innovative interiors were carried out entirely by Bauhaus workshops. The lighting fixtures, made in the metal workshops, were designed by Moholy-Nagy and the furniture designed by Marcel Breuer, at the time still a student. His kitchen design (1923) was truly revolutionary – a continuous work-surface with cabinets above and below, following the wall around a corner, and with the main work space in front of a window.

In 1925 the Bauhaus left the building in Weimar, designed in 1904–11 by Henry van de Velde, and moved to Dessau, where the city financed the construction of the school and housing for the instructors. The new building, designed by

Walter Gropius in 1925–26, consisted of three wings: a school of design, workshops, and a student dormitory, the first two linked by a bridge over the street. In the bridge were the administrative offices, club rooms, and the office-studio of Professor Gropius. The atmosphere in Dessau was quite different from that at Weimar, and the Gropius building was streamlined, functional, and assertively modern inside and out. In Weimar the crafts lived on in a rejuvenated fashion; in Dessau a new kind of industrial designer was being trained. Now, however, the young masters taught in new ways and introduced new activities; former students were elevated to teaching positions: Herbert Bayer, Marcel Breuer, Hinnerk Scheper, Joost Schmidt, and Gunta Stölzl.

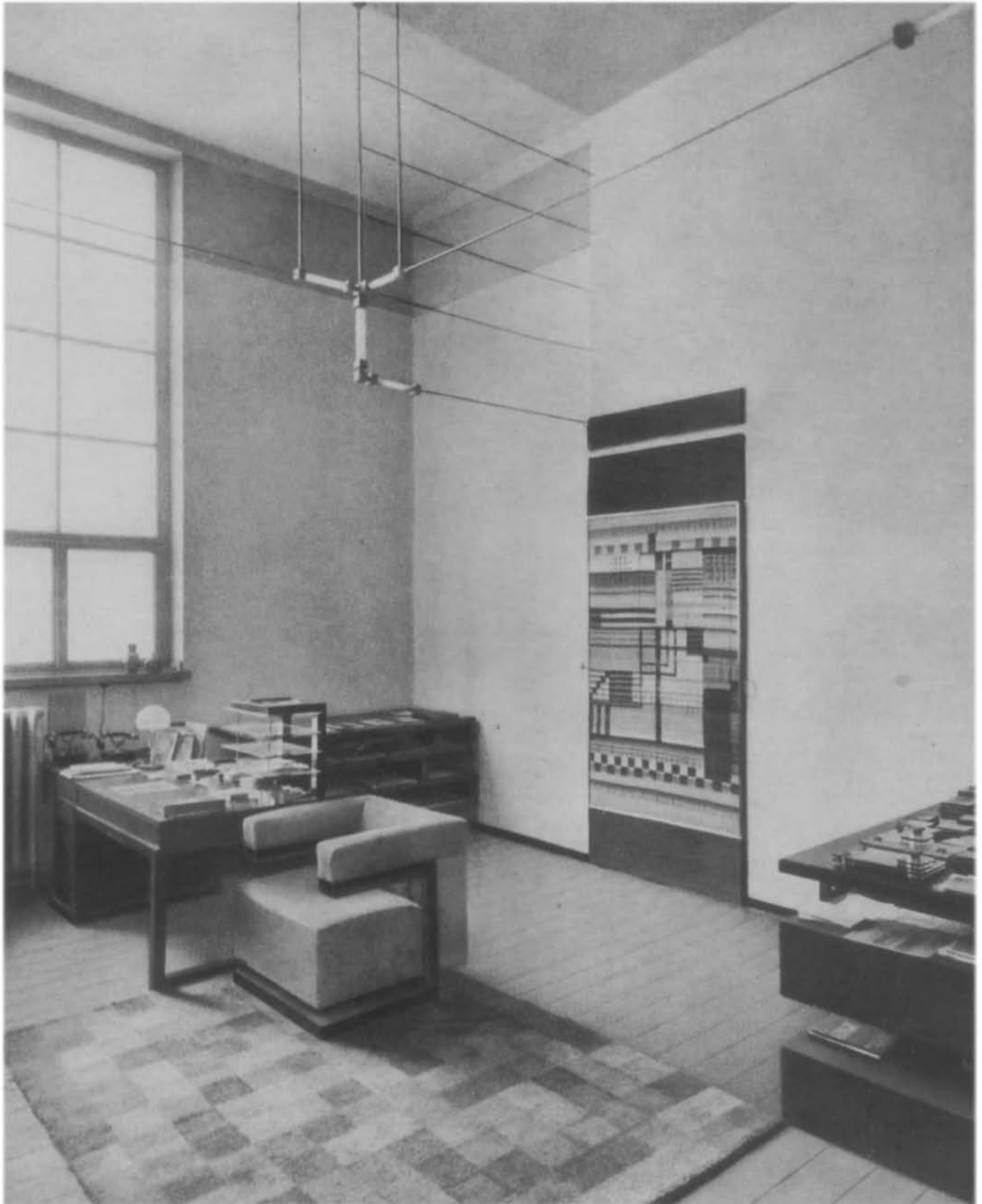
Oddly enough, until 1927 the Bauhaus lacked an architecture department. Gropius initially approached a reluctant Mart Stam, but the chair in architecture was eventually accepted by Hannes Meyer (1889–1954). Meyer's approach was different to that of Gropius. Of a leftist political philosophy, Meyer believed that the architect's job was to better society by designing functional buildings which would improve the condition of the common man. Under Meyer the architecture department assisted Gropius with commissions, including an experimental social housing project in the Törten-Dessau. The rationally planned housing estate was designed with standardized components, manufactured on-site for speed and economy of production and reduced transport costs.

Gropius resigned from the Bauhaus in January 1928 to return to full-time architectural practice. When Mies van der Rohe, his first choice for successor, declined, he named as director Hannes Meyer. Now the Bauhaus workshops conceived designs and products for sale to industry, making inexpensive and mass produced essential items like furniture. Town planning was taught by Ludwig Hilbersheimer (1885–1967). Meyer and Hilbersheimer encouraged the architecture students to concentrate not on a single family home but on the problems of mass housing. Despite the fact that the school, under the leftist Meyer, benefited from the success of the capitalist system and was in a good financial situation, Meyer's Marxism played into the hands of Bauhaus opponents. The Bauhaus in Dessau was accused of becoming a nest of Bolsheviks, and Meyer was forced out of the school, to the satisfaction of his adversaries. Meyer and a collective of loyal students left Germany for the Soviet Union and Meyer remained in Russia until 1936.

Mies van der Rohe (1886–1969) who replaced Meyer in August 1930, believed that architectural training was central to the school's curriculum. He created the department of interior design which combined the furniture, metal, and mural painting workshops, chaired by his collaborator Lilly Reich (1885–1947). In his teaching Mies stressed formal qualities and demanded elegance and aesthetic correctness.

The Nazis accused the school of being cosmopolitan and anti-German, equating Modernism with Communism. The school in Dessau was closed in September 1932 but Mies reopened the Bauhaus in Berlin, hoping to survive on income from patents, patrons, and student fees. When Hitler became Chancellor, Modernism was declared degenerate and all Modernists were banned from public activity. In April 1933, Staatliches Bauhaus finally closed.

Walter Gropius, Marcel Breuer, and Mies van der Rohe had



Bauhaus: Director's Office by Walter Gropius, 1925

considered furniture as integral to a unified architectural concept. Designs such as the *Barcelona* chair and the *Barcelona* ottoman of 1929, the cantilevered *Weissenhof* chair of 1927, the *Brno* chair of 1930, *Tugendhat* chair of 1930, *Wassily* chair of 1925, and the *Cesca* chair of 1927 were initially created within the context of specific interiors. They were included in the Bauhaus buildings of Dessau (1926), in the housing units at the Weissenhofsiedlung (1927), the German Pavilion at the Barcelona International Exhibition of 1929, and in Mies van der Rohe's Villa Tugendhat in Brno, Czechoslovakia (1930). The spatial experience was conceived as continuous, with interior and exterior to be integrated both visually and physically.

In 1925, inspired by the handlebars of his Adler bicycle, Breuer was the first to incorporate resilient tubular steel in the design of chairs with the *Wassily* chair, named after fellow teacher Wassily Kandinsky. The discovery of the chromed steel frame as a primary furniture structure led to further innovation. The pure geometry and clarity of form were achieved with the separation of the supporting and supported elements. Consequently, in line with the Modernist philosophy of honesty of expression and design solution, the furniture was reduced to essentials.

The invention of the cantilever chair, the chair without rear legs, was a symbolic event as well as a technological feat. The continuous loop of the tubular steel frame was a logical result of material properties and production techniques. The lack of legs eliminated all associations with the archetypal chair, the symbolic seat of paternal authority. The abolition of the solid, rooted supports, on which the primeval ruler elevated himself above his subjects, amounted to a democratizing gesture which rejected past hierarchical orders.

At the Weissenhof Siedlung exhibition, Mart Stam first displayed his gas pipe cantilevered side chair S33 of 1926. The chair was initially manufactured by L. & C. Arnold company, then reissued by Gebrüder Thonet. Mies van der Rohe also exhibited a cantilevered chair, Model No. MR 10, later named the *Weissenhof* chair, with steel tubes bent at the front into a coil that exploited the spring principle for resilience. A year later, in 1928, Marcel Breuer produced two more cantilever chairs, the Model No. B 32, named the *Cesca* after his daughter Francesca, and the Model No. B33, a derivative of the Mart Stam Side Chair. The chairs were manufactured by Gebrüder Thonet.

A number of the Bauhaus masters escaped the persecution of the Nazis and emigrated to the United States. Their arrival was prefaced by the 1932 exhibition on the new International Style, organized by Philip Johnson and Henry-Russell Hitchcock, held at the Museum of Modern Art in New York. This served as a catalyst for American architects to adopt the avant-garde style. Gropius, Breuer, Mies van der Rohe, Hilbersheimer, Moholy-Nagy, Bayer, and Albers settled in America where they profoundly influenced the building arts and their teaching.

While Thonet resumed production of the Bauhaus-era furniture in Europe after World War II, the products were introduced to the United States by Knoll Associates, known since 1957 as Knoll International, through the personal contact of Florence Knoll with Mies van der Rohe who was her professor at the Illinois Institute of Technology in Chicago.

During the 14 years of its existence, the Bauhaus succeeding in unifying the arts, and revolutionizing the world of industrial design and mass production. Never before, and perhaps never since, has there been such emphasis on the coexistence of artist and craftsman, designer and technician.

PETER LIZON

See also Breuer; Gropius; Mies van der Rohe; Modernism; Tubular Steel Furniture

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Beckford, William 1760-1844

British antiquarian and connoisseur

Acutely sensitive to beauty as well as highly intelligent, William Beckford developed a lifelong interest in and knowledge of the arts, which helped to make him one of the most celebrated connoisseurs of his time. He also played an important role in the development of Antiquarianism in the late 18th and early 19th centuries, and the unique interiors that he created at Fonthill show him to have been a pioneer in the revival of Gothic styles of decoration and furnishing.

The circumstances of Beckford's birth and early upbringing made a significant contribution towards the formation of his wide-ranging collections and the settings he devised to show them off. As the sole heir to great wealth he was able to satisfy whatever desire he might have: either to acquire beautiful objects, or to erect buildings in which to display them, or to



Beckford: south end of St. Michael's Gallery, Fonthill, from *Graphical and Literary Illustrations of Fonthill Abbey* by John Britton, 1823

landscape the surrounding countryside. The atmosphere of costly magnificence that characterised Fonthill Splendens, his father's Palladian mansion in Wiltshire where he grew up, had a powerful effect on the formation of his own taste. In many ways it presented an ideal to strive to emulate, and at the same time, owing to a streak of perversity in Beckford's nature, something to react against. At first, on his coming of age, he was content to call in the architect John Soane to make small changes to the interiors at Splendens. By the mid-1790s, however, after he had returned from his enforced stay abroad, he decided to create a building in an entirely fresh style which should quite outdo Splendens in grandeur of conception. Over the next two decades, on one of the ridges of the Fonthill estate, he and his architect James Wyatt between them constructed an enormous neo-Gothic country house, Fonthill Abbey.

As its name implies, the Abbey was designed to suggest a monastic pile of the Middle Ages, though adapted to the needs of modern secular living. Like his near contemporary, Horace Walpole, Beckford wanted to incorporate in the interior design of his house faithful imitations of key elements from the late Gothic period: hence the fan vaulting in the Octagon under the

central tower, and in three of its great arches the stained glass windows (commissioned from the firm of Francis Eginton and Son) which probably were influenced by Beckford's memory of those he had seen at Batalha Abbey in Portugal. In the two main galleries leading north and south from the Octagon further examples of stained glass and architectural features of Gothic inspiration again helped to reinforce the medieval atmosphere. The fan-vaulted ceiling of St Michael's Gallery, for instance, modelled in stucco, and painted and jointed to resemble stonework, was based directly on that of the Henry VII Chapel in Westminster Abbey.

In his overall scheme for the two galleries, however, Beckford subtly transformed the allusions to the Middle Ages from the religious and monastic to the knightly and chivalrous, with a linked heraldic and genealogical theme which allowed expression of all his most lofty pretensions to rank and his passion for heraldry. St Michael's Gallery was named for the knights of that order, from whom he claimed descent; and the other gallery (named for King Edward III) had at its centre a portrait of the king in his role as founder of the Order of the Garter. Here the arms of Beckford's gartered ancestors (he maintained he could trace his lineage back to John of Gaunt)

were represented in the frieze of the entablature, while his own favourite devices of the Latimer cross and the Hamilton cinquefoil adorned the ceiling and formed the pattern of the carpet as well as being repeated even in the carving of the furniture

The whole decorative design – which might otherwise have appeared too severe and formalised – was brought alive by Beckford's individual touch, his flair for theatrical presentation. Since his early days at Splendens he had had a penchant for the exotic effect of brilliant colours. Now he could indulge it, allowing the crimson carpet to vie with the scarlet draperies that framed each of the bookshelf compartments, and setting off the scene with curtains of crimson and royal blue or purple trimmed with gold. At night the drama was heightened when candles were lit along the combined length of the two galleries, and their light reflected back again by the glass in the windows. The chief function of the galleries was to act as libraries, housing Beckford's magnificent collection of books: even here, though, the appearance of the fine calf bindings, stamped with the family crests and the ubiquitous cinquefoil, served a decorative purpose. Indeed the galleries provided a setting not only for his books but for all the other kinds of precious objects in his wide-ranging collection: Old Master paintings, ceramics both European and Oriental, silver and silver gilt, lacquer, ivories, enamels, hardstones mounted in superb metalwork. The cumulative effect was marvellously rich and eclectic, informed by Beckford's talent for securing pieces of quality, whether a priceless medieval *chasse* from the treasury of St Denis (put up for sale during the French Revolution) or a Florentine *pietre dure* table top which had been brought to Paris by Napoleon as part of the spoils from his Italian campaign.

In providing furniture for the galleries Beckford not only chose genuine antiques, but also commissioned pieces of antiquarian design which would accord with the prevalent late medieval atmosphere, suggesting a return to a vaguely defined point in the past when the Gothic was just giving way to Tudor Renaissance. By way of contrast, however, there was one particular room at the Abbey – the Grand Drawing Room, one of the last to be completed – where the decor and furniture owed inspiration to a single source – France – with superb examples ranging in period from the Rococo to the Neo-Classical, right up to the contemporary style of the First Empire. We owe our detailed knowledge of the layout and appearance of the interiors at the Abbey to the descriptions and illustrations in important books by John Britton and John Rutter which were published in 1823, just after Beckford had taken the decisive step of selling Fonthill to John Farquhar and had retired to Bath.

Although his achievements in Bath during the last twenty years of his life were inevitably on a smaller scale than before, yet the same traits which had been apparent in the decor and design of the monumental apartments at Fonthill Abbey were distinguished by observant visitors such as Henry Lansdown and Dr Waagen who came to admire Beckford's houses in Lansdown Crescent as well as the Neo-Classical Tower he had built at the highest point of his property on the hill behind. Dr Waagen commented on the exquisite taste which characterised the selection and display of the variety of pieces in his collection, while Henry Lansdown noted the effectiveness of

Beckford's bold colour schemes and his dramatic use of drapery. In 1844, only a few months after Beckford's death, Edmund English brought out his *Views of Lansdown Tower*, illustrated by lithographs after originals by Willes Maddox. These reveal how the two main reception rooms – the Scarlet Drawing Room and the Crimson Drawing Room – and its two libraries managed to echo in miniature many of the preoccupations with colour and arrangement already seen at Fonthill. Even certain pieces of furniture, such as the chairs of "Fonthill design" depicted in the illustrations, hark back to the earlier period. Beckford, however (as James Lees-Milne has pointed out), would never allow his collections or his ideas about presenting them to remain static. Even in extreme old age he would be found trying out something quite novel, often perverse. As late as 1841 he had sold a number of his choice examples of 18th-century French furniture, to be replaced at the Tower by the cabinets, showcases and sideboards represented in the illustrations. In his correspondence of the time there are references to the creation of these new pieces in collaboration with his architect Goodridge, and directions as to how they should be made up in English's workshop.

Throughout his life Beckford had been in the forefront of taste, particularly with his imaginative reworking of themes from the Middle Ages both in architecture and interior design. He was also an original, imparting to his decorative schemes an individual touch of the theatrical and occasionally outrageous, which he maintained right to the end.

PHILIPPA BISHOP

See also Antiquarianism; Gothic Revival

Biography

Born at Fonthill Splendens, Wiltshire, 29 September 1760, son of the millionaire Alderman Beckford, Lord Mayor of London. Inherited a vast fortune on the death of his father in 1770; educated by private tutors and taught drawing by Alexander Cozens and music by Mozart. Married Lady Margaret Gordon, 1783 (died 1786): two daughters. Lived in Switzerland 1785–86; travelled to Spain and Portugal, 1787. Returned to England and commissioned the building of Fonthill Abbey, Wiltshire, from 1794; retired to Bath and built the Lansdown Tower, 1824–27. Member of Parliament for Wells, 1784–90; for Hindon, 1790–94 and 1806–20. Published several books during the 1780s and 1790s including the novel *Vathek*, 1786. Died in Bath, 2 May 1844.

Principal Works

Much of Beckford's prodigious collection of books, paintings and works of art from Fonthill Abbey was sold in 1823. Full details of the sale appear in Gemmett 1972; several items are now in the Victoria and Albert Museum. Lansdown Tower, containing some surviving interiors, is managed by the Bath Preservation Trust. A large collection of Beckford's papers is in the Bodleian Library, Oxford.

Interiors

- 1788 Fonthill Splendens, Wiltshire (alterations including the picture gallery, tapestry room and parlour executed to designs by Sir John Soane): William Beckford
- 1794–1812 Fonthill Abbey, Wiltshire (building and interiors, designed by James Wyatt): William Beckford
- 1824–27 Lansdown Tower, Bath (building and interiors, built by Henry Edmund Goodridge): William Beckford

1824–37 19–20 Lansdown Crescent, Bath (remodelling and decoration of interiors): William Beckford

Publications

Biographical Memoirs of Extraordinary Painters, 1780
Vathek, 1786
Italy, with sketches of Spain and Portugal, 1834

Further Reading

The standard biography of Beckford is Alexander 1962. Detailed views of the interiors at Fonthill Abbey appear in Rutter 1822. For a full, scholarly account of Beckford's collecting habits, both at Fonthill and Lansdown Tower, see Wainwright 1989 which also includes many references to primary and secondary sources. A complete list of Beckford's own writings appears in Lees-Milne 1976.

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Bedrooms and Bedchambers

Given that human beings spend approximately a third of their lives in bed, it is not surprising to learn that the bedroom has occupied a significant position in the evolution of domestic living space in western culture. Its relative importance as a room within the home has, however, changed over time, and present-day conceptions of the bedroom as a private space for

sleeping and intimacy are not always appropriate when considering the history of this room-type.

While bedrooms were a feature of some larger ancient Greek and Roman dwellings, the idea of a separate and distinctive bedroom to house a bed and thus afford a degree of privacy for the occupants does not appear to have occurred in the development of British homes until the mid-16th century. From the end of the medieval period until that time, the more significant members of a household slept in a bed in the corner of a room, or in an alcove. Such a room, known as a chamber, provided the occupant, or occupants, with a little privacy, but the room was essentially a multifunctional one affording accommodation for sitting, relaxing, studying, entertaining and sleeping – a type of bed-sitting room in fact. General purpose rooms of this type were common in the homes of the well-to-do throughout Europe at this time. In Britain, by about 1550, however, there is evidence to suggest bedrooms, or bedchambers as they were known, had come into common usage. Essentially, they represent the further separation of the chamber into the withdrawing chamber and bedchamber, the former a type of private sitting room and the latter a room containing a bed and largely for sleeping in. At Hardwick Hall, Derbyshire, built by Bess of Hardwick at the end of the 16th century, the pattern of important state rooms on the second floor involving the High Great Chamber, Withdrawing Chamber and the best Bed Chamber, reserved for the most important of guests, reflects the development of the bedroom in Britain up to this point in time.

In France the evolution of the bedchamber followed a different path, leading to an end result that was to prove influential abroad. In the early 17th century the French *chambre* was still a type of grand bed-sitting room in important houses, fulfilling all of the functions outlined above. The bed was the most significant item of furniture in the room and was often placed in an alcove. The room giving access to the *chambre* was a type of anteroom for visitors to the *chambre* to wait in before admittance, and leading off the *chambre* there would be a small *cabinet*, which compared with the anteroom was an essentially private room for the principal occupant of the *chambre* containing his or her most personal possessions. This suite of rooms, often directly linked to an important *salle* or saloon that fulfilled many of the functions of the hall in great English houses, gave rise to the so-called French apartment system that was closely linked to patterns of formal social behaviour established at the French court by Louis XIV at Versailles. In this system, the bedchamber became the innermost formal room of reception, and high-ranking individuals received visitors while in bed. The *coucher* and *levée* of the king were significant social rituals involving responsibilities designated to favoured courtiers. Tasks such as presenting the king with his night cap, conferred privilege and status on the person who carried out these duties and some responsibilities were regarded as more important than others. Such a system of access to the apartment and the bedchamber also conferred considerable importance on the bedroom as a room of reception and this was reflected in the elaborate schemes of decoration developed to reflect its position in the formal sequence of rooms.

The Continental apartment system developed in France influenced the evolution of the bedroom as a distinct room



Bedrooms: Blue Bedroom, Hardwick Hall, Derbyshire, late 16th century

with formal social functions in Britain, especially after the restoration of the monarchy in 1660. Here the bedchamber in important houses was always less public than it was in France, but in aristocratic circles French conventions were followed and in a number of the royal palaces bedrooms were established in the French manner with the bed strategically placed behind a balustrade. Surviving records indicate Charles II operated a system of privileged access to state bedrooms along the lines of the system practised in France. The majority of bedrooms established in this manner have long since disappeared, but an interesting example survives at Powys Castle in Wales, where the state bedroom was decorated for Charles II in about 1665.

The formal apartment system involving a suite of rooms leading off a central reception room influenced the development of house plans in Britain in the latter part of the 17th century. Good examples of this kind of arrangement can be seen today at Ham House in Surrey and at Hopetoun House in Scotland, although it must be stressed that the functions of these rooms and their furnishings have changed since their original designation. Not surprisingly, important bedrooms of this type were decorated lavishly with furnishings reflecting the importance of the rooms as rooms of reception. Beds had become highly prized pieces of furniture during the 16th century, as aristocratic life became more static. During the 17th

century this tradition continued as architects and upholsterers chose to emphasise the bed as the focal point of a bedroom, giving the frame an architectural flavour and providing rich and expensive sets of hangings and covers. Most beds now stood with the head against the wall and the decorative treatment of the bed often influenced the decoration of an entire bedchamber, which tended to be furnished and decorated in a lavish but formal way with expensive suites of furniture consisting of chairs and stools lined up against the walls. Even in bedrooms that did not quite fit the state apartment category, beds were highly prized pieces of furniture with costly sets of hangings.

In the 18th century, in Britain at least, the nature of country house life changed and the important members of a household spent more of their time in designated public rooms and less time in apartments. The consequences of this change in social behaviour had repercussions for the planning of room layouts in country houses. More emphasis was given to the public rooms, and as a result the apartment diminished in significance, although it did not die out altogether. Instead, the apartment tended to evolve into a small suite of rooms involving a dressing room, bedroom and possibly a small closet. Apartments for important guests might involve two dressing rooms, one for the gentleman and one for the lady. Bedrooms thus became increasingly rooms for sleeping and intimacy, and

the dressing room, often furnished as a sitting room or study, provided accommodation for social rituals associated with the toilet, getting dressed or preparing for bed.

Bedrooms were, by this time, becoming more private spaces and this is reflected in the number of bedrooms to be found on the first floor of houses built or developed during this period. State apartments could, however, still be found on the ground floor and a state bedroom might still be located at the end of an *enfilade*. The state apartments at Hopetoun House, designed by William Adam and decorated by his son John in the 1750s, culminated in an important state bedroom with dressing room attached; the focus of the main room was still a lavishly upholstered and draped state bed. By about 1770, however, state apartments organised along traditional lines were going out of fashion and state apartment rooms were being redecorated and furnished to provide the types of rooms that were in demand. Many ground floor state bedrooms thus changed function and what had been important state beds were removed to bedrooms upstairs. The state bed at Wimpole Hall, Cambridgeshire, was taken upstairs in 1781, and the same thing happened at Petworth in Sussex at about the same time. At Hopetoun the state bedroom was converted to a dining room at the beginning of the 19th century. By the end of the 18th century bedrooms, even the best ones, were nearly always located upstairs, and the bed, although still usually a four-poster with hangings, had declined in importance as a status symbol. Bedrooms had become rooms for sleeping in and they were furnished accordingly.

In the 18th century urban town house bedrooms were more often than not located on the first and second floors and beds were often placed in alcoves let into one wall. Plans and extant examples relating to town houses in London, illustrating this type of arrangement, survive to the present day, and it is interesting to see the continuing evolution of a practice that originated in medieval times. By the end of the 18th century bedrooms in homes at the upper end of the social scale were furnished comfortably with carpets and curtains and the most precious item of furniture (despite that fact that it was no longer the most important of status symbols) was still the four-poster bed with its related hangings. Both Chippendale and Sheraton included designs for beds in their influential pattern books. A gentleman's bedroom in a small town house of the period would probably have also contained items of furniture such as a mahogany clothes press, a dressing table and a cabinet which would have opened to reveal emplacements for a ewer and basin and a sliding shaving mirror.

In both town and country houses, the practice of locating bedrooms on the upper floors continued throughout the 19th century. The principal bedroom was normally located on the first floor and the 18th century practice of placing dressing rooms nearby continued. Increasingly the bedroom became the domain of the lady of the household, and although married couples still slept together, it was normal for the gentleman's dressing room to adjoin the main bedroom. There was also a growing tendency to site children's bedrooms near that of their parents when space permitted, although in town houses children's bedrooms had to be located on the floor above. In large houses there were separate corridors for the bedrooms of bachelor and lady guests. As guests were now expected to spend more of their time in the public areas of a house, these

bedrooms were furnished with a desk and comfortable chairs in addition to the usual bedroom furniture but they were not expected to function as sitting rooms.

During the first half of the 19th century concern for the provision of a hygienic sleeping environment became manifest, a response to the large numbers of deaths caused by infectious diseases such as cholera. Bedrooms were perceived as possible havens of infection and there was a corresponding tendency to furnish them simply, a trend that was to develop as the century progressed. During the early decades of the century the bed was still of the four-poster variety, though half-tester beds where the canopy extended halfway down the length of the bed, also became popular. As health concerns came to the fore, beds of this type began to be replaced by metal bedsteads and by the 1870s four-posters and half-testers had become less desirable and were regarded as old-fashioned.

Many of the manuals of household taste – books of advice published for the edification of the female homemaker – made recommendations about the types of fabric which should be used for drapes, curtains and covers for the bed, and self-patterned cottons combined with lace were popular choices. Wallpapers were also common with an emphasis upon small, retiring patterns that would not hinder rest. Furniture for the bedrooms tended to be on the plain side compared with the heavily ornamented furniture found in downstairs rooms; a large wardrobe combined with a chest of drawers and a washstand, plus a couple of chairs would have generally sufficed. The wardrobe was often the largest piece of furniture in the room and was often constructed in three sections, one third of the space being for hanging and two thirds for underclothes and accessories. The door to the central compartment usually contained a mirror on the outside for dressing purposes. Mahogany was popular for bedroom furniture, but oak was also selected and indeed recommended by design reformers such as Charles Eastlake in his *Hints on Household Taste* (1868).

As bathrooms were still scarce, the washstand was an important item and many had marble tops and tiled backs to facilitate wiping down. Members of the household often washed in the bedroom or dressing room, so ceramic toilet sets were ubiquitous in these rooms. Eventually the washstand was replaced in many middle and upper class homes with a plumbed-in wash basin perhaps located in the corner of the room. Again, in an attempt to keep dust levels down and to promote a healthier environment, bedroom floorboards were scrubbed, swept and left uncarpeted, although rugs and carpet squares were used extensively to enhance the comfort of the room. Suites of matching bedroom furnishings designed in a variety of styles including the Queen Anne and Japanese were available from commercial manufacturers from the 1880s. And, towards the end of the century, furnishings became simpler still: it was not uncommon for bedrooms in progressive households to be painted white, a sure way of allowing accumulations of dust to be noted. Fitted furniture also became popular from about 1880 and was promoted by arbiters of taste such as R.W. Edis as being space-saving and hygienic. Hermann Muthesius noted the presence of fitted, built-in bedroom cupboards and dressing tables in many of the late 19th century houses that he visited and commented on their value in providing useful storage space, thereby helping to

eliminate clutter (*The English House*, 1904). The same author summed up the character of the typical turn-of-the-century bedroom by noting that ideally it should foster a healthy environment but at the same time provide a room that the lady of the house could use as a private retreat in the absence of a boudoir.

In many ways the 20th century has seen few dramatic or overall changes in the evolution of the bedroom as a room type. Bedrooms have, however, tended to become smaller in size and fewer in number as the average family size has declined and separate dressing rooms have until recently all but disappeared. Styles of decoration and furnishing have altered as a variety of waves of popular taste have all had their effect on this room. As standards of living have risen in the post-war period, increasing amounts of disposable income have been expended on the decoration and furnishing of this type of domestic space. Particularly noticeable in recent years has been the fashion for "retro" styles, especially Victorian styles, and bedroom decoration has been much influenced by designer retailers such as Laura Ashley. Even in the 1990s, the fashion for bedroom furniture made from pine with complementary polished floorboards, rugs and chintz co-ordinated soft furnishings does not look like fading. It is interesting, however, that the country or vernacular look has not ousted the desire for comfort, and many contemporary bedrooms are centrally heated. In the same vein new house specifications are including master bedrooms with walk-in wardrobes and separate dressing rooms, sure signs not only of *fin de siècle* luxury but also another example of a revival of a custom that went out of fashion in the early part of the century.

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See also Beds; State Apartments; State Beds

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Beds

Beds in their simplest form are just raised platforms designed to support a reclining body. As old as the chair, they have also gone through an astonishing number of variations on the basic theme. In addition to reflecting the generally prevailing tastes of a period, they have also been associated with particular styles of textile draperies or added detail while the essential sleeping platform has substantially remained the same.

In ancient Egypt, beds were initially crude wooden frames lashed together, developing into sophisticated jointed frames, complete with a proper suspension system of leather thongs. These Egyptian beds were supported on short legs, usually in the form of a bull's foot and were often supplied with a separate head-rest, as headboards were uncommon. Examples of royal furniture have survived and demonstrate a high degree of design sophistication. The gold-covered canopy for Queen Hetepheres illustrates this. Designed as a simple frame with hooks for net curtains for the top and sides, it could be assembled or dismantled at will.

The Egyptians established type forms for beds that have remained ever since. Along with the simple supporting frame type, and the canopied bed, a version of a folding bed was found in the tomb of Tutankhamun.

In Classical Greece and Rome, the bed developed into a couch which was also used for reclining upon at mealtimes. Styles varied from simple bed platforms made from metal or wood, to sofas with high backs and arms. This style was continued in Byzantine times, often with an architectural emphasis in the design, but by the 12th century important beds were beginning to be furnished with testers and curtains, both for comfort and status.

The use of enclosures continued into the Middle Ages. In Northern Europe it became customary to use curtains and canopies supported in a variety of ways. In simple cases the curtains at the foot end would have been bundled up to give access to the bed as a day couch. In other examples the half tester often extended from the headboard over the bed. In Italy



Beds: Daniel Marot design for state bed with en suite portière, c.1690

it was common for the mattress to be laid on a low dais or floor with storage underneath, although the classical model of a mattress supported by two fulcra remained a type form until the 20th century. The four-poster bed was slowly developed from this type.

During the Renaissance the canopied four-poster bed remained popular, although there were beds with testers suspended from the ceiling, while some were fitted with a headboard instead. Until the mid-16th century fabrics had been important as decoration, and any woodwork was left rough and unfinished. After this time a taste for less fabric and more decorative exposed woodwork developed. Elaborately carved pillars and headboards reflect this change. The famous example of the Great Bed of Ware demonstrates the taste for detailed carving combined with inlaid panels at the headboard completed with a carved tester. Although often called four-poster beds, this name is not always an accurate description, as often the beds would be supported upon only two posts and a headboard.

In grand houses across Europe the state bed or *lit de parade* took an important position within the room, and it was usually the case that this bed was rarely slept in. Although the concept of state beds was ceremonial rather than functional, their designs were to have an influence on the style of ordinary beds.

It was often the case that the architect responsible for the house interior would also have created the design for the state bed. Daniel Marot was known for his extravagant designs for beds, and the example of the State Bed at Melville (now in the Victoria and Albert Museum) appears to derive from his ideas.

The latter part of the 17th century saw the development of an informal bed type which contrasted greatly with the state bed of the period. These fantasy beds, which seem to have been designed for intimate rooms, were highly decorated with amazing drapery, inset mirrors and papier-mâché decoration. The Trianon de Porcelaine in Versailles (c.1670) had two examples of these fantasies.

For other situations box beds remained popular, as they were often built into the fabric of the house. This was often a sensible solution in cottages and farmhouses, where draughts and cold were frequent and fabric was scarce. However, they were not found only in the poorer homes since panelled bedrooms in well-to-do Netherlandish homes were themselves often furnished with this built-in form.

During the 18th century it was often the practice for husband and wife to use separate bedrooms. It became customary for the lady of the house to hold court in a more sumptuous room than her husband's; he would often sleep in a less attractive room. This meant a return to models based on stately examples. Beds became extremely tall and exuberant, surmounted by testers with most of the woodwork covered with fabric.



Beds: French canopied bed, *lit à dome*, 19th century



Beds: bedroom with metal bedstead designed by Liberty, London, 1890s

The differences between French and English styles continued throughout the century. The French preferred a box-like finish and shape, while the English influence was towards a domed top, ornamental valances and hangings that altered the essentially square shape of the frame. In either case, though, beds were now hung with expensive fabrics, and were more the realm of the upholsterers' art than the carvers'.

Many of the pattern books of the 18th century illustrate a variety of beds. The British upholsterers Ince and Mayhew produced some extravagant suggestions for Rococo beds, while John Linnell drew sketches of state beds. Thomas Chippendale supplied beds in all the fashionable styles: Dumfries House has a Rococo-style bed; Nostell Priory boasts a Neo-Classical bedstead, while the 1762 edition of the *Director* included designs for Chinese-style bedsteads. Chippendale's work for Harewood House demonstrates the unified theme where the bedstead has en suite window cornices to match the bed frame. Robert Adam's executed designs include an astonishing concoction devised for the re-modelled Osterley Park. It was criticised by Horace Walpole as being

"too like a modern head-dress". In contrast, George Hepplewhite showed elegant bedsteads with restrained drapery combined with slender carved or reeded wooden posts. Altogether lighter in construction, the canopy itself was often pierced and carved. In another vein, Thomas Sheraton devised beds as various as a fascinating summer bed for a couple, and a design for a Grecian bed, complete with curtains and drapes.

Other bed designs continued the French taste for fabric dressing. These included the *lit à la polonoise* and the *lit à la turque*, often set into niches in panelled rooms, especially in France. The *lit à la polonoise* used curved iron supports which formed a fabric-covered dome and supports which could stand alone or be set into an alcove. The *lit à la duchesse* had a fabric tester attached at the back to the wall or ceiling which then extended the full length of the bed with no other support, whereas the earlier design called a *lit d'ange* used a flying tester or canopy which was smaller than the bed. The corona developed from this and has been a feature of bedrooms ever since. The French influence extended to *lits à l'anglaise* which had a three-sided level frame. This was designed for an alcove,



Beds: foam slab bed by George Nelson, 1950s

whereas the *lit de bateau* had just the two ends the same height.

The contemporary interest in mechanical furniture included beds, and a number of versions of hidden beds were devised. Some, like the one supplied to David Garrick's Hampton villa, had a mirror front and were painted to be en suite with cabinets. Others were less exotic and at their lowest level acted as folding beds for servants' rooms. Nevertheless many well-known makers produced this press bed form. The idea also developed into beds that were concealed as chests, library bookcases, and cabinets. A clear need for space-saving, as well as a taste for the metamorphic produced a whole range of folding beds, field beds and tent beds, many of which were ingeniously designed to be not only easily foldable but also portable.

During the 19th century, decorators and designers often looked to the past and introduced revivals of styles for interiors. Beds were no exception. In the early years of the century the influence of the Empire style continued to be felt through the works of designers such as Percier and Fontaine. During the 1820s there began to be a demand for Gothic designs, and in pattern books such as Nicholson's *Practical Cabinet Maker, Upholsterer and Complete Decorator* (1826), designs of four-poster beds are offered in both the Gothic and the Greek taste. The four-poster was giving way to the half-tester bed in a variety of designs. Some were Gothic with wooden frames and drapery, others were simply frames decorated with chintz dressings. Although generically called Arabian bedsteads, there were many variations. The famous Speaker's bed in the Palace of Westminster is an example.

During the 19th century demand for both hygiene and space-saving meant further developments in bed design. During the 1851 Exhibition, a number of iron bedsteads were displayed, some of which were fanciful reproductions while

others were simply functional. The use of iron and brass for bed frames encouraged an elegant simplicity that has been revived in the latter part of the 20th century. Although initially produced from black painted iron, by the 1870s the metal bed was made from brass-sheathed iron which, with brass accessories, meant a much more attractive finish was obtainable. The idea of a full, or even half-tester, had nearly disappeared and was often replaced with hinged side screens which had thin muslin draped over.

The notion of a bedroom suite became popular, with bed frames being designed to match wardrobes and dressing tables. In America and Europe the wooden bed was revived. It might be with a elaborate headboard in a choice of styles or it could reflect other developments such as the Belter shaping method. In many cases the head and footboards were connected by iron rails which supported a bed frame and spring mattress. This mattress was a great advance on the various fillings that had been previously available.

Although brass remained popular, the revival of wooden beds was encouraged in part by the Arts and Crafts movement in England and America. The efforts of design reformers such as William Morris as well as retailers like Liberty and Co., Heal's and others, meant that there was a place for the simple oak bedstead. This demand resulted from the desire to integrate beds into a unified scheme. If not of plain wood, they might be painted in simple colours. The examples designed by Carl Larsson in Sweden and Charles Rennie Mackintosh in Glasgow bear witness to this style. In some case the beds were art works in their own right. William Burges's painted bed or the products of the Omega workshops illustrate this trend.

In the 20th century beds followed changing fashions. Art Nouveau produced bedsteads with swirling carvings or pictorial inlays. Art Deco's exotic creations ranged from Eileen Gray's lacquered boat bed, to steel and glass beds. Contrary to

this display, the Modernists encouraged bed design in tubular metal utilitarian designs. Towards the end of this century the range of beds and bedsteads has increased widely to meet demands for stylistic variety. These have included frames of coloured aluminium, lacquer, plastic, metal, and wood, while electric beds, as well as water beds now have a place in the domestic bedroom. Changes in lifestyle have also meant that space-saving has once again become a consideration in bed-sits and flats so that the Japanese-inspired futon, the bunk bed, as well as convertible sofa-beds have found a ready market.

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See also Bedrooms and Bedchambers; State Beds

Further Reading

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Bed-sits

The existence of "digs", small rooms for couples and single-occupancy tenancies, has been a feature of the British rental housing market since the late 19th century with studios and one-room flats proliferating in the first decades of the 20th century. In post-war Britain, however, it was the need for rented accommodation among the recently arriving influx of foreign immigrants and for the new "youth" market that

fuelled the classic phase of the growth of what has been termed "Bed-sitland". Although initially there were heavy concentrations of immigrants in Britain in the West Midlands and Bradford as well as a few other urban centres, almost a third of all immigrants arriving in the country after World War II settled in London. For such groups, unable to buy into the private housing market without capital, renting was the only option. Added to this, the renting of unfurnished accommodation lay beyond the pockets of the vast majority of immigrants.

Furnished accommodation in the form of single-room bed-sits tended to be centred in the inner city areas. In London's bed-sitland, the shared housing of digs and rooms was to become home to thousands of families. By using old, and now very often dilapidated housing stock, landlords also found that there were quick profits to be made from exploiting the very needy. A report in the *Kensington News* of 31 October 1958 commented on the Institute for Race Relations' Wickenden Report of the same year noting that, "during the period of a year nearly 70 companies were set up in North Kensington which let high-rented, over-crowded homes to coloured immigrants". Although attempts were made to curb the worst exploitative practices in London, by the London County Council for example, interviews conducted subsequently reveal that most tenants in rented rooms felt extremely insecure, the law allowing little or no protection against sudden eviction.

The psychological discomfort of bed-sit living for many immigrants and low-income tenants was matched by very poor physical standards of living. So flimsy was the re-structuring of earlier larger interiors that privacy was a particular problem. Furnished lets were not all subject to a regulated layout and the necessity of sharing cooking, washing and bathing facilities exacerbated the situation. Cheaply constructed partitions and poor facilities were matched, for the vast majority of tenants, by gloomy, drab decor. The cheapest wallpapers and linoleum were the best to be expected. Vagaries of tenancy rights meant that brightening up accommodation was either not permitted or simply not worth the effort with the result that many residents put up with whatever furniture and decorations the landlord had used. One interviewee remembers the standard West Kensington rented room as comprising a double bed, dressing table, Formica-topped table, two or three chairs, a wardrobe and a cot if you were lucky. Clothes were mainly kept in a suitcase and furniture was "second-hand and very shabby" (MacDonald and Porter, 1991).

In complete contrast to the furnished rooms inhabited by Britain's growing immigrant population was the bed-sitland of the 1950s and 1960s bachelor and single girl. Just as socio-economic trends in post-war Britain, and particularly the need for cheap labour, had encouraged immigration from abroad, so socio-economic patterns were associated with the rise in importance of the nation's youth population which, in turn, had a marked impact on housing patterns. A gradual reduction in family size in the years up to 1939, and the experiences of World War II (evacuation was especially significant), combined by the 1950s to give children greater freedom and to open up new possibilities. Post-war economic conditions provided many of the same children with new opportunities as young adults. Increased spending power created by the new technological high-wage society of the 1950s and 1960s produced a new group of young men and women whose affluence, for a

while at least, fed back into the system that had helped to create them.

Like Pop music and the new youth fashion industry, the trend towards bed-sit living for the middle classes grew out of a whole new youth culture and at the same time depended upon the spending power of the affluent teenager and young working person. Leaving home to live independently expressed a need for autonomy, freedom, and a move away from the confines of traditional family living. Yet, like music and fashion, the bed-sit phenomenon was quickly assimilated into the mainstream and became a topic of considerable interest within the commercial sector and was the subject of much “how-to-do-it” advice from writers within the design establishment and home-interest journals.

A somewhat prescriptive attitude to interior design had already been adopted by bodies like the Council of Industrial Design (CoID) in official exhibitions such as *Britain Can Make It* (1946), and the Festival of Britain of 1951. A few years later, magazine articles and books devoted to the subject of bed-sit living began to proliferate. Indeed, so popular was writing on single-room living for the more affluent young person that it is possible to trace the history of their decoration and furnishing through such material. For the “single woman’s bed-sit room in a block of flats” the CoID’s *Furnishing to Fit the Family* (1947) advocated “the skilful use of built-in cupboards in walnut panelling on either side of the fireplace”. Unit furniture also features very prominently and the CoID’s author has the imaginary occupant sensibly insisting on “as little free standing furniture as possible” as well as a “fresh, light” colour to maximise a spacious atmosphere.

The important distinction between these kinds of bed-sits and the more traditional one-room tenancies was the emphasis upon newness, smartness and modernity. In place of the hand-me-down furnishings and make-do arrangements of low-income rentals, there was a stress on neat, compact living provided by new fitted and unit furnishings, and bright, co-ordinated textiles and wallpapers. “One-room living for Sandy and Jane is well ordered; their furniture divides the room into neat areas for eating, sleeping, cooking” ran a feature in a 1959 *Woman* magazine article. And the 1976 book, *Living in One Room* continued this theme: “Living in one room is becoming by necessity, a way of life for more and more people. And if the prospect doesn’t inspire visions of comfort and space, the ideas in this book will. Open out the closet, get the sleeping space off the floor, have the storage disappear ... with foresight and planning you can keep pets, plants, even a roommate and still have an area for yourself”. The increasing associations of bed-sit living with fashionable, youthful, urban lifestyles also meant that its design and decoration were often linked to modern youth, or alternative styles. Pop furnishings, such as blow-up chairs, bean-bags and brightly coloured posters were popular items in the 1960s and early 1970s, while futons and sofa-beds have become the fashionable adjuncts of bed-sits in more recent years.

HARRIET DOVER

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Behrens, Peter 1868–1940

German architect and designer

After a first career as an artist, Peter Behrens was initially a leading figure in the Art Nouveau and Arts and Crafts movements. His early paintings concentrated on landscape, but in the 1890s he depicted modern industrial scenes. A little later he painted more Symbolist subjects, and made a speciality of woodcuts; his large coloured woodcut, *The Kiss* (1898), has become one of the best-known images of the Art Nouveau style. Like many of his generation, Behrens was drawn into applied art through a varied series of commissions to design lettering, porcelain, glass, cutlery jewellery, furniture and even so-called “reformed” dress for women. Gradually his activity as a painter declined.

Behrens exhibited applied art in Darmstadt in 1899, and received an invitation to join The Seven, a community of artists who were brought together under the patronage of the Grand-Duke Ernest-Ludwig II of Hesse. The aim was to establish Darmstadt as the leading centre of artistic activity in the field of architecture and design in Germany. Behrens took a prominent part in the exhibition which opened there in 1901 and which included the houses on the Mathildenhöhe which were at once the residences of the seven artists, and exhibits in themselves of a modern way of living. He designed his own house, the only one of the colony not by the Viennese architect Joseph Maria Olbrich.

The success of the Darmstadt artists’ colony led to Behrens becoming Director of the School of Applied Arts in Düsseldorf in 1903, and he was given commissions to design a number of interiors for exhibitions – in Turin and Düsseldorf – and for important rooms in Hagen, as well as his second house, for Gustav Obenauer in Saarbrücken.

Following further major exhibition projects – for Dresden and Mannheim in 1906 – he was approached by the great electrical combine, the AEG, and engaged as artistic adviser on the design of arc lamps. Within a few years, however, Behrens’s activity for the firm expanded to include the design of an enormous range of their products, the brochures and the typography used throughout the combine, their large factories and even the associated housing estates. His Turbine Hall of 1909 has become one of Behrens’s best-known industrial works.

In his long and productive subsequent career, Behrens designed many houses, principally those in Hagen for Karl-Ernst Osthaus (1909–12), for Dr. Wiegand in Berlin (1911–12), for W. J. Bassett-Lowke in England (1923–25), and for Clara Gans in the Taunus mountains in 1931. He also



Behrens: dining room, Behrens house, Darmstadt, 1901

designed apartment blocks for Vienna City Council (1924–28), and for the Weissenhofsiedlung in Stuttgart (1926–27). His astonishingly prolific output included headquarters for the Mannesmann company Düsseldorf (1911–12), and for the Hoechst Dyeworks (1920–24), as well as the German Embassy in St. Petersburg (1912). His last project (1939) was a new AEG headquarters for Albert Speer's notorious and never realised *Nord-süd Achse* for Berlin.

Behrens's first house (1900–01) for himself, his wife, and their two children, has three principal rooms on the ground floor. A hall, from which the staircase rises, has wide sliding screens opening from it to a music room, which in turn is interconnected with the dining room through a broad arch. In this way, the whole of the ground floor might be opened up for musical evenings or parties. This open plan has been compared with that of Frank Lloyd Wright's first house at Oak Park, of the same period. The music room, said by Behrens to be the principal apartment of the house, was dark and intense, with armchairs, stools, and benches of black-stained birch, a gilded ceiling "like some old church dome", and blue mirror-glass on

the walls which were decorated with red and grey marble. The piers on either side of the entrance to the dining room were decorated with stylised figures like Egyptian goddesses, and the piano, in grey maple, bore the Egyptian motif of spread wings. The floor was lower than that of the adjoining rooms, and the ceiling higher.

In sharp contrast, the dining room had japanned white furniture and panelling, with silver and crystal electric chandeliers suspended from the white ceiling, which was moulded with rhythmically interlaced lines. The carpet and other accents were wine red. Other rooms in the house were also colour-coordinated; the bedroom for Mrs. Behrens was predominantly yellow, and that of Behrens had violet-japanned poplar furnishings.

The Hamburger Vestibühl for the Turin Exhibition of 1902 was a crypt-like interior influenced by the writings of Friedrich Nietzsche, whose book *Also Sprach Zarathustra* was displayed in the room. It was a huge rectangular space surrounded by a massive arcade, which had huge voussoirs and keystones. Cross-vaults supported a flat ceiling pierced with a large

rectangular opening, glazed with a yellow opalescent canopy. In the corners, by contrast, blue light filtered down from behind the arcade. Trailing plants hung down over a central, oblong, sunken pool with rounded ends, guarded by kneeling, winged figures in cement.

Following visits to Glasgow and Vienna, Behrens's style became lighter, more rectilinear and geometric, as in the interior of the restaurant Jungbrunnen for the 1904 Düsseldorf Exhibition. Here, and at the Oldenburg Exhibition buildings and at the Haus Obenauer (1905–06), "the admirable, cool spirit of the Greeks" was emulated. The interiors of the Concert Hall, and of the Delmenhorster Linoleumfabrik Pavilion at Dresden in 1906 developed this Neo-Classicism further, using spirals and other decorative motifs from Greek ceramics as flat surface wall patterns. In the sober, formal, sumptuous and rather heavy interiors of the Wiegand House in Dahlem (1911–12) for a client who was a classical archaeologist, this tendency was even more pronounced, with motifs such as a palmette derived from an Apulian painted amphora. The execution of the powerfully classical interiors of the German Embassy in St. Petersburg, also of 1911–12, were supervised by Ludwig Mies van der Rohe, acting as Behrens's site architect. "Under Behrens, I learned the grand form, if you see what I mean", Mies wrote later.

In his designs for the Mannesmann-Röhrenwerke in Düsseldorf (1911–12), Behrens took the practical step of working from the dimensions of an office desk and the space that it required. This unit and multiples of it was the basis for the construction of the entire building. An interior with furniture for working-class families was exhibited at the Trades Union Headquarters in Berlin in 1912.

In the 1920s, several of Behrens's interiors were Expressionist, the most commanding survivor being the hall of the Hoechst Dyeworks Headquarters (1920–24). Huge brick pillars, triangular in section, rise to support a roof lit by star-like skylights. The bricks are coloured, from the lightest and brightest yellow at the top, down through the spectrum to greens and blues at the bottom.

His Dombauhütte (a pavilion to exhibit religious art) at Munich of 1922 was attacked by the infant Nazi party for its violent polychromatic interior brickwork, Expressionist stained glass, and its tormented crucifix by Ludwig Gies. The Nazis succeeded in having it closed. The interior of the villa for Clara Gans in the Taunus (1931) was, by contrast, a major exercise in restrained, cubic Modernism, lavishly finished. The living room walls were lined with parchment, with a floor of dark ebonized bog-oak into which was laid a pattern of lines in white maple. The dining room walls and ceiling were panelled in rosewood, having a window to slide away to make the space continuous with the terrace.

Around the time of World War I, Behrens began writing and teaching on design and he became deeply involved with the Deutscher Werkbund. From 1922 to 1936 he taught architecture at the Vienna Academy and in 1936 he conducted architectural masterclasses at the Berlin Academy. His importance as a teacher and his work as an industrial designer have tended to overshadow his gifts as a designer of interiors and

furnishings, but in both of these spheres he proved remarkably versatile.

ALAN WINDSOR

Biography

Born in St. Georg, Hamburg, 14 April 1868. Studied painting at the Gewerbeschule, Hamburg, and at the Kunstschule, Karlsruhe; was a private pupil in the studios of Ferdinand Brütt, Düsseldorf and Hugo Kotschenreiter, Munich. Married Lilli Krämer, 1889 (died 1957). Active as a painter in Munich from 1890. Co-founder, Munich Secession, 1893; co-founder, Union of Arts and Crafts Workshops, Munich, 1897. Began designing furniture, porcelain and glass in the late 1890s. Joined the artists' colony, Darmstadt, with others including J. M. Olbrich, 1899. Commenced architectural work, 1900; in private practice, Berlin, from 1907. Founder-member of the Deutscher Werkbund, 1907. Employed as a designer and design consultant by electrical combine AEG, Berlin, from 1907. Director, Nuremberg Master Course, 1902; Director, Kunstgewerbeschule, Düsseldorf, 1903–07; Director, Academy of Art, Düsseldorf, 1921–22; Professor, Academy of Fine Arts, Vienna, 1922–36; Head of the Department of Architecture, Prussian Academy of Arts, Berlin, 1936–40. Exhibited at numerous national and international exhibitions including Turin 1902, St. Louis 1904, and Cologne Werkbund exhibition 1914. Pupil/assistants included Le Corbusier, Walter Gropius, and Mies van der Rohe. Published numerous books and articles on architecture and design. Died in Berlin, 27 February 1940.

Selected Works

Interiors

- 1900–01 Behrens House, Künstler-Kolonie, Darmstadt (building, interiors and furnishings)
- 1902 Exposition of Decorative Arts, Turin (exhibition display including vestibule, reception room and study)
- 1904 Building Exhibition, Düsseldorf (building, interiors and furnishings for the restaurant)
- 1904 City Library, Düsseldorf (decoration and furnishing of the Reading Room)
- 1905 Nordwestdeutsche Art Exhibition, Oldenburg (pavilions, showrooms and gardens)
- 1905–06 Gustav Obenauer House, Saarbrücken (building, interiors and furniture; remodelled the study/library 1910)
- 1906 Exhibition of Applied Arts, Dresden (buildings and interiors including a concert hall, vestibule and reception room, and the Delmenhorster Linoleumfabrik Pavilion)
- 1906–07 Klein carpet shop, Hagen (interiors)
- 1908–09 Schröder House, Eindhoven, near Hagen (building and interiors)
- 1909–10 AEG Turbine Factory, Huttenstrasse, Berlin (building and interiors)
- 1910 Cuno House, Eindhoven, near Hagen (building and interiors)
- 1911–12 German Embassy, St. Petersburg (building and interiors; supervised by Mies van der Rohe)
- 1911–12 Wiegand House, Dahlem, Berlin (building, interiors and furniture)
- 1911–12 Mannesmann Office Building, Düsseldorf (building, interiors and furniture)
- 1920–24 Hoechst Dyeworks, Frankfurt (building and interiors)
- 1922 Dombauhütte Craft Exhibition, Munich (pavilion and interiors)
- 1923–25 New Ways, Basset-Lowke house, Northampton (building and interiors)
- 1931 Clara Gans Villa, Kronberg, Taunus (building, interiors and furniture)

Behrens designed furniture, porcelain and glass from the late 1890s. He was employed by AEG to design lamps and other electrical appli-

ances from 1907 and ultimately advised on all aspects of their corporate identity including graphics and architecture.

Publications

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Further Reading

- A detailed and scholarly study of Behrens's architectural commissions, chronicling the work of his mid-career, appears in Anderson 1968 which also includes an extensive primary and secondary bibliography. For a survey of Behrens's life and work as a whole see Windsor 1981 which includes a discussion of his principal interiors and a select further reading list. An exhaustive account of Behrens's work as an industrial designer appears in Buddensieg and Rogge 1984.
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Bélangier, François-Joseph 1744–1818

French architect and designer of gardens and interiors

François-Joseph Bélangier was one of the most innovative designers of his generation. Trained as an architect, he was an important exponent of the early Neo-Classical style and was also noted for his work in landscape design. But he is best known for his interiors, and particularly the interiors of the small pavilions and bath-houses that graced the parks and

gardens of his aristocratic and discriminating Parisian clientele. Many of these were designed in the newly-fashionable Etruscan manner, and Bélangier's skilful interpretations of this style, together with his championship of arabesque ornament and forms, exercised a strong influence on French interior decoration throughout the last quarter of the 18th century.

Bélangier was born in Paris, the son of a haberdasher, and was educated first at the Collège de Beauvais, studying physics under Abbé Nollet, and then at the Académie Royale d'Architecture where he studied architecture under Julien-David Leroy. He was a protégé of the influential collector and connoisseur, the Comte de Caylus, and he also spent time perfecting his draughtsmanship with the architect Pierre Constant d'Ivry. He is mentioned first in 1764 in the records of the Académie when he competed for one of the monthly prizes; in 1774 he applied unsuccessfully for membership. But his professional career had already begun in 1767 when he was appointed draughtsman to the Menus-Plaisirs du Roi. He designed a jewel cabinet for Marie Antoinette in 1769 that has been described as the first monument of the refined late 18th-century Neo-Classical style in furniture.

In the same year he met Sophie d'Arnould, the *prima donna* of the Paris Opéra. This was an important meeting for not only did Sophie d'Arnould become Bélangier's mistress but she was also well-placed to introduce him to a number of wealthy clients. These included the Prince de Ligne, for whom Bélangier worked on designs for the gardens of the Château de Beloeil in Belgium, and the Comte de Lauragais for whom he built a bath-house in the garden of his Paris house, the Hôtel de Brancas, c.1770. The bath-house was an unusual and well-publicized commission. Baths and bathing had become more common among the French aristocracy earlier in the century but Bélangier's bath-house represented a new building-type, resembling a free-standing temple or small-scale replica of the public baths of ancient Rome. It was embellished with four free-standing columns, recalling, according to Bélangier, one of the temples of Praeneste or one of those "which Palladio described and which existed at Pola in Istria". The interiors were extremely influential and included decorations by the sculptor Nicolas-François Lhuillier that recreated, amidst the grand columned interior, something of the style of the more intimate grotesque decorations, *à l'antique*, that Raphael and Giovanni da Udine had used in their work at the Vatican and other Roman palaces. This style of decoration, known as the arabesque, or Etruscan style, became so popular in Paris later in the century that even wallpapers, produced by firms such as J.-B. Réveillon, featured reproductions of arabesque and grotesque motifs.

The Comte de Lauragais was also a frequent visitor to England; he had his own stables at Newmarket and became a pioneer of the English garden in France. Bélangier went to England at least once – a notebook shows various sketches of English sites and in 1778 he designed a scheme for the gallery at Lansdowne House in London – and he too was interested in English landscape design. Indeed, although he was not the first French designer to plan gardens in the English style, his work at Beloeil, Bagatelle, Neuilly and Méréville did much to encourage the more widespread acceptance of this style of garden in France.

Bélangier also worked much for another Anglophile, the



Bélangier: Mademoiselle Dervieux's bathroom, Paris, c.1789 (Bibliothèque Nationale, Paris)

Comte d'Artois, who was the youngest brother of Louis XVI and for whom he designed the Château and park of Bagatelle in the Bois de Boulogne (1777). This commission included a small building, known as the Bagatelle, which was constructed in 64 days to win a bet and which became as famous as the Comte de Lauragais's bath-house. The scale of the building, as though befitting so precious a project, was kept small and deliberately underplayed its owner's rank. The main bedroom was conceived of as a tent, containing numerous military emblems including a cannon raised on its end to support the chimneypiece and heaps of cannon balls and grenades to fuel the stoves. Like the bath-house at the Hôtel de Brancas (1770), the walls of the Bagatelle featured elaborate arabesques and Bélangier was assisted in the execution of this work by his brother-in-law, Jean-Démosthène Dugourc, who painted the figurative elements and who went on to use this style of decoration in numerous subsequent decorative schemes.

Access to the Bagatelle was along a winding road, designed by a Scottish landscape architect, Thomas Blaikie, who was to remain busy at the site until the Revolution. Yet, if this was intended as an English garden, the result was distinctively French including numerous contrivances such as a grotto with a Gothic kiosk, a stone bridge with a pagoda, a Japanese bridge, and another pagoda which, like the bedroom of the house, was made in the form of a tent.

Nearby, Bélangier designed another garden complex – for the financier Claude Baudard de St.-James – which included a small brick house and several pavilions, kiosks and swings. The most celebrated of the garden features was the “Grand Roche”, a massive rock carved to accommodate a bathroom, reservoir, grotto and gallery, and which was described as the “Eighth Wonder of the World”. Claude Baudard de St.-James had previously engaged Bélangier to design the grand salon of his hôtel in the Place Vendôme. This interior still survives and includes elegant gilt and white panelling incorporating Corinthian pilasters, gilt trophies and garlands of flowers, and overdoors painted with mythological scenes by Jean-Jacques Lagrenée.

Bélangier was also responsible for the design and decoration of several other Parisian hôtels during this period, notably that of the hôtel on the rue des Capucins de la Chaussée-d'Antin (1787) which is asymmetrical in plan and whose elevation is decorated with free and scattered ornaments of a very mixed style. His most celebrated interiors, however, were created for another of his mistresses, the dancer Mlle. Dervieux, whom he subsequently married. In 1789 Bélangier added onto her house a dining room and a small wing containing a bathroom and boudoir. A coloured engraving of c.1790 shows the bathroom, with its sunken central pool and niches decorated with painted bas-reliefs, and a view through to the boudoir which contains

a superb circular Beauvais carpet, furniture made by the Jacob firm, and an apsed alcove with a draped ottoman fitted into three sides. Like the interiors at the Château de Bagatelle, this pavilion was a refined and original exercise in the *Goût Etrusque* and featured liberal use of grotesque ornament. Its voluptuous setting formed the perfect backdrop for Mlle. Dervieux's celebrated soirées and complemented the personality of a client whose taste clearly ran to the theatrical and exotic: according to contemporary accounts, her bedroom was apparently hung with "elaborate banners covering the walls in the Arabian Manner".

During the Revolution Bélanger's fortunes were mixed. In 1787 he was elected to the States-General for the district of St.-Joseph but later he was imprisoned on suspicion of having helped some of the émigrés. In 1796 he joined the staff of the newly-formed Monuments Public but he did little work for this body. The two major works at the end of his career, both started in 1808, were quite different from his earlier commissions; one was a slaughterhouse, built at Rochechouart, known in Bélanger's drawings, the other was the dome of the Halle au Blé, executed in a combination of glass and iron. Bélanger had learned of the use of iron in England where he observed "it serves them in the absence of stone". But, at the Halle au Blé, glass was also used for the first time, and, if the use of iron was widely criticised, Bélanger himself was sufficiently proud of what he had done to write to Jacques-Louis David that this represented "a new conception for the first time".

Bélanger was dismissed from his post at the Monuments Public after writing an anonymous pamphlet attacking the administration of public buildings under Jarente de la Bruyère. However, after the restoration of the Bourbon monarchy he was back in favour, organising many public decorations including those for the entry of Louis XVIII into Paris in 1814, and was admitted to the Légion d'Honneur in 1815. He died in 1818 and was buried in the cemetery of Père Lachaise in Paris. His epitaph was appropriately grand and claimed that he was "superior to Kent in the gardens of Méréville / worthy follower of Michelangelo in the cupola of the Halle au Blé".

DAVID CAST

See also Dugourc; Etruscan Style

Biography

Born in Paris, 12 April 1744. Studied physics at the Collège de Beauvais under Abbé Nollet, and architecture at the Académie Royale d'Architecture under Julien-David Leroy and Pierre Constant D'Ivry, 1764–65. Married Mlle. Dervieux. Brother-in-law and pupil was the designer Jean Démosthène Dugourc (1749–1825). Visited England, 1766, where he probably met William Chambers (1723–96). Appointed dessinateur, Menus-Plaisirs du Roi, Versailles, 1767, inspecteur, 1777; premier architect to Comte d'Artois, 1777. Elected to the States General, district of St. Joseph, Paris, 1787; subsequently imprisoned as a royalist, 1794; named Commissaire de la Commune, 1795 and Architecte du Conservatoire, 1796. Organised several public decorations during the restoration, including that of the entry of Louis XVIII into Paris, 1814. Légion d'Honneur, 1815. Died in Paris, 5 January 1818; buried in the cemetery of Père-Lachaise.

Selected Works

An important collection of Bélanger's drawings and designs for his work at the Hôtel de Bagatelle are in the Archives Nationales, Paris.

Additional manuscript material is in the Bibliothèque d'Art et d'Architecture, University of Paris. A list of his architectural commissions appears Gallet 1972.

Interiors

- 1770 Hôtel de Brancas, Paris (bath-house): Comte de Lauragais
- 1777 Hôtel de Bagatelle, Bois de Boulogne, Paris (building and interiors): Charles Philippe, Comte d'Artois
- 1777–79 Château de Maison, Neuilly-sur-Seine (remodelling and interiors, including summer dining room and gaming room): Charles Philippe, Comte d'Artois
- c.1777 Hôtel de Mazarin, Paris (decoration including furniture and carpets): Duchesse de Mazarin
- c.1780 Folie St. James and Garden, Neuilly-sur-Seine (house and park including the "Grand Roche" grotto and interiors): Claude Baudard de St.-James
- c.1787 Château de Méréville (interiors including the hall, dining room, small saloon, billiard room, winter and summer salons; and gardens): Jean-Joseph de Laborde
- c.1789 Hôtel Dervieux, Paris (additions and interiors including a dining room, bathroom and boudoir): Mlle. Dervieux
- 1808–13 Bélanger House, Santeny (building, interiors and gardens)
- 1808–13 Halle au Blé, Paris (dome)

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Belter, John Henry 1804-1863

American cabinet-maker and furniture manufacturer

John Henry Belter is considered to have been the foremost American cabinet-maker who worked in the Rococo Revival style. The combination of his innovative construction techniques and artistic genius resulted in forms that mark the crowning expression of the style.

Belter was born in 1804 near Osnabrück, Germany. Presumably he had already been well-trained as a cabinet-maker when he emigrated to New York City in 1833. His initial employers are unknown, but by 1844 his business on Chatham Street was listed in the New York City directories. Two years later, the shop moved to fashionable Broadway. A growing business resulted in store relocations further uptown, always on Broadway. By 1854 Belter also had a large factory on the Upper East Side. After his death in 1863, the business was continued by the remaining partners, brothers-in-law John, William, and Frederick Springmeyer, until bankruptcy closed it in 1867. Regrettably, the firm's records have never been discovered.

While it is likely that Belter worked in the Biedermeier, Grecian, and, perhaps, Gothic Revival styles in the early years of his career, his documented post-1845 American oeuvre is devoted solely to the Rococo Revival style. This revival originated in England in the 1820s, quickly moved to France, and appeared in Germany in the 1830s. Belter was obviously attuned to international trends and, with this foundation, created an individual style characterized by bold silhouettes and lush naturalistic ornament. In general, Belter modeled his forms after 18th-century Rococo furniture, but his adaptations reached new heights in furniture ornamentation.

Belter was not only an artist; he was a true designer who strove to create works of art that were striking, structurally sound, comparatively lightweight, and unusually durable. In appearance, these objects range from simple to complex, delicate to massive. Belter used traditional joinery techniques with solid and laminated wood to construct his wares. He called his furniture "pressed work," referring to the lamination process. It is the use of this bonded layering in combination with contoured shaping, intricate pierced decoration, and three-dimensional carving that characterizes Belter's work. He was not the first cabinet-maker to employ the lamination process, but he is credited with perfecting the technique and using it to achieve artistic distinction.

Belter was awarded four patents by the United States government. Although some of the methods described in the patents seem to have been used for years before gaining official recognition, the patents document Belter's manufacturing techniques and chronicle his career. The first patent, recorded in 1847, was for "Machinery for Sawing Arabesque Chairs." It described the equipment for holding a laminated chair or sofa back while a special saw cut out a design. His 1856 patent was for an easily assembled three- to five-piece laminated bed frame. Belter's third patent, "Improvement in the Method of Manufacturing Furniture," was approved in February 1858. While it fully described his lamination process, this patent specifically registered chair backs that curved in two planes.

His final patent (1860) addressed the construction of a laminated bureau drawer and an unusual locking device.

Belter used thin layers of wood – as few as four, as many as 21, but often around ten – glued together with the grain of each layer at a right angle to the adjoining layer. Inner wood layers were less expensive varieties such as hickory, walnut, ash, and oak, whereas the outer layers were of rosewood, mahogany, or oak. These "sandwiches" were shaped and pressed in cylindrical cauls. Curved segments, including chair-backs, were cut from the formed wood. The laminated pieces, which were strong yet lightweight, were then yet able to be pierced and carved. To supply the essential depth for other ornamental carving, additional pieces of solid wood were employed. The completed ornamentation was realistic in appearance and encyclopedic in a variety that included flowers, fruit, vegetables, foliage, shells, birds, animals, putti, and figural busts. The backs of Belter's chairs were also carefully designed. The back and the rear legs fit flush into the seat rail and thereby display a beautifully veneered surface on a bold, curving silhouette.

Many of the same designs were used throughout Belter's relatively brief American career – including at least 75 distinct patterns within the typical armchair / side chair / sofa forms – but the scarcity of surviving labeled examples makes precise dating difficult. Few period records exist with appellative designations for the various Belter patterns, but names have been assigned using major collections as sources. These names reflect visual characteristics, original owners, object locales, or combinations thereof. For example, the *Rosalie* pattern is named for a house in Natchez, Mississippi, for which an *in situ* parlor suite was acquired in the late 1850s. Lacking openwork – but having carved flowers, foliage, and fruit (including grapes) – this originally may have been the "Grape Pattern" referred to on a rare Belter bill of sale to another client. "Arabasket," a similarly discovered Belter-coined term, could refer to a specific openwork pattern of scrolls, flowers, foliage, and fruit; a group of related patterns, or all patterns with openwork.

The influential American author Andrew Jackson Downing wrote in 1850 that "Modern French furniture" (Rococo Revival) was most appropriate for parlors and boudoirs. His comments coincide with the emerging trend of purchasing household furnishings en suite, and Belter made a specialty of matched parlor groups that included sofas and chairs of the same pattern, with complementary tables and étagères. As "Manufacturers of All Kinds of Fine Furniture" (according to a surviving label), J.H. Belter & Company also supplied objects for the dining room, the library, and the bedroom – mantels, mirror frames, and window cornices could be commissioned. Belter's showrooms gave clients a taste of his wares, but most of his sales were custom-orders, with the options of "extra carving," special wood finishes, protective fabric covers, and, if needed, packing crates. Belter's amazing design variety, albeit within the Rococo Revival *milieu*, appealed to a prosperous national clientele, principally from the Northeastern states, but occasionally from the South and Midwest. A handsome nine-piece group, without openwork, sold for about \$700; more elaborately ornamented counterparts were priced upwards from \$1100.

Several other cabinet-makers in New York City and

Philadelphia produced laminated Rococo Revival furniture. Comparative studies have clearly defined Belter's characteristics from those of his competitors. Amidst a challenging idiom, the works of the latter range from good to excellent, but Belter's designs are more exciting, his construction techniques are superior, his layers of lamination are thinner, and more numerous, and his carving is richer and more finely executed. Belter's expressive ornamentation, achieved through a judicious balance of machine technology and skilful, free-hand carving, exhibits a mastery of process that elevated the standards of craftsmanship for cabinet-makers working in the Rococo style.

ANNA T. D'AMBROSIO AND ED POLK DOUGLAS

See also Rococo Revival

Biography

Born Johann Heinrich Belter in Hilter, near Osnabrück (then Kingdom of Hanover), Germany, 1804. Trained as a cabinet-maker in Germany; emigrated to America, 1833. Established his own business and listed as John H. Belter, cabinet-maker, Chatham Street, New York, 1844. Listed as John H. Belter, manufacturer, 547 Broadway, 1852; opened a factory at 3rd Avenue and 76th Street, New York, 1854. Awarded 4 patents relating to the manufacture of furniture, 1847–60. Died in New York, 1863; the business remained in operation until 1867.

Selected Collections

Important examples of Belter's furniture are in the Metropolitan Museum of Art, the Brooklyn Museum and the Museum of the City of New York, all New York City; the Strong Museum, Rochester, New York; the Winterthur Museum, Delaware; and the Victoria and Albert Museum, London. A large group of furniture is also on view at Sewell House, Odessa, Delaware.

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Bennett, Ward 1917–

American sculptor, and furniture, interior and textile designer

Ward Bennett, born in New York, studied sculpture in the late 1930s in Paris with Constantin Brancusi, and painting in New York with Hans Hofmann in the early 1940s. In the later years of that decade he was apprenticed to and befriended by Le Corbusier. All of these experiences, along with a short stint as a fashion designer, were formative in the development of his work in the areas for which he is best known – interior design and product design. His training with such masters of control in modern art, architecture and design as Brancusi and Le Corbusier have given Bennett's work the rationality that has caused him to be identified as a practitioner of "reductivist Modernism" (Stern, 1995).

About 1947 Bennett received his first interior design commission, from a family member. The apartment interior was published in the *New York Times*. Within a short time Bennett had opened his first interior design practice in New York. In the ensuing years he developed his distinctive vocabulary, which he describes as "intuitive, intellectual, and cultural" (Brown, 1980). His artistic training has aided in the development of his reflective, minimalist style which often features well-chosen art and antique objects for his clients.

In 1960 Bennett made a splash with his conception of interiors for the recently completed Chase Manhattan Bank building in New York (Skidmore, Owings & Merrill), now regarded as a milestone for office spaces in the modern corporate era. Many of the floors were open-plan and enjoyed a freedom of space characteristic of the post-war modern period. Bennett's interiors for the executive offices were designed to take advantage of the larger spaces created on one side of the building through the off-center placement of the elevators. Most notable was the suite for David Rockefeller, the bank's president, which incorporated paintings and other works of art, furniture (some designed by Bennett) similar to the corporate-friendly style of Florence Knoll, and thoughtfully-chosen accessories. Bennett's connection with the art world compelled him to assist the bank in its development of a corporate art collection, a popular activity today but at that time a very radical investment. (The Chase Manhattan was also assisted in this endeavor by curator and later Museum of Modern Art director, Alfred H. Barr, Jr.)

After 1960, Bennett became heavily involved in furniture design, though innovative features of his interior settings, such as the conversation pit, were influential during that decade and the next. By 1970, the strain of his design commitments led to health problems, and Bennett became more selective in the commissions he accepted. In the 1970s and 1980s, Bennett was described as "the mentor of, and inspiration to, designers working in the industrial style," also known as the High-Tech movement, in interior design (Kron and Slesin, 1978). This style was marked by the use of prefabricated materials and

industrial fittings and objects in residential interiors. His Long Island summer home was his unofficial test-ground for unique uses for industrial supplies, such as incandescent light reflectors (used extensively in factories and warehouses) for home illumination, subway gratings to cover air ducts, and hospital fixtures in the kitchen and bath.

Following a Modernist credo, Bennett proclaims that "I keep interesting and good architecture. But if it's not interesting, I'm apt to destroy it to see if I can make it better." This can be seen in two simple but striking interiors he created for himself from the attics of Paris and New York apartment buildings. In his Paris home and studio, he gutted the former servants' quarters, created a white background with new walls and ceiling, and covered them with a linen / cotton fabric used for butchers' smocks. Other neutral elements such as a sisal floor covering provide a backdrop for his carefully chosen decorative and functional objects; he chose masculine objects for himself, such as leather-covered sofas, in strongly contrasting red and black color schemes, set into niches. His New York home and studio are at the Dakota, where he created a stepped space in the small interior to accommodate new plumbing. Black slate tiles and a red carpet continue his Paris color theme, as do neutral walls, black leather furnishings, and innovative, adjustable lighting – in the Paris apartment he used Le Corbusier's swivel lamps on walls and on furniture; at the Dakota he turned the photographic lighting equipment known as barn-doors into movable wall shades (another High-Tech detail). The decoration of his New York apartment at the Dakota, first completed in 1960, has been called his masterwork (Stern, 1995). He took the two pyramidal spaces atop the building and created a duplex, puncturing one wall with a two-story window that gives a diagonal view of Central Park. He colored the walls and floors with characteristic neutrals, which allowed for his art collection to mingle with Bennett-designed furniture, antiques, modern classics, and High-Tech selections.

Bennett's interiors over the past three decades, for the most part residential commissions in the United States and Europe, continue to be exercises in simplicity. He frowns on the collective work of his industry: "You should walk into a place and feel its ambience, not see that it has been done by some decorator in pastel this or lace that. I strongly disagree with, and disapprove of, most people who are doing interiors today. They are part of a big and fashionable industry – selling rugs and towels, color combinations, and pewter and bamboo. That's not for me." He still punctuates his interiors with strategically-chosen examples of modern lighting and furnishings, including pieces designed by Le Corbusier, Charles Eames, and by Bennett himself.

Bennett is well-known today for his numerous designs for home furnishings: he designed china, glassware, and furniture for Tiffany in 1963 and 1971, and flatware for Supreme (now Tole); he was commissioned by Bloomingdale's in 1986 to design flatware, tableware, and glassware for production by Sasaki; he has produced many designs for the furniture makers Brickel, Neocon, and Geiger International; and he has also produced jewelry and textile designs. All of Bennett's product designs, as do his interior designs, reveal his association with early Modernists, and share a rational, functional quality. Bennett was honored in 1985 with an award from the

American Institute of Architects for his long and successful career in the design professions.

JENNIFER A. KOMAR

Biography

Born Howard Bennett Amsterdam in New York City, 17 November 1917. Studied sculpture at the Porto Romano School of Art, Florence, 1937; Académie de la Grande Chaumière and with Constantin Brancusi, Paris, 1937–38; and painting with Hans Hofmann, New York, 1943. Served in the United States Army, 1940–43. Apprentice in the studio of the architect Le Corbusier, Paris, 1947–50. Worked in the fashion industry as a designer, sketch artist and window dresser, in Paris and New York, 1930–45; freelance jewellery designer, Mexico, 1945–46. Active as an interior designer in New York and Europe, from 1947; independent designer, New York, from 1950. Numerous designs for furniture post-1960. Visiting professor, Yale University, New Haven, Connecticut, 1962–63; instructor, 1969–71, and associate professor from 1971, Pratt Institute, Brooklyn. American Institute of Architects Award, 1985.

Selected Works

Archive material, and furniture by Bennett are in the Cooper-Hewitt Museum, New York. Additional examples of furniture are in the Museum of Modern Art, New York.

Interiors

- 1947 Penthouse apartment, New York (interiors): Harry Jason
- 1960 Chase Manhattan Bank, New York (office interiors; building by Skidmore, Owings & Merrill)
- 1962 Rubin apartment, Park Avenue, New York (interiors and refurbishment, with Earl Pope)
- 1964 Penthouse apartment, The Dakota, 1 West 72nd Street, New York (remodelling of interiors, decoration and interior design): Ward Bennett
- 1960s Apartment, Paris (interiors): Ward Bennett

Bennett created more than 100 designs for furniture for Brickel Associates; his most well-known works include the 1148/58 *Mobius* range (1970), the *University Chair* for the L.B. Johnson Library, University of Texas (1971), and the *University 1550 chair* (1979). He also produced a 22-piece furniture collection produced by Geiger International in 1990. His cutlery designs include the *Metro* (1977–78), the *Trylon* (1980), and the *Helix* (1981) ranges, all for Supreme Cutlery. Bennett also designed several furnishing fabrics for Brickel Associates from the mid-1970s.

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Bentwood Furniture

The use of bent wood for interior architecture has a long tradition. In England, J. Cumberland obtained, in 1720, the first patent, followed in 1768 by H. Jackson, and by J. Vidler, in 1794. In the United States in 1808, Samuel Gragg received his patent for the *Elastic Chair* in which the front legs, seat and back were stress-bent from a single piece of wood. In 1826, the Englishman Isaac Sargent succeeded in bending balustrade railings and window mullions with the aid of hot steam. Soon after, German-born John Henry Belter was investigating the steam-bending process in New York City. However, the most important contribution to the development of wood bending technology, its industrialization and its application in architecture was made by Michael Thonet (1796–1871).

In 1819 Thonet opened his first cabinet-making workshop

in his birthplace, Boppard-am-Rhein, where the forests of the Rhine valley provided him with a good source of raw material. He began experimenting with the process of lamination of thin layers of wood, sliced along the wood fibers, cooked in glue and bent into shape. Thonet used this technique for the curved frames of his first chairs, assembled from continuous glued pieces and made in the Biedermeier style of the early 19th century. In comparison with other furniture-makers who used massive pieces of pre-cut wood, shaped, joined and glued, Thonet's method was more efficient, faster and cheaper.

To protect his innovative furniture-making methods, in 1840 Thonet applied in Prussia for a patent – an application which was rejected for the reason that it lacked innovation. A year later, however, in 1841, his patent application was accepted in Paris, and Thonet took part in the 1851 Great Exhibition at London's Crystal Palace, where he won a bronze medal for "innovation, originality and elegance of form".

The move of the Thonet company to Vienna, capital of the Austro-Hungarian empire was influenced by the receipt of commissions for the interiors of the palaces of Prince Liechtenstein and Baron Schwarzenberg. In 1853 Michael Thonet transferred the company ownership to his five sons, renaming it Gebrüder Thonet and moving it to the Mollard Mill in Vienna. After the installation of the first steam



Bentwood chairs and tables designed by Thonet, and shown at the 1851 Great Exhibition, London

machines to produce bentwood, the company employed 70 people.

In its material and structural continuity, and its simplicity, Gebrüder Thonet's steam bent laminated chair heralded the evolution of the modern chair. The Side Chair, *Model No. 14*, of 1857, made from moulded laminated wood and solid beechwood, with a wooden seat, anticipated the Modern Movement in its minimal use of materials, lightness of weight, and suitability for mass production, a phenomenon which began to penetrate commercial and domestic interiors.

The demand for furniture ensured Gebrüder Thonet's growth. The company's 1859 catalog lists 25 items for sale; in 1873 this had risen to 110, and by 1911 to 1,400. Bentwood products included coat hangers, sheet music stands, children's furniture, baby cribs, kneelers, barber chairs, rockers, tennis racquets, and sleds. The consumer chair, *Model No. 14*, consisting of only six individual pieces, had been developed and manufactured in the company's first factory which opened in Koryčany, in 1857. Other factories followed, also in Moravia because of the abundance in the area of quality woods. Between 1859 and 1914, 40 million *Model No. 14* chairs were produced, with Thonet employment growing to 25,000 workers in some 60 factories throughout Europe. A factory-line production system separated the stages of the manufacturing process, well in advance of the introduction of the Ford assembly line.

In 1898 the architect Adolf Loos designed a bentwood chair with a stained beechwood frame and woven cane seat. Based on Thonet's *Model No. 14* chair, Loos's chair, designed for Vienna's Café Museum, represented the first of the architect-designed bentwood products. The chair was manufactured by Jacob & Josef Kohn of Vienna. Due to its streamlined and functional appearance, the Café Museum was subsequently nicknamed "Café Nihilismus" by patrons. Loos expounded his theories in the essay "Ornament and Crime".

The interiors of Vienna's seminal Modernist building, the Postal Savings Bank (1904–06), were the result of collaboration between the architect Otto Wagner and his pupil Marcel Kammerer. The furnishings included a bentwood chair with square-profile frame, black lacquered finish, and metal feet; this chair, the *Model No. 6516*, was manufactured by the Gebrüder Thonet. Architect Josef Hoffmann designed two bentwood side chairs with plywood seats, one of which was made for his Sanatorium in Purkersdorf (1904); the other was exhibited at the Viennese Kunstschau, in 1908. It was, however, the *Sitzmaschine* (the machine for sitting), designed by Hoffmann in 1905, which stole the 1908 Kunstschau show. Like the two side chairs manufactured by Jacob & Josef Kohn of Vienna, it was made of stained, laminated wood, bent solid beechwood and turned wood with brass fittings; it also featured an adjustable back. Stringently geometric and based on machine aesthetics, Hoffmann's *Sitzmaschine* anticipates the *Red and Blue Chair* designed in 1917 by Gerrit Rietveld.

In his interiors Le Corbusier frequently used the *Wiener Stuhl* (Viennese Chair) developed by Gebrüder Thonet in 1904, with black lacquered bentwood frame and natural cane seat. Le Corbusier included this chair in his furnishings for the 1927 Weissenhof Housing Exhibition in Stuttgart.

The Finnish architect Alvar Aalto was, throughout his career, fascinated by wood, its structural as well as its aesthetic

qualities. Aalto's exposed structural / architectural trusses, ceilings, lamps and chairs, evoke an age of architecture before the use of synthetics and plastics. His *Model 60* three-legged chair, with laminated bentwood birch frame and circular seat, designed in 1930, ostensibly rivalled in popularity Thonet's *Model No. 14* chair. The *Paimio Chair*, *Model No. 41*, from 1931, was designed for Aalto's Paimio Sanatorium, begun in 1929. The armchair has a bent, laminated birch frame and painted bent plywood seat. The design is revolutionary in the way greater pliancy is achieved by removing several layers of plywood veneer in the scrolls of the back and seat.

From 1945–46 the architect-designers Charles and Ray Eames contributed to the development of bentwood furniture with several innovative designs, including moulded plywood chairs, the *LCM* (Lounge Chair Metal) and the *LCW* (Lounge Chair Wood). The first had an animal-hide-covered moulded plywood seat and back, attached with rubber shock mounts to a chrome-plated bent tubular steel frame; the second, a stained moulded plywood seat and back attached with rubber shock mounts to bent plywood feet and back support. The *Lounge Chair and Footstool*, *Model Nos. 670 and 671*, conceived in 1956–57, were the Eameses' design for the luxury end of the market, with moulded plywood seat shells in rosewood veneer, leather covered foam- and down-filled cushions, on a swiveling cast aluminum base. Of generous proportions and of high quality materials, the *Lounge Chair* projects a sense of executive power. The Eameses' designs have been manufactured and marketed by the Herman Miller Company.

Since 1990 the Californian architect Frank Gehry has been developing a line of bentwood furniture characterized by the *Powerplay Chair*, made from bent and woven laminated wood. While he acknowledges the contribution of Thonet, Aalto and the Eameses in their innovative use of bentwood, Gehry wants to take it further by integrating the supporting and the supported (structure and seat) by forming it of the same lightweight interwoven wood strips in a basket-like pattern, thus giving the chair an extraordinary strength. Gehry's furniture is manufactured by the Knoll Group.

PETER LIZON

See also Thonet

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Berain, Jean I 1640–1711

French designer and *ornemaniste*

A designer of ornament, decorations, architectural fittings, furnishings, metalwork, tapestries and textiles, Jean I Berain was instrumental in the development of a new, less illustrative and more strictly decorative French Court style. Working in the latter years of the reign of Louis XIV, Berain's approach combined fantasy and exoticism with a tendency towards lighter, painted interior designs, and his work signified a move away from the grandiose and heavy Baroque style that had reached its zenith in the work carried out during the 1660s and after at Versailles. Employed as designer and draughtsman to the king ("Dessinateur de la Chambre et du Cabinet du Roi") from 1674, he was entrusted with the task of developing models from which other artists and craftsmen worked. These models included not only the decorations and costumes for all the royal ceremonies and entertainments but also designs for the interiors and furnishings of the royal palaces. The execution of these royal interiors did much to establish Berain's reputation among his contemporaries but, unfortunately, few have survived, and today he is remembered chiefly for the development of a new style of grotesque ornament that was influential in many parts of Europe and for his role in the evolution from Baroque to Rococo styles of design.

According to the Swedish royal architect, Nicodemus Tessin the younger, Berain was responsible for the design of the decorations of the Cabinet des Curiosité (c.1682) which housed Louis XIV's collection of antiques, jewels and cameos. The Cabinet was entered from the Salon de l'Abondance. The corners were embellished with pyramidal arrangements of ornate gilded shelves surmounted by putti carrying oval medallions adorned with painted or sculptural representations of Abundance, Magnificence, Symmetry, Cupid and Venus on a gilded background. The ceiling was in the form of a great dome, painted blue and decorated with golden flowers. In Tessin's opinion, the most striking feature was the use of mirrors on the walls and ceiling which reflected light from the windows, one of which was oval (*oeil de boeuf*). Berain also designed a sumptuous bureau for the room (untraced). Sadly, this spectacular interior was destroyed in the 18th century and only a drawing, which gives no decorative detail, survives.

Berain's work for the Dauphin's Cabinet de Monseigneur (1699) in the Château de Meudon has also been destroyed, and a degree of confusion surrounds this commission. According to the art historian Fiske Kimball this interior is represented in the painting by an unknown artist of *Le Grand Dauphin dans son cabinet* which is now in the collection at Versailles. Kimball's attribution, made in the 1940s, was based on the fact that the fireplace, the arabesque panel to its right and the bureau all appear to derive directly from Berain's engraved designs, thus establishing Berain as the author of the decoration as a whole. This view has been questioned by subsequent scholars but the similarities between these elements and Berain's models are undeniable, and while the precise identification of the room and its occupants may still remain a mystery, the painting is nevertheless a useful illustration of a Berainesque interior.

One of the few interior schemes designed by Berain to survive *in situ* can be seen in the Hôtel de Mailly, Paris, which



Berain: engraving, late 17th century

was executed by André Camot in 1687–88. A ceiling remains in the *chambre du lit* (also known as the *salon doré*) but the original wall and door panels were transferred to the Château de la Borde at Vernou-en-Sologne before World War I and reproductions are now in place. The decoration of the panelling is similar to the grotesques realised by Charles Le Brun at Vaux-le-Vicomte, but it does not have the suppleness and animation of other Berain designs. The ceiling is more original and is treated as a single surface. The arabesque structure of bandwork and acanthus is decorated with vines, masks, putti, "galant" motifs in medallions and portraits of Louis de Mailly and his wife surrounded by palms and laurels topped by the Marquis' crown. The decoration highlights the successful collaboration of designer and craftsman. Camot's experience in the execution of theatre and festival designs and his particular skill in imitating gilt-bronze is evident in the shimmering effect of the gold in the ceiling which, subtly highlighted in shades of brown, gives an astonishing sense of relief, so that the ceiling as a whole appears to be a decorative cage. The plain, pale background achieves a new significance as part of this illusion.

Determining the precise extent of Berain's own design work

and that which he delegated to his team of craftsmen is fraught with difficulties owing to the paucity of documentation. He certainly collaborated with other royal craftsmen and artists including the flower painter Jean-Baptiste Monnoyer (1636–99) with whom he worked on tapestries, and the ébéniste Alexander-Jean Oppenordt (c.1639–1715) who executed Berain's designs for the bureau in the Cabinet des Curiosité and a sarcophagus-shaped commode c.1690–95 (Wallace Collection, London). However, the promulgation of Berain's style and the widespread dissemination of his influence is largely attributable to the abundance and subsequent employment of his engraved designs.

Berain engraved only a limited number of designs himself, but about 300 prints were produced by designer-engravers such as Jean and Pierre Le Pautre and Daniel Marot. These engravings, many of which represent adaptations of his work, illustrate the extent of Berain's range not only in designs for ceremonies but also in designs for architectural features, furniture and decorative ornament, and include chandeliers, vases, ironwork, capitals, ceilings, fireplaces and above all panels of decoration. Yet it is undoubtedly as a result of the interpretation of his ideas via engravings that numerous unsubstantiated or erroneous attributions have been made in the past. Today, the frequent use of terms such as "Berainesque" or "in the style of Berain" reflects not only the pervasiveness of his influence but also the difficulties involved in attribution. The highly successful set of *tentures des grotesque* tapestries, designed for the Beauvais workshops c.1690 and still in production in 1725, are often referred to as "Berain Grotesques" but the actual cartoons were painted by Monnoyer. Nevertheless, the designs themselves clearly herald a new stylistic period and contain leafy trellises and fragile architectural constructions resting on slender colonettes that frame a central statue representing either Bacchus or Pan. The foregrounds are enlivened by colourfully attired figures such as animal tamers, dancers, acrobats and characters from the commedia dell'arte.

Berain's most original contribution to interior decoration and design lay in his influence on arabesque and grotesque ornament which provided a vital transitional link between Baroque and Rococo styles of design. Inspired by the forms in Antique wall decoration, grotesque ornament had been transmitted to France from Italy and was employed by, among others, Charles Le Brun at Vaux-le-Vicomte (late 1650s) and the Galerie d'Apollon in the Louvre (1660s). Berain was clearly aware of Le Brun's designs and had been employed to engrave plates depicting the decorations in the Louvre interior in the 1670s. Initially, his own work imitated the style of his immediate predecessors but he gradually developed a lighter and increasingly attenuated ornamental system which although related to the Renaissance *groteschi*, was to lose the more muscular and sinister qualities inherited from 16th-century designs. The most representative of Berain's fantasies are characterised by the hierarchical nature of the decorative elements within a clearly defined structure and border. The framework is organised around a principal central scene or figure which is often situated within an architectural structure or under a suspended canopy. The remaining ornament and figures are distributed as single elements or additional scenes or groups. Berain employed a wide variety of motifs including animals, trophies, terms, swags, scrolls, acanthus and gods. His

monkeys, in particular, represented a novel contribution to design and highlighted not only the move away from traditional grotesque figures such as chimera but also presaged the fashion for *singeries* that was to become such an important part of Rococo decoration and design. The Berainesque grotesque also influenced the sprightlier style of Rococo masters such as Claude III Audran, Claude Gillot, Pierre Le Pautre and others. But, unlike Rococo-style decoration, Berain's own designs remained on the whole symmetrical and were confined within a clearly defined geometric space. Thus, by the end of his lifetime, in comparison with the work of the new generation of ornamentalists, his style was considered old-fashioned. Nonetheless, it had entered the international repertoire of ornament and, as suggested by Jérôme de la Gorce, "Sans lui, l'esthétique de la première moitié du XVIII^e siècle aurait été sans doute différente." (Without him, the aesthetic of the first phase of the 18th century would have been, without doubt, very different).

CHRISTINE RIDING

See also Arabesque and Grotesque; Rococo

Biography

Born in Saint Mihiel, Lorraine, the son of a master gunsmith, in 1640. Family moved to Paris c.1645. Studied etching in his father's workshops. Married: 9 children including the designer Jean II Berain; Charles Le Brun was godfather to Berain's daughter Catherine. Active as a designer from mid-1660s; employed as an engraver by Louis XIV, 1670–74. Appointed Dessinateur de la Chambre et du Cabinet du Roi, 1674; appointed royal garden designer, 1677; given lodgings in the Louvre, 1679. Devised decorations and costumes for all the royal ceremonies and entertainments. Also designed decorations and furnishings for the royal palaces, tapestries, textiles, and metalwork. Published numerous engravings of designs for ornament and furnishings from 1659. Died in Paris, 24 January 1711.

Selected Works

Interiors

- 1682–85 Versailles (decoration, furniture and fittings for the Cabinet des Médailles and the Petite Galerie)
- 1687–88 Hôtel de Mailly, Paris (decoration of ceilings and panelling)
- 1688–89 Grand Trianon, Versailles (interiors)
- 1699 Château Neuf, Meudon (attributed: chimneypiece and panelling in the cabinet de Monseigneur): Grand Dauphin

More than 250 of Berain's designs for tapestries were woven, many by Louis-Gui Vernansal the Elder (1648–1728) and Jean-Baptiste Monnoyer (1636–99). His textile designs included embroideries for the Dauphin (1680), chair covers for the Dauphine (1695), silks for Nicodemus Tessin the Younger (1695) and silk portières for Versailles (1701). Some of his furniture designs were executed by Jean Oppenord and André Charles Boulle. His metalwork included a toilet service for the Dauphine (1680) and silver girandoles for Versailles (1700).

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Berlage, H.P. 1856–1934

Dutch architect and designer

H.P. Berlage, the foremost pioneer of modern architecture in the Netherlands, attained an international stature in the world of design that surpasses that of any other Dutch figure. In his debt are numerous 20th-century architects, among them Ludwig Mies van der Rohe, Peter Behrens, and members of the antithetical groups, the Amsterdam School and De Stijl. In his copious writings, based initially on the ideas of G.W.F. Hegel, E.E. Viollet-le-Duc, and Gottfried Semper, Berlage developed original proposals for the liberation of architecture and interior design from dependence on historical precedent. From his study of the geometric bases that underlie natural forms, he derived the motto "Unity in Diversity" and his goals of harmony, repose and equilibrium. His aesthetic notions were

filtered through an ethical and political vision that foresaw an egalitarian society and therefore he intended his stylistic principles to be universally valid, free from the whims of passing fashion and materialistic ostentation.

Like many of his contemporaries, Berlage in each commission strove to attain a Gesamtkunstwerk. But unlike most, he himself was a Gesamtarchitekt, to coin a phrase. No project was too large – he developed extension plans for a number of Dutch cities, – or too small – he considered each piece of furniture a microbuilding. He created not only interior spaces and their containers, but designed many of the fittings, whether he was working on a public or private scale. His education from 1875 to 1878 at the Polytechnical School in Zurich, established by Semper, inclined him in this direction; he was trained in ornamental as well as architectural design and his final project there was for a *Kunstgewerbeschule und museum* (School and Museum of Arts and Crafts or Applied Art). Among his earliest executed works were a series of interiors for tasting bars run by the famous liquor firm of Bols; from 1886 to 1895, he created pubs in Amsterdam, Berlin, Bremen, Hamburg, Antwerp and Paris, which included both free-standing and built-in pieces, such as buffets, tables, and fireplaces. However, such establishments were not prophetic of the future products of this avatar of the Modern style; rather they demonstrated Berlage's skill in adapting the Dutch Renaissance mode.

Between 1891 and 1894, Berlage worked on a series of stage designs for the 17th-century masterpiece by Joost van den Vondel (1587–1679) – *Gysbreght van Aemstel*. In addition to exhibiting his debt to Semper's notion of the tectonic arts being based on four materials and techniques (ceramics, masonry, wood, and textiles – pottery, stereotomy, carpentry and weaving), these sets reveal Berlage's interest in the English Arts and Crafts movement; for example, sunflowers are a frequent motif and there are affinities with the work of C.F.A. Voysey. The two-dimensional patterns Berlage employed also resemble those devised by A.W.N. Pugin, although Viollet-le-Duc's interior "restorations" come to mind as well.

Berlage's mature furniture is simple, spare and sturdy, looking back to the Middle Ages but also to ancient Egypt, as Semper had previously done in a famous passage in *Der Stil in den technischen und tektonischen Künsten; oder Praktische Aesthetik* (Munich, 1860–63) referring to Pharaonic chairs. Through Semper also, Berlage had learned to appreciate the nature of materials, and his designs for objects in wood, metal, and textiles reflect his understanding of the structural and formal strategies that ideally are matched with each different substance. He prized the quality of *Sachlichkeit* (in Dutch, *zakelijkheid*), an untranslatable word that suggests focus on the necessary, the essential, the functional. These characteristics did not exclude the aesthetic pleasure and expressive qualities of ornament, however; it was left for later exponents of the *neue Sachlichkeit*, which Berlage detested, to purge all decorative impulses from interior design.

A product of his era, Berlage was also inspired by nature, and his decorative work belongs to one of the two Dutch manifestations of Art Nouveau – that called *Nieuwe Kunst* (New Art), characterized by rectilinearity, abstraction, symmetry, and severity, in contrast to the curvilinear branch, based in The Hague and inspired by French and Belgian work, with its elab-

orate whiplash curves and sensual forms. Berlage was one of the founders in 1900 of Het Binnenhuis (The Interior) in Amsterdam, the foremost purveyor of Nieuwe Kunst for the dwelling; he was among a very gifted cadre associated with that shop whose names constitute a roll of honor of *fin-de-siècle* Dutch decorative designers.

The house of 1898 in The Hague executed for his loyal client Carel Henny, is an excellent example of Berlage's approach to interior design. Planned around a double-height, skylighted stair hall, the Henny House has interior walls of soft red brick trimmed with glazed yellow, blue and white brick and with stone; for the first time in Berlage's domestic architecture the internal walls have been left unplastered to reveal the masonry and unite exterior and interior surfaces. Wooden floors and beams and wrought iron balconies complete the palette of materials. Tables, built-in cabinets, rugs and a grandfather's clock were all specially designed by Berlage for this ensemble.

Berlage was simultaneously engaged on two significant public commissions which have stylistic affinities with the Henny House: the Produce, Grain and Stock Exchange (Beurs, 1896-1903) for the capitalist merchants and traders of Amsterdam, and the headquarters of the Dutch Brotherhood of Diamond Workers (1897-1900) for the most advanced trade union in the Netherlands. The similarity in imagery and materials of two buildings for such vastly different constituencies tellingly illustrates Berlage's belief in an architecture of universal appeal, while the harmony of the interiors with the overall architectural concept demonstrates his fidelity to the *Gesamtkunstwerk*. Lighting fixtures, furniture (including, in the Beurs, specially designed brokers' booths) carpets, wallpaper, letterheads, logos, and calendars conform to the exquisitely sober style of Nieuwe Kunst. Berlage also believed in close collaboration with ornamentalists and craftsmen and both buildings have carved and tiled figurative decoration inside and out designed and executed by prominent artists such as Lambertus Zijl, Jan Toorop, and R.N. Roland Holst. Text is used aesthetically as well as didactically; the slogan *Proletariers Aller Landen Vereeniat U* (Workers of the World Unite!), spelled out in bright glazed tiles, is integral with the masonry of the multi-level stairhall of the Diamond Workers' headquarters. The ornamental patterns as well as the organization of the elevations and spaces were devised, according to a system of geometric proportions, based on the so-called Egyptian triangle, advocated by Semper and Viollet-le-Duc; after 1897, Berlage applied this system to all of his work, including the Henny House.

One of Berlage's most completely realized ensembles is the St. Hubertus Hunting Lodge that was commissioned in 1914 by a pair of his most faithful patrons, Hélène Kröller and her husband, A.G. Müller; indeed he executed a number of projects for this wealthy shipbuilding family. The lodge overlooks a pond in the wooded preserve of De Hoge Veluwe in Gelderland (today a national park). The imagery that governs the plan, massing and decoration of the lodge is based on the legend of St. Hubertus, the patron saint of hunting for whom it is named. The symmetrical plan suggests the antlers of the crucifix-bearing stag which guided the lost saint from the forest and effected his conversion to a life of service and piety; the six-storey tower that crowns the apex of the composition

refers to the cross. Ceramic tiles placed in the walls reinforce the references. Dark wood wainscoting, floors, bookcases, desks and tables complement wall and ceiling surfaces of glazed and moulded brick and tile in green and the primary colors, white and black; the upholstery and carpets are the same hues. Chandeliers, clocks, fireplace utensils, metal-clad doors, and stained-glass windows designed by Berlage and his collaborators complete this thoroughly conceived and magnificently realized fantasy, the work by Berlage that is most closely allied to the current of Expressionism then being propagated in the Netherlands by his younger colleagues in the Amsterdam School.

Thanks to the municipal policy of Amsterdam which during the years 1915 to 1930 turned the new portions of the city into a *Gesamtkunstwerk*, Berlage's large-scale urbanistic plan for Amsterdam South (1903; 1915-17) is complemented by street furniture and bridges sympathetic to the larger ensemble, often designed by members of the Amsterdam School. Berlage himself was responsible for two of the many unique bridges that cross Amsterdam's numerous canals: the second Amstelbrug, of 1906, and the aptly named Berlagebrug of 1928-32.

One of the major architectural works of his last period is the Gemeentemuseum (Municipal Museum) in The Hague, completed posthumously in 1935 but designed over the years from 1919 to 1929. Here Berlage paid particular attention to the display spaces for decorative arts, of which the museum has a fine collection.

HELEN SEARING

Biography

Hendrik Petrus Berlage. Born in Amsterdam, 21 February 1856. Studied painting at the Rijksakademie van Beeldende Kunsten, Amsterdam, 1874-75; studied architecture at the Eidgenössische Technische Hochschule, Zurich, 1875-78. Travelled in Germany, 1879; in Italy, 1880-81; visited the USA, 1911. Married Marie Bienfait, 1887. Practised as an architect in Arnhem, Netherlands, 1879; worked in the office of the engineer Theodorus Sanders, Amsterdam, 1881-84; in partnership with Sanders, 1884-89; independent practice in Amsterdam and The Hague, 1889-1934. Active as a designer of furniture, ironwork, lighting and glass from the 1890s; opened Het Binnenhuis, a combined furniture and crafts workshop and saleroom, with Jacob van den Bosch and W. Hoeker, in 1900. Published several books and articles on ornament and design and, an acknowledged authority on modern architecture and design, he was a delegate at the first Congrès International d'Architecture Moderne (CIAM), Geneva, 1928. Awarded a Gold Medal, Royal Institute of British Architects, 1932. Died in The Hague, 12 August 1934.

Selected Works

The largest collection of drawings, designs and documentation relating to Berlage's work is the Berlage Archive, Nederlands Documentatiecentrum voor de Bouwkunst, Rotterdam. Examples of Berlage's furniture are in the Stedelijk Museum, Amsterdam, the Rijksmuseum Kröller-Müller, Otterlo, the Gemeentemuseum, The Hague, and the Centraalmuseum, Utrecht. A complete catalogue of Berlage's architectural projects and designs for decorative work appears in Polano 1988.

Interiors

1893-94 Arti et Amicitiae, Amsterdam (clubroom interiors and furnishings)

- 1894–95 De Nederlanden van 1845 Insurance Company Building, Amsterdam (building, interiors and furnishings)
 1895–96 De Nederlanden van 1845 Insurance Company Building, The Hague (building, interiors and furnishings)
 1896–1903 Stock Exchange (Beurs), Amsterdam (building, interiors and furnishings)
 1897–1900 Headquarters of the Dutch Brotherhood of Diamond Workers, Amsterdam (building, interiors and furnishings)
 1898 Villa Henny, The Hague (building, interiors and furnishings): Carel Henny
 1900 Villa Parkwijk, Amsterdam (building, interiors and furnishings): Leo Simons
 1914–20 St. Hubertus Hunting Lodge, Otterlo, Netherlands (building, interiors and furnishings): Kröller-Müller family
 1919–29 Municipal Museum (Gemeentemuseum), The Hague (building and interiors)
 1920–27 De Nederlanden van 1845 Insurance Company Building, The Hague (building, interiors and furnishings)

Berlage also designed furniture (much made in Het Binnenhuis workshop), graphics, textiles, lighting, metalwork and wallpapers.

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Further Reading

Useful English-language studies of Berlage's work appear in Singelenberg 1972, and Polano 1988 which also includes a complete list of Berlage's writings and an extensive bibliography of primary and secondary sources.

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Berlin School

The term “Berlin School” (Schmitz) refers to those architects who were active in Berlin during the last decade of the 18th century and who belonged to the circle of the Private Society of Young Architects, founded by Friedrich Gilly in 1799, or who were students of David Gilly at the private school of civil engineering he founded in 1793 (which became the State Academy of Civil Engineering in 1799). Of particular note are the architects Friedrich Gilly (1772–1800), Heinrich Gentz (1766–1811), and Carl Gotthard Langhans (1732–1808), but the young Karl Friedrich Schinkel (1781–1841) who came under the mantle of Friedrich Gilly's intellectual legacy in 1800, is also a significant figure. These architects were moulded by ideas of classicism and of “revolutionary architecture”, but they also each developed individual forms in which the nature of their transposition of antique models (Greek as well as Roman) varied. While David Gilly's designs still included elements from the late Baroque, Gentz and, in particular, Friedrich Gilly detached themselves completely from this style. Their forms of architecture, influenced by the cube, the pyramid and the triangle, are generally labelled with the (questionable) term “revolutionary architecture”. Although Berlin was the centre for these architects, they erected significant buildings outside Berlin and Prussia, such as David Gilly's Vieweg House in Brunswick (completed in 1804) and Heinrich Gentz's Weimar Castle (1801–03). Numerous plans were extant until 1945 and are reproduced in older monographic works. Like the Berlin buildings themselves, many of these documents were destroyed during the war.

David Gilly (1748–1808) was summoned by King Friedrich Wilhelm II to Berlin in 1788, where he had a formative influence on the young architects of the Berlin School. In 1796–97 he built the castle and the village of Paretz for crown prince Friedrich Wilhelm (III), which can be regarded as the most important work of his Berlin period. The “Paretz Sketchbook” – views and ground plans drawn up by Martin Friedrich Rabe – provides an impression of the original state and coloration of this work (M. Lammert). The building's exterior – a long, rectangular structure divided by offset ribbing and window axes with little architectural modelling – makes no reference to the structure of the interior. The exclusion of the flight of entrance steps beyond the actual entrance area and the separation of the vestibule represent an innovation when compared to magnificent Baroque stairways. Unfortunately, the building is destroyed and further indications of the interior design no longer exist.

Gilly's house for the publisher Vieweg was completed in Brunswick in 1804. Here the architect had to accommodate not only sumptuous living quarters, but also the premises of the publishing business. The offset ribbing arrangement of the exterior structure finds its correspondence in the interior's oval ground plan. The stairwell with its flight of entrance steps also has an oval ground plan. There is no information about the



Berlin School: staircase hall Weimar Castle, by Heinrich Gentz, 1801-03

original layout of the interior, which had already been altered many times by the 19th century. Restoration has shown that exposed remnants of paint originate from the 19th century. The interior designs of other buildings by David Gilly are not known, and his actual influence on his followers' structuring of interiors is therefore difficult to determine.

Gilly's son, Friedrich, had a lasting influence on his circle of friends and followers, including Schinkel, although owing to his premature death only a few of his architectural designs were realised. His design for the monument to King Friedrich II (1797) was particularly significant. Gilly can be regarded as the focal point of the Berlin School, as the decisive impulses came from him, and his death signified the end of the Private Society of Young Architects as a communal forum for discussion. However, both his father David Gilly and Carl Gotthard Langhans were already active in the years before Friedrich's period of activity and influence in Berlin. Although most of his designs concentrate exclusively upon the exterior of buildings and only a few drawings give an impression of his ideas for a building's interior (catalogue, Berlin 1984), it is clear from both photographs and drawings of completed projects (1794: drawings of the Hochmeister's Palace of Marienburg, East Prussia) and from his sketches and designs that Gilly's preoccupation with the interior design dates from the early period of his work.

The idea of a grave monument occupied him repeatedly and he planned its interior in a wide variety of forms. In 1791 he designed a pyramid (Oncken, plate 136) whose interior forms a large rotunda. Sixteen columns support a low tambour over a plain entablature, above which the vault of the cupola rises. The sarcophagus is located in the centre of the space, flanked by two sphinxes. Four rectangular air shafts illuminate the cupola. Echoes of a design for a mausoleum by Langhans Senior from 1784 (Schmitz, illus. p.33) are clear, but Gilly's design appears more monumental and is reduced to the essentials. In 1796, Gilly designed a tomb (Oncken, plate 19C), which he planned as a grotto with coffered barrel vaulting and a socle wall which juts out as a solid bench. Compared with this, the construction of space in a catacomb from c.1795 (Oncken, plate 21), which Gilly planned as a place of burial, appears more sumptuous. Powerful pillars support coffered girders, lateral passages cut like Gothic vaults into the vaulted surfaces between the girders. A deep door recess with a broad flight of stairs forms the entrance to the room on one long side of its rectangle; the room is illuminated only by a semi-circular window above the door. Just as these three mausoleum designs demonstrate clear differences – with common elements only appearing in the extensive abandonment of decoration – so the rest of Gilly's plans diverge from each other.

Gilly built up the plan for Berlin's National Theatre (1798–99) in some 40 sketches and designs, in which his search for a cohesively developed, unified interior is just as discernible as his variation of certain ordering and formal elements, for example, the positioning of the columns along the walls of the boxes and the design of the ceiling. The definitive design differs fundamentally from the earlier versions in its treatment of the walls of the boxes and in its ornateness and the working through of its decorative details (Oncken). The stage is covered by a star-shaped coffered barrel vault; the stalls are bordered by the fluent lines of the boxes' socle wall, decorated with a

hanging palmette frieze. The middle box projects outwards and is thus accentuated. It is framed by columns that support an entablature that is decorated by a frieze and that runs along the plain walls of the boxes as a figural frieze. The ceiling is structured in a richly varied way; a segmented arch with organic and ornamental decoration spans the stalls. A half-barrel vault adjoins this, spanning the boxes adorned with a meander frieze and organic forms which run towards a central point.

Friedrich Gilly's concern with the interior design of residential buildings is evident from some of his plans, but what he planned for the external structure of these buildings is for the most part unknown. The walls of a vestibule (Oncken, plate 70b) are divided by Ionic columns, half-columns and pilasters, and the sections of this wall resulting from these divisions, lying above a cranked socle band, are further divided by an entablature decorated with festoons. Gilly also designed a garden room with an octagonal ground plan. A cranked socle strip and a horizontal ledge, which forms a transition to the vault, frame the space. The upper third of the wall of this room – which was possibly conceived as an anteroom – was decorated with incised reliefs. A variety of furniture designs, which had an influence on Schinkel's early designs, have also survived. But only a fraction of Gilly's designs are still available in the original; most have been missing since 1945. Moreover, hardly any of Gilly's plans were actually executed, yet his effect on friends and followers was profound.

Heinrich Gentz was one of Friedrich Gilly's closest friends and a co-founder of the Private Society of Young Architects. His Berlin Mint, built between 1798 and 1800 and demolished in 1886, was one of Berlin's important classical buildings; sadly, however, nothing is known of its interior design. Gentz proved himself as an interior designer primarily with Weimar Castle. Large sections of this castle were destroyed by fire in 1774. The work of rebuilding and newly constructing the castle using old stonework extended well into the 19th century. In close contact with Johann Wolfgang von Goethe, Gentz's chief designs were for the banqueting hall, the gallery (*Falkensaal*) and, most significantly, for the stairway in Weimar. Out of the narrow, low space of the gallery, a space which was also blocked off at either end, Gentz created a state room. He extended the room visually by having it open out into semi-circular niches on the short sides of its rectangle and he spanned the room, which had previously been flat-roofed, with a coffered barrel vault in the shape of a basket-arch. He let in small niches opposite the windows, and the two features together lent the room a lively rhythm.

While the proportions of the gallery had already been laid down, Gentz was able to intervene to a much greater extent in the layout of the stairway. Doric columns and a frieze of metopes and triglyphs running below the ceiling constitute the principal formal elements. The columns set off the actual run of stairs from the upper landing and also serve to support the ceiling above a powerfully-formed architrave. Three large reliefs by the Berlin sculptor Christian Friedrich Tieck (1776–1851) decorate the upper stairway and symbolise the influence of the sovereign. Tieck also created eight plaster statues in 1803 in close cooperation with Goethe, four of which were installed on the stairway. It is very likely that they were part of Gentz's overall conception. Areas of free-standing

sculpture and reliefs create tense contrasts with the large sections of wall that are left free and unordered.

The banqueting hall occupies two floors and is surrounded by a series of columns that support galleries on the hall's short sides. The rhythm that is created by the series of columns is taken up by the succession of doorways and niches into which sculptural figures have been set. A griffin frieze that runs around the hall and the powerful, embellished architrave together provide a vertical counterweight to the columns which emphasise the horizontal. The design for the ceiling is not by Gentz, but by his predecessor in Weimar, Nicolaus Friedrich von Thonnet (1767–1845). The design of the rooms seems to be oriented towards a heightening of their splendour and of the ceremonial impression that they create. From the simple entrance hall and the stairway to the banqueting hall, Gentz moved towards a richer and more vibrant style of decoration and a predominance of elements in the Ionic style (Jericke and Dolgner).

With Goethe's cooperation, Gentz built a small theatre in Bad Lauchstadt (between Merseburg and Halle), the favoured spa of the Weimar court around 1800, that was opened in 1802. The theatre consists of a three-storey fly tower and a two-storey auditorium of the same width, which is served by a low entrance hall. The interior has a simple layout. The auditorium, which ends in a semicircle, has dress circle galleries at the back and galleries continue at the same height at the sides. The ceiling's barrel vaulting is decorated with fine ribbing, which has the effect of ruffled canvas. The auditorium is kept simple and all embellishment is sacrificed, except for paintings in the Pompeian style.

Gentz did not build anything else in Berlin until 1810 when he designed plans for the Princess Palace, although the only part of this building to be executed was part of the exterior's offset ribbing. Queen Luise's mausoleum in the grounds of the Palace of Charlottenburg was designed by Schinkel on King Friedrich Wilhelm III's own brief; Gentz was simply responsible for the construction as the leader of the court's planning department and building office (Hofbauamt). The layout of the repeatedly-extended interior cannot be traced back to him.

Carl Gotthard Langhans was of the same generation as David Gilly. Although the first buildings of his Breslau period, such as the former Hatzfeld Palace in Breslau (1766–73, fitting out of the interior until 1786), already betray a leaning towards classicism in their exteriors, their interiors are still clearly linked to the Rococo style. Director of the newly-created planning department and building office (Hofbauamt) in Berlin from 1788, Langhans was repeatedly enlisted by the court in the renovation of its castles, such as those in Rheinsberg and Potsdam (Marble Palace; Orangery). In 1788 he designed the Charlottenburg Palace's theatre, which was opened in 1791. The interior fittings were destroyed during major rebuilding work in 1902; few drawings or photographs show Langhans's interior design. The auditorium had three circles, supported by palm-shaped corbels. These, along with the ceiling with its false parapet and heavenly sea of clouds painted by Cunningham, constitute the only indication of the original design. In 1789–91 he created the Brandenburg Gate, his best-known work, a work which clearly shows Langhans's move towards classical forms and which betrays references to the Propylaeum in Athens.

Langhans's son, Carl Ferdinand Langhans (1782–1869), was a member of the Private Society of Young Architects. His buildings, which were erected after the Wars of Liberation, are oriented more towards Schinkel's work than towards that of Gilly's circle during the last decade of the 18th century. Works such as the New Theatre in Leipzig (1864–67) are thus no longer influenced by the Berlin School with its commitment to "revolutionary architecture".

The term Berlin School is problematic. The different architects each developed their own specific conceptions, which, in the realm of interior design, have mostly been only hazily preserved. Common ground between designs by the architects Friedrich Gilly and Heinrich Gentz, or especially between those of Langhans Senior and Langhans Junior, is hard to establish. The expression Berlin School may only indicate, therefore, that Gilly, Langhans and Gentz conversed with each other in the last decade of the 18th century and in the early 19th century and, united by the Private Society of Young Architects, sought new forms together, turning away from the formal vocabulary of the Baroque while rediscovering the architecture of the Greeks and Romans. A common formal programme, such as that in Schinkel's day, was not a feature of the Berlin School.

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Berlin Woolwork

Berlin woolwork was a type of counted thread embroidery on mesh canvas popular in western Europe and North America during the first three-quarters of the 19th century that was characterized by bright colors and naturalistic designs. In



Berlin Woolwork: design for three prie-dieu chairs from Henry Wood's *A Useful and Modern Work on Cheval and Pole Screens ... for Mounting Berlin Needlework*, 1846

domestic interiors Berlin woolwork was used for chair seats and backs, footstools, firescreens, sofa seats and backs, pillow covers, valances, table covers, rugs, framed pictures, and many smaller accessories.

Counted thread work on canvas has been done since ancient times. From the time the first printed pattern book appeared in Germany in 1523 until the early 19th century, counted thread patterns were printed in black and white on a grid background, with color changes indicated by different symbols in the squares. Needleworkers who wanted to work from a colored design had their canvases painted by professional artists, and then worked stitching over the paint. In 1804 a Berlin print-seller, A. Philipson, produced *Colorirte au 12 Blatt bestehende Muster* published by H. Kronberger-Frentzen. These were colored designs on point paper, a printed grid similar to graph paper. The patterns became generally available throughout western Europe within a year, but they were not as popular as expected.

In 1810 the Ludwig Wilhelm Wittich firm in Berlin began issuing patterns with hand-colored squares to designate colors. The Wittich patterns were, and still are, considered to be the best of their kind. The patterns soon became known as "Berlin patterns" and the resulting needlework was known as "Berlin work" or "Berlin woolwork". The patterns were exported to England, Russia, Sweden, Denmark, North America, Holland, Belgium, Switzerland, Italy, Spain, Portugal, Australia, and New Zealand. Publishers in Vienna and Paris soon began issuing patterns, and women's magazines such as *Godey's Lady's Book* (1830–98) included patterns as part of a continu-

ing campaign to encourage women to occupy their time in making decorations for their homes. These patterns were often accompanied by instructions for doing the work.

The colored patterns were immensely popular with amateur embroiderers, who had only to match their yarn to the colors on the pattern and stitch over one warp / weft intersection of the canvas for each square on the pattern. Favored subjects were flowers, animals, sentimental figures, and popular paintings. Berlin patterns became very complex with realistic shading and detail.

Berlin woolwork pieces were executed with blunt tapestry needles primarily in the half-cross tent stitch or in cross stitch. Other canvas stitches were used, but the complexities of the shading in most of the patterns precluded the use of stitches that covered more than one square of the design. Small beads on silk threads were sometimes added to highlight portions of the design. Other variations included plushwork, introduced in the 1840s, consisting of long loopy stitches either left untrimmed or trimmed to create a fuzzy surface or a sculptured pile of three-dimensional birds or flowers. The sculpturing usually had to be done professionally. An imitation of black lace worked in silk or wool called "canvas lace work" was introduced also in the 1840s, and was used on cushions, ottoman tops, lamp mats, and table covers.

When Berlin patterns were first published, the work was done on silk canvas with silk thread. In the 1820s Berlin wool, or Zephyr Merino, yarns from Merino sheep in Saxony, were spun at Gotha in Germany, then dyed with natural dyes in Berlin. By the 1840s the wool was being produced in other

countries. The wool had high bulk and only a little twist, and was available in various weights. It was softer and thicker than the crewel wool used for embroidery in the 18th century. The wools were dyed in bright colors to match the colored patterns, and became even brighter with the introduction of synthetic aniline dyes in 1856 by William Henry Perkin. The bright aniline colors were popularly called "gaslight" colors. The first was a purple known as "Perkin's mauve" followed in 1860 by magenta. Aniline dyes faded after exposure to light, but this did not diminish their popularity.

Although Berlin wool was soft, tight stitching on canvas made it suitable for upholstery, and it was not as subject to wear as the raised stitching of the earlier crewelwork. Since the work was done mounted on a frame, it was possible to do fairly large pieces without distortion. Some sofa seats and backs, and rugs were done, but smaller pieces were more common. Patterns designed specifically for pieces such as chair backs were shaped to fit. Heavy jute or cotton canvas was embroidered for upholstered furniture, and the finished work was mounted professionally. On many pieces the entire background around the design was covered with stitching, but sometimes the worked design was cut out and appliquéd, or sewed, to a cloth background. Designs could also be worked directly on cloth using the waste canvas method, in which the stitching was done over canvas laid on the cloth, and the canvas threads removed after the work was completed.

There was little attempt to relate Berlin woolwork upholstery designs to the style of the furniture on which they were mounted. The same naturalistic flowers could be found on any style of seating piece. In 1846 Henry Wood's *A Useful and Modern Work on Cheval and Pole Screens, Ottomans, Chairs and Settees for Mounting Berlin Needle Work* showed many styles of furniture all with similar floral-patterned upholstery. Firescreens and framed pictures often had copies of popular paintings, biblical lithographs, or famous persons such as the Prince of Wales and George Washington. The pictures resembled German and Austrian painting styles of the Biedermeier and Realist periods and the Troubadour style in France. Bird designs, usually parrots and macaws, were used for firescreens, cushions, and decorative panels. In the 1830s and 1840s floral wreaths and bunches of flowers were set on a light background. By the 1850s large flowers on a black background set off the bright colors. After 1850 there was a trend toward geometric designs in neo-Gothic style. These allowed for a greater variety of stitches, in particular the leviathan or railway stitch (now known as Smyrna cross) which covered four squares instead of one, and the perspective stitch in which graduated lengths formed a cube that appeared to be three-dimensional. Colors became more muted in the 1860s, and floral designs gave way to Greek key borders, folded ribbons, diaper patterns, ornamental scrolls, arabesques, and formalized acanthus and vine leaves. Large seating furniture was no longer covered with Berlin woolwork, as cushions and footstools predominated.

A perforated paper called Bristol board was introduced in the 1840s and was at first used for small items. From the 1870s to 1900 large mottoes and pictures worked in wool on Bristol board hung on walls in middle-class homes. Designs were printed directly on the paper, and the background was not filled in. Simple mottoes such as "Home Sweet Home" or elab-

orate renderings of the Lord's Prayer or the Ten Commandments were worked in shaded wools. A variation depicting ships known as "woolies" was done by British sailors. Even the paper Berlin patterns themselves were sometimes framed and hung as works of art.

Criticism was directed at Berlin woolwork from several sources. Since it dominated the needlework done by the middle and upper classes in western Europe and North America during its period of popularity, there was some complaint in the 1840s from church authorities that church needlework was suffering because the designs were not suitable for ecclesiastical use. The designs, which admittedly varied in quality, were attacked on artistic grounds by William Morris and others, particularly after the rise of the Arts and Crafts movement in the 1860s. Berlin work was considered too easy and simple-minded by some critics, a criticism that seems unjustified given the complex shading and multiple color changes required to execute most of the designs. Others decried the lack of originality on the part of the stitchers, also a somewhat unrealistic complaint since needleworkers have traditionally worked from designs created by others.

These criticisms did not have any effect on the needleworkers. The demise of Berlin woolwork, when it occurred in the 1870s, was the result of a new fad, art needlework, taking its place. William Morris, who established his own firm, Morris, Marshall, Faulkner & Co., in 1861, introduced the style in his own embroidery, and it was further advocated by the Royal School of Art Needlework, established in London in 1872. In America, Louis Comfort Tiffany and Candace Wheeler supported the new art needlework. The Philadelphia Centennial Exposition in 1876 had a large exhibit in the Women's Pavilion from the Royal School of Art Needlework that impressed many fairgoers with the new style. By 1900 the popular ladies' magazines had discontinued Berlin patterns, and few were published after that. Some needleworkers, however, continued to work from the old patterns until the 1930s when production of the Berlin wools was discontinued. In the late 20th century there has been renewed interest in collecting the old Berlin patterns and reproducing the work using modern materials.

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See also Firescreens and Polescreens; Needlework

Further Reading

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Biedermeier

The Biedermeier style dominated Central European tastes in furniture and interiors during the Vormärz, or Pre-March period, which lasted from the Congress of Vienna in 1814 and 1815 through to the March revolution of 1848. The Congress of Vienna signalled the end of the Napoleonic Wars and their attendant violence and instability, and the Austrian Empire – which included all of present-day Austria and Hungary, as well as much of the western part of what is now the Czech Republic – benefited enormously from increased prosperity and economic growth in the following years. Its capital, Vienna, became a natural magnet for the many craftsmen and artists, as well as the flourishing merchant classes who were exploiting their new-found freedom to trade and travel between states. Even as early as 1816, 875 independent master cabinet-makers were active in Vienna, and this figure had by 1823 risen to 951.

The name “Biedermeier” itself was coined some time after the period, and in fact was far from complimentary. “Biedermeier” is commonly attributed to the satirical writers Adolph Kussmaul (1822–1902) and Ludwig Eichrodt (1827–92). Their pseudonym, Gottlob Biedermaier, was a fictional author whose self-satisfied insularity symbolised all that was regarded as being negative about his era. “Bieder” means plain, everyday, and “Meier” (or Maier) is the German equivalent of the surname Smith. Hence the term was a scornful reference to the flourishing and newly-influential bourgeoisie with their largely materialistic values and their limited aspirations, during the first half of the 19th century. Although it was initially used in connection with literature and painting of the period, the appellation “Biedermeier” is today most often associated with furniture and the decorative arts.

In many ways the development of the Biedermeier style mirrors the arrival of the Industrial Revolution in Central Europe and its far-reaching changes in culture and society. No longer were fine furniture and furnishings the preserve of the aristocracy; a new market emerged with the rise of the bourgeoisie, at the same time as new production techniques were bringing down the cost of a wide range of luxury goods.

Although precise definitions of the style have been the subject of arcane debates among Austrian and German art historians for decades, Biedermeier furniture is generally held to be that produced in the Austrian Empire and the Germanic States in the late Neo-Classical period from around 1810 to 1830, and in the transitional period to the widespread adoption of Historicist styles from around 1830 to 1850. Neo-Classicism is often represented as an austere backlash against the extravagances of Rococo, but it was not a complete break with the past; many of the characteristics of that style lingered on in a diluted form in early Biedermeier pieces, in the form of bronze mounts and elaborate asymmetrical figurative ornament. The work of Benedikt Holl (c.1753–1833) is typical of

this formative period. His pieces, including ladies’ writing tables adorned with fine inlays, were in some ways a throw-back to the traditions of technical virtuosity and exclusivity of the previous century, although there is in his work a clear shift toward the integration of decoration with structure which is characteristic of later “high” Biedermeier.

Many of the finest pieces of early Biedermeier furniture were executed as masterpieces; virtuoso demonstrations of a craftsman’s skill and his maturity. These were frequently taken directly from the pattern books of the time, such as the *Cabinet-Maker and Upholsterer’s Drawing Book*, published by Thomas Sheraton (1751–1806) in London from 1791 to 1793, and the *Modell- und Musterbuch für Bau- und Möbel-Tischler*, published in several editions by Marius Wölfer from 1826 to 1836. A distinctive secretaire by Adolph Friedrich Voight, who was active in Berlin between 1805 and 1826, is closely based on a published Sheraton design. It displays many of the characteristics of later Biedermeier furniture: an essentially simple design, borrowing lyre-form legs from the language of Neo-Classicism, and one which is immensely practical, combining as it does the functions of a writing desk and of a screen in the same piece.

This characteristic preoccupation with multi-purpose furniture was however not ingenuity merely for its own sake. Patterns of life were changing; an increasing urban middle class brought far higher population density – especially in Vienna, whose population grew from around 300,000 in the 1820s to 430,000 in 1857 – together with a higher level of ownership of luxury goods such as fine furniture. The result was an entirely practical fashion for space-saving and dual-purpose pieces. The new middle classes could not afford to furnish both lavish reception rooms and comfortable living areas separately; hence the popularity of pieces such as the *Couvertrahmen*, a traditional upholstered wooden frame which covered the bed and bedclothes, enabling the bedroom to be used as a semi-formal living room in the daytime.

The spending power of the middle classes also gave early Biedermeier another of its distinctive traits, in its rejection of expensive materials and labour-intensive processes for ones which were cheaper and more suited to the new, semi-industrial production techniques. Stained pear wood frequently serves as a substitute for ebony, for example. The cast bronze gilt mounts which echoed the earlier Empire style were copied in thin stamped brass plate, and patinated bronze castings were modelled in composition instead. Ultimately, this applied decoration died out completely; gilt mounts, for example, appear with declining frequency until around 1825; similarly, complex inlay and marquetry, which the early Biedermeier craftsmen had imitated with pen and ink, also diminished in popularity. Technological developments such as veneer cutting machines – which could produce continuous, large sheets of veneer by “peeling” wood from the outside surface of the log through to the heart wood – enabled designers and craftsmen to break free of the cost and limitations of traditional furniture manufacture. Veneers could be made more uniform in their grain and thinner, hence more elastic, making them ideal for covering complex curved surfaces.

The most successful craftsman and entrepreneur of the Biedermeier era was Josef Danhauser (1780–1829), who demonstrated the changing tastes and values of the period. His



Biedermeier: re-creation of a period interior by Rupert Cavendish Antiques, 610 King's Road, London SW6 2DX

Wiennese Etablissement für alle Gegenstände des Ameublements (Establishment for all furnishing objects), established in 1807, was a huge concern, employing more than 130 workers within a year, whose catalogues listed such unlikely combinations as a pipe rack and rifle stand, as well as a vast range of the more orthodox items such as tables, chairs, settees, plant stands, washstands, desks and other miscellaneous pieces of furniture. Concentrating initially on luxury goods, it expanded its activities in 1814 to cover all types of furniture. While the sheer scale of his factory and showrooms – particularly after the move to the Karoly Palace in 1825 – indicate that the middle class was his main market, Danhauser also enjoyed the patronage of the aristocracy; he was responsible for the interior decoration of the Archduke Carl's palace in Vienna in 1822, and for Schloss Weilburg in nearby Baden at around the same time. After Danhauser's death in 1829, the company struggled on for a further ten years, after which it ceased trading. Although very few pieces survive that can be positively attributed to Danhauser's emporium, apart from those commissioned specifically for Schloss Weilburg, a wealth of graphic material remains which illustrates the diversity and imaginative use of form that typify his work. Drawings from his factory show more than 2,500 different designs, and indicate the gradual transformation of the Biedermeier style. The use of the Neo-Classical vocabulary became more and more bold, as small-scale decorative work diminished, so that, in his later designs, Danhauser has moved toward large scrolls and simplified lyre-forms, often serving as structural elements rather than superficial ornament. This tendency was reflected in Biedermeier designs generally; the lyre-form became a characteristic form for sofas and secretaires, and volutes – the spiral scrolls which adorn the capitals of classical columns – served as both visual and structural links between horizontal and vertical planes.

Another important figure was Michael Thonet (1796–1871) who, of all the furniture designers and craftsmen associated with the Biedermeier period, was the individual who most clearly grasped the new possibilities of industrial production, and whose work is most immediately familiar today. In the 1830s, he began experimenting with thin strips of beech and walnut veneer, glued together in a sandwich to form a new material which was tremendously versatile, as well as being very economical. This material could be formed into elaborate curves without waste, and, since it had no grain, was equally strong in all directions. Thonet found that solid wood could also be formed in this way, and it was his success with these techniques that led to his involvement in the decoration of the Liechtenstein Palace with the architect Carl Leistler (1805–57) between 1842 and 1849. Even today, Thonet's work is commonly seen in the ubiquitous and widely-copied bentwood cafe chair. While the bulk of Thonet's work came at the end of the Biedermeier period, and is frequently associated with the arrival of Historicism and the Second Rococo, it displays a preference for bold, decorative structure rather than simple embellishment, and in this respect is typical of high Biedermeier.

The primary influences on the Biedermeier interior were the general need to economise on space, and the shift from the conspicuous display of wealth that had characterised aristocratic tastes to the more modest, informal and above all

comfortable style preferred by the middle classes. Indeed, the Biedermeier era was remarkable for the way in which the aristocracy emulated the increasingly independent and self-confident tastes of the emerging bourgeoisie, rather than vice-versa.

Colours in Biedermeier interiors were surprisingly vibrant, and were driven by the gradual technological advances in the use of pigments and dyes which enabled stronger and more saturated colours. Few examples of wallpapers and furnishing fabrics survive, owing to their inherent fragility; however, samples from the pattern books produced by the silk weavers, protected from the effects of light, illustrate a fondness for vivid, dazzling colours in bold, simple patterns. A favourite pattern both for wallpaper and printed and woven textiles is a broad stripe, often containing a repeated motif such as foliage or flowers, bordered by a narrower contrasting band, set on a neutral or contrasting background. As with furniture, there was a fascination for simulation; *trompe-l'oeil* mural painting simulated expensive relief plaster moulding, and mock watered-silk textile prints alluded to the real thing.

From the 1820s onward, textiles and drapery began to dominate the domestic interior. The vogue for elaborate festoon curtains soon spread to furniture, and the Josef Danhauser catalogues illustrate richly-upholstered sofas and chairs, and other furniture virtually enclosed in the folds of curtains and valances.

The rapid advance of urban development, and increasing industrialisation, was balanced by a nostalgia for nature and the natural world, a theme that had its seeds in the Romantic movement in art, literature and philosophy in the late 18th century. The image of an innocent, pre-industrial rural idyll was one to which writers of the Biedermeier era contributed with great enthusiasm, including Adalbert Stifter (1805–1868) in his novel *Der Nachsommer*. A similarly sentimental view of life in a subsistence economy was promoted in paintings by Biedermeier artists such as Rudolf Alt (also known as Rudolf von Alt; 1812–1905) and Ferdinand Georg Waldmüller (1793–1865). Its manifestation in the public sphere was represented by the Viennese obsession with parks, including the Prater and the Augarten, and in the private sphere by rich displays of indoor plants and flowers, together with a fashion for caged birds. Whether there were any buyers for the eccentric jardinière-cum-birdcage-cum-fishbowl illustrated in one of the Danhauser catalogues is unknown, however.

The Biedermeier style brought with it a domestic atmosphere which placed far more emphasis on comfort and family life than on external display of wealth. It was this private, introspective approach to domestic life that gave rise to the image of the stolid merchant Herr Biedermeier, too concerned with his own little materialistic world and too complacent to pay any attention to the momentous events in international affairs that were shaking the rest of Europe to its very foundations.

Biedermeier has in the past offered an easy target for critics. For some, it signalled the end of the age of craftsmanship, and the beginning of the slide into mass production. For others, it is a style of the philistine *nouveaux riches*, lacking the individual conviction and authenticity of "real" Neo-Classicism. In spite of this, the Biedermeier style had a major influence on successive generations of furniture designers. The work of the Vienna Secession in 1897 and the Wiener Werkstätte, estab-

lished by Josef Hoffmann (1870–1956) in 1903, echoed both the theatrical aspects of late Biedermeier, and its attention to the practical concerns of production. The Art Deco style of the 1920s and 1930s owes an even more striking debt to late Biedermeier furniture, with its regular geometric solids and bold, simple vocabulary of form; indeed, some pieces of Art Deco furniture were straight copies of Biedermeier originals conceived a century before. Michael Thonet provided a model of elegance in design with efficiency in production that was frequently cited by architects of the Modern Movement, including Marcel Breuer at the Bauhaus, and the Swiss architect Le Corbusier.

DOMINIC R. STONE

Principal Collections

The Austrian Museum for Applied Art (Österreichisches Museum für angewandte Kunst), Vienna, holds an important collection of over 2,000 original drawings for furniture by Josef Danhauser and a number of pattern books illustrating decorative schemes for interiors by the *ornemaniste* and designer Franz Weiner. Collections of Biedermeier furniture and decorative objects are in the Austrian Museum for Applied Art, the Palais Liechtenstein, and the Wiener Glasmuseum, all in Vienna.

Further Reading

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Billiard Rooms

The origins of the billiard room, as of billiards itself, are obscure. Nothing is known of the game’s precise beginnings, which some take back to ancient Greece, but plentiful allusions in the 16th and 17th centuries place its practice in France, where it may have originated, and England. In the 1670s the diarist John Evelyn, for example, noted billiard tables in houses which he visited in Ipswich and Deptford. In view of the scarcity of authentic examples from this early period, a record surviving from 1588 and stating that the Duke of Norfolk owned at Howard House “a billyard bord covered with a greene cloth wth a frame of beache wth fower turned postes”, has great value. It is clear that the characteristic green colour of the table-covering material (possibly a visual reference to outdoor ball-games played with mallets on grass) was established early.

The beginnings of the billiard room as a space specifically set aside for the game are equally hard to trace. During the 16th century billiards was regarded as an important form of indoor exercise and Louis XIV was advised to play the game for this purpose. The bending positions required for stroke-play, and the measurements of the table itself – twelve feet long, six feet wide, two feet ten inches high, which became standard in England – make it easy to see why a large space, like a great hall or drawing room, might be preferred. Yet the advantages of social intercourse in such a room with non-playing members of a household had to be set against the disadvantages to the players of interrupted concentration, and to non-players of the noise of the balls.

A painting of about 1745 from Hogarth’s circle (Christie’s, London) shows gentlemen playing billiards in what looks like a specialised space. The table appears to be full-size, and no other furniture impedes the players’ movements. Hats, wigs and swords hang on the wall and maces – the predecessors of cues – are in position in a rack further along it. Billiard rooms are also sometimes found in large country houses in France during this period. The designer Briseux advised placing them away from bedrooms on account of the noise, and the frequency of accidents led the architect J.-F. Blondel to recommend simple wooden panelling rather than paintings and mirrors as decoration.

In the later 18th century, as billiards became increasingly fashionable, and if space and funds allowed, rooms designed primarily or even wholly for the game might be added to the private house. An element of novelty or unconventionality which such a development might convey was signalled at Cairness House, Aberdeenshire, in 1793, when a billiard room was planned by James Playfair, working for Charles Gordon. This was a neo-Egyptian interior – the first in Britain – in an



Billiard Rooms: Moorish-style billiard room by S. C. Capes, Newhouse Park, St. Albans, Hertfordshire, 1897

otherwise Greek Revival house. On the Continent the billiard room shared in the taste for the grandiose represented by the French Empire style. A decorative scheme by Léger for a palatial French billiard room of the 1840s (Musée des Arts Décoratifs, Paris) shows how this style might convincingly provide the setting for a wide-spreading, architectonically-conceived billiard table with twelve legs joined by stretchers.

Social developments in the 19th century also affected the billiard room in several specific ways. With the introduction of modern urban lifestyles after the French Revolution and the Napoleonic Wars, billiard rooms were added to some of the famous 18th-century cafés in Paris and other cities. Paganini records himself in 1813–14 pursuing his taste for the game at a café in Milan. Though billiards had been played by men and women together and continued to be so enjoyed, the British trend towards the segregation of the sexes, which had long manifested itself in the fashion for men's clubs, began to develop a counterpart in larger houses with the provision of what were in effect male suites. Associations with gambling (which earned the game the moral disapproval of some Victorians) took billiards readily into this male domain and

also carried overtones of a licence that was available to men but not to women. The pairing of the billiard room with the smoking room – another obvious “male” preserve – was well established by the mid-century, when Castle Carr, near Halifax, grouped library, smoking room and billiard room together in their own wing.

Many mid- and late-19th century billiard rooms were designed in extravagantly oriental, especially Moorish styles. This trend no doubt arose in part from the freedom of these styles from classical conventions – as Playfair's Egyptian design in 1793 had suggested; in part from their links with ways of life that to Western eyes appeared refreshingly outré; and in part from a straightforward delight in the exotic. An early “sultan's den” type of billiard room was laid out at Breadsall Priory, Derbyshire, for the hosier Francis Morley, by Robert Scrivener from 1861. Matthew Digby Wyatt produced a design in 1864 for 12 Kensington Palace Gardens, London, for the cotton magnate Alexander Collie. James Boucher's design for a mansion at 998 Great Western Road, Glasgow (1870s), included an “exotic” billiard room with walls of painted and gilded embossed leather. The Islamic styles spread to billiard

rooms in America, an example being that in Mark Twain's house (1874), Hartford, Connecticut, where the walls were decorated with quasi-Moorish stencilled patterns.

In 1884 a fine "Indian" billiard room was created at Bagshot Park, Surrey, by John Lockwood Kipling for the Duke and Duchess of Connaught. Designer and clients all had intimate experience of India, and in addition to a "Hindoo" billiard-table that was constructed in London, a special authenticity was conveyed on the walls by 241 elaborate wood-carvings made at Lahore between 1885 and 1887 by Punjabi craftsmen.

One of the most delightful billiard rooms (now destroyed) to come from the period was at Newhouse Park, St. Albans (1883), designed by Silvester Capes. The room was recorded by Bedford Lemere in 1897, probably soon after its completion. A standard six-light fitting hangs over the table, fulfilling the unique requirement of the billiard room to have its main artificial lighting very low in the space. The room is decorated in a riot of idiosyncratic Moorish-style flat patterns on textiles and wood, and includes much fretted cresting and infilling; compartmentalised walls incorporate raised alcoves with cushioned sofas for spectators.

The artistic ingenuity and elaboration of examples such as Newhouse Park suggest that the late 19th and early 20th century represented the billiard room's heyday. After World War I the table might well find a place of consequence in a man's sitting room, but, increasingly the sexes were mixing for other types of recreation, notably bridge. The move towards smaller, more compact forms of housing also meant that there was often no longer the space available to accommodate the game. Today, the playing of billiards, or snooker, is most often restricted to sports hall and clubs.

JOHN SWEETMAN

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Bing, Siegfried 1838-1905

Naturalized French art dealer, publisher, entrepreneur and collector

Siegfried Bing (known as S. and mistakenly called Samuel) started his career in the arts as a ceramic manufacturer in Paris in the mid-1850s. He received a medal at the 1867 World's Fair, and a few examples of the pieces he produced can be found at the Adrien Dubouché Museum in Limoges. Following the Franco-Prussian War, Bing became an art dealer who specialized in the art of the Far East, and especially the art of Japan. His first shop, at 19 rue Chauchat, opened in time for the 1878 Paris World's Fair where Japan was extremely well represented. By the 1880s, after an extended trip to Japan, and as the demand for oriental art objects had turned into a craze known as *Japonisme*, Bing increased the scope of his business by opening several other shops that sold both modern and ancient Japanese arts and crafts. Between 1888 and 1891 Bing also published a magazine dedicated to the art of Japan, *Artistic Japan* (published simultaneously in French, English and German), and organized a series of Japanese art exhibitions which featured ceramics, paintings, and especially *ukiyo-e* prints. His shops became the mecca where many of the great collections of oriental art were formed (e.g., those of the Goncourt brothers, Philippe Burty, Henri Vever, Charles Haviland). And a passionate collector himself, Bing amassed an extraordinary collection which became a meeting ground for many of the *Japonistes*. It was totally dispersed after Bing's death in 1905.

By 1894, Bing had realized that his Japanese art business was not going to fulfil all his creative instincts. After a trip to the United States, where he went on behalf of the French government to study the level of culture, and after visiting several major American cities, Bing published his findings in *La Culture artistique en Amérique* (1895). He was especially impressed by the decorative work created by the workshops of Louis Comfort Tiffany and the Rockwood ceramic works in Cincinnati. This trip across the United States fired Bing's latent interest in design, and inspired his continuing quest to find the best arts and crafts workshops capable of producing the art objects he envisioned selling in his newly founded design gallery (e.g., the firms of Grueby and Co. in Boston or Clement Heaton in Neuchâtel, Switzerland).

Following a second exploratory trip in 1895, this time to Belgium in the company of the art critic Julius Meier-Graefe where they met the well-known designer Henry van de Velde, Bing decided to redesign his former Oriental art gallery at 19 rue Chauchat / 22 rue de Provence, and turn it into an emporium of modern design. The "new" gallery christened "L'Art Nouveau" opened in December 1895, and the exhibition became known as the "first Salon of Art Nouveau". The controversial exhibition was openly criticized in numerous



Bing: interior of room by Eugène Gaillard for the Art Nouveau Bing pavilion at the 1900 Paris Exposition Universelle, showing murals by José Maria Sert

articles in the daily French press for its support of a roster of foreign artists. This xenophobic sentiment was exacerbated by anti-semitic feelings which were always rampant, and had been made more acute by the Dreyfus "affair". Only a few advocates of Modernism came to Bing's support. Sympathetic critics and designers recognized that Bing commissions for entire room ensembles, such as those given to Belgian artists Henry van de Velde and George Lemmen, were the wave of the future. These interiors, along with stained glass windows, commissioned from the Nabis (including Edouard Vuillard, Paul Ranson, Pierre Bonnard, H.G. Ibels, Félix Vallotton, and Henri Toulouse-Lautrec) and executed by Tiffany in America, were installed in Bing's Art Nouveau gallery. *Papa Chrisanthème* by Toulouse-Lautrec (now housed at the Musée d'Orsay, Paris), was set above the entrance at 19 rue Chauchat.

This relationship with the firm of Tiffany in America was only one example of Bing's cooperative efforts with other design workshops in Europe and America, but it is special because it is the first time Bing forged an alliance with a designer and his craftsmen who created a group of objects under his entrepreneurial guidance. It was also a harbinger of Bing's foray into creative design after he opened his own ateliers in the same building as his gallery in 1898. Participants in the 1895 Art Nouveau Salon (which included painters,

printmakers, glassmakers, jewellers, etc.) found Bing's exhibition challenging since it placed foreign artists alongside French ones. The 1895 Salon, which had expanded on the idea first tried in Brussels at the "Maison d'Art", demonstrated that all the arts were equally helping to professionalize the new field of interior design. Subsequent small exhibitions organized by Bing at his gallery were "one-man shows" of some of the artists who had been chosen for the first Salon of Art Nouveau. These included paintings, prints and design exhibitions. The show of paintings and prints by Edvard Munch (1896) did much to galvanize the avant-garde behind Bing while at the same time it alienated conservative painters and critics in France (as explained by Arne Eggum, "Munch tente de conquérir Paris, 1896-1900", in *Munch et la France*, Paris: Editions de la Réunion des Musées Nationaux, 1991, pp.199-203).

At the close of the 1890s, Bing's success as a tastemaker – albeit as a passive tastemaker since he was not in control of the design of the objects he exhibited – was further enhanced by his move from selling objects designed by others (fabrics and wallpapers by William Morris, metalwork by the English arts and crafts designer W.A.S. Benson or glass work by Tiffany) toward the production of pieces or total room ensembles by designers and artisans working in his own workshops. By

1898–99, Bing had renovated unused space at the back of his gallery on rue de Provence and rue Chauchat. He created *ateliers* where artisans fashioned furniture, other interior design objects, and jewellery from designs produced by a group of designers who worked on commission essentially for Bing. Bing's ultimate success among devotees of design reform climaxed with the construction and opening of his own pavilion: Art Nouveau Bing, at the Paris World's Fair of 1900. This building, constructed from the architectural design of André Arfvidson, and financed solely by Bing, incorporated modern room environments created by three of the major designers in his employ: Georges de Feure, Edward Colonna, and Eugène Gaillard. Although there was little press coverage in France and few pieces of furniture or entire room interiors seem to have sold in France, the rooms excited comment throughout the world and pieces sold to private collectors in Sweden and decorative arts museums in Copenhagen and Hamburg where they could be studied by young craftsmen. The First International Exhibition of Decorative Design in Turin (1902) was the last major design exhibition to which Bing contributed. Examples of his ceramics designed by de Feure and Colonna and executed by the firm of Gérard, Dufraisieux and Abbot (GDA) in Limoges were recognized. Bing received a prestigious "achievement" award, but the *Art Nouveau Bing* style had already been surpassed by the more angular and more modern style which ended in the Art Deco movement.

Two years later, in 1904, Bing sold his gallery and auctioned his Art Nouveau pieces. By 1905, worn out from years as a dealer, and with the oriental side of his business in the hands of his son Marcel (who was also a talented jeweller and had been in charge of the jewellery atelier at his father's gallery) Bing died. The sale of his private oriental art collection was held in Paris, 1906, bringing estimable prices and further adding to the prestige of Bing's connoisseurship. The Art Nouveau side of Bing's entrepreneurial achievements languished until the recent examination of the Art Nouveau period demonstrated his vital significance as a promoter and tastemaker.

GABRIEL P. WEISBERG

See also Art Nouveau; Colonna; Feure; Maison Moderne

Biography

Born in Hamburg, 1838. Worked in a ceramics factory, Paris, mid-1850s; opened an oriental warehouse, Paris, 1877; travelled to China and Japan, 1880; visited America, 1884. Visited Belgium where he met Julius Meier-Graefe and Henry van de Velde, 1895; returned to Paris and opened L'Art Nouveau, 1895, selling furnishings by French, Belgian, English and American designers; established his own studio and workshops for the production of furniture, furnishings and jewellery, 1898. Had his own pavilion at the Paris Exposition Universelle, 1900; exhibited again at Turin, 1902. Published several important works on Japonisme and Art Nouveau. Oriental side of the business taken over by his son Marcel, and L'Art Nouveau sold, 1904. Died in Paris, 1905; his collection of oriental art was sold in Paris, 1906.

Selected Works

Bing material, including the store's private catalogue that recorded all the available items and prices post-1900, and known as the Album

de références de l'Art Nouveau, is in the Musée des Arts Décoratifs, Paris.

Interiors

- 1895 L'Art Nouveau, 22 rue de Provence, Paris (exhibition of interiors and furnishings): Siegfried Bing
- 1900 *Art Nouveau Bing*, Exposition Universelle, Paris (pavilion containing exhibition of interiors and furnishings): Siegfried Bing

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Blondel, Jacques-François 1705–1774

French architect and architectural theorist

Born in Rouen into a family of architects, Jacques-François Blondel was a key figure in the history of French mid-18th century design and taste. His work as an architect was limited to only a few commissions executed in Paris, Metz and Strasbourg. But as a professor of architecture he trained many of the leading Neo-Classical architects of the third quarter of the century including Etienne Louis Boullée, Claude-Nicolas Ledoux and Charles de Wailly, and his many publications,

which included numerous plates drawn and engraved by Blondel himself, were enormously influential in explaining how to plan and decorate a modern building. The two activities of writing and teaching were closely intertwined. Publications such as *De la Distribution des Maisons de Plaisance* (1737), *Architecture Française* (1752–56), *Cours d'Architecture* (1771–72), and nearly 500 articles written for Diderot's *Encyclopédie*, announced or reflected subjects on which Blondel lectured at the École des Arts, the private architectural school that he opened in 1740, the Académie Royale d'Architecture where he taught after 1762, and in the short courses he offered to gentlemen (*cours élémentaires*), designers (*cours de théorie*) and craftsmen (*cours de pratique*) from 1754. Many of these subjects were also closely linked to interior decoration and design and he devoted much space to the discussion of features such as doors, windows, chimneypieces, ceilings, floors, principal pieces of furniture and the distribution and planning of rooms.

Blondel's lessons combined the traditional and the innovative. No iconoclast, Blondel usually began his public courses and texts by discussing the proportions and characters of the Orders, which he considered basic to the practice of architecture. He also respected Vitruvius, Palladio, and Scamozzi, whom he called "the Ancients," integrating their theories of proportion into his guidelines for composing both façades and spaces. On the other hand, *Maisons* reveals Blondel to be the first French architect to treat the pleasure pavilion as a building type worthy of sustained attention, to develop new room types (dining room, bath), and to promote new technology (flush toilets). What most distinguishes Blondel from his peers, however, was his conviction that the architect could influence the daily operation of a household; that it was proper for him to do so; and that, to do this well, he had to uncover the range of factors affecting the client, particularly the client's activities and those of his entourage. His approach embodies the essence, if not all the techniques, of what we now call design programming; and in his insistence that spaces be planned so that their users may move and function efficiently, he is entirely modern.

Blondel first treated interior decoration in Part II of *Maisons*, offering advice about each of the various parts of the dwelling in turn. The emphasis was on the building as a whole, however, not only because "architecture must always be superior to ornament" but because, as he said later, quoting Horace, "the fundamental principle of all the arts is unity" (*Cours*, vol. 3). To achieve this quality, Blondel counselled an interdependence of hierarchy (focus on architectural elements; build to a decorative crescendo), harmony (reflect a room's purpose in its decoration, its character and function with materials), and balance (temper symmetry with common sense). Proportion was highly important, not only as it contributed to hierarchy, but in the guide it offered (via the Ancients) for determining ratios of length to width to height for rooms and architectural elements. The principle of contrast, on the other hand, was not in his lexicon. Rocaille was used to ease the corners of panelling, the line of furnishings, and the pattern of locks and ironwork, but its free curves were never allowed to dominate the spaces and objects Blondel created or applauded. (Several of his contemporaries – Pierre Patte chief among them

– credited his conservatism with returning French design to its classical roots.)

In *Architecture Française*, Blondel reiterated these views, and reproached those who ignored function and thought to develop beautiful plans by giving the rooms different shapes and arranging them symmetrically to right and left. After discussing room types and offering guidelines for their embellishment, he noted that the problems of layout tested the experience, intelligence, resources, and genius of an architect – the best decoration could not redeem inconvenience. General principles for interior spaces were recapitulated in the *Cours*: there should be reasonable variety in the shapes of the various rooms, a proportional relationship between height and width, a rational relationship of inside to outside. The interior treatment should reflect the status of the owner; spaces had to be convenient and suited to purpose; natural light should enter a library or gallery from high-placed windows, an *enfilade* should be side-lit by a rhythmic arrangement of tall windows.

Clients were at the heart of Blondel's approach. Layouts were to support their lifestyles. Room types – including the new bathrooms and toilets – were to increase their comfort. Decoration reflected their role in society. Servants were also clients of a sort, and the architect had to find ways to make their work more efficient (such as the uni-directional staircases proposed in *Maisons* to facilitate the serving and clearing of meals). The article "Cheminée" in the *Encyclopédie* used ratios to plan the height of a fireplace opening, but the height had both to obey the rules of proportion and allow those clustered around the fire to observe not only themselves but others elsewhere in the room. The principles which underlie Blondel's approach have lost little of their currency.

REED BENHAMOU

Biography

Born in Rouen, 8 January 1705, the son of the architect Jean François Blondel (1681–1756). Studied architecture under his uncle, François Blondel II (1683–1748); and later with Gilles-Marie Oppenord (1672–1742). Married 1) Marie Anne Garnier, 1729 (died 1755); two children including the engraver Georges François Blondel; 2) Marie Madeleine Balletti: son, the architect Jean Baptiste Blondel. Active as an architect in Paris by 1729. Established the École des Arts, an independent school of architecture, Paris, 1740. Member, Académie Royale d'Architecture, 1755; appointed professor, 1762. Practised as an architect in Metz, 1764–76. Author of numerous books on architecture from the 1730s, including the influential *Cours d'Architecture*, 1771–77. Died in Paris 9 January 1774.

Selected Works

Interiors

- 1745 Port St. Martin, Paris (decoration)
- 1748 Archbishop's Palace, Cambrai (building and interiors)
- 1748 Blondel House, rue de Croissant, Paris (remodelling of interiors)
- 1748 Hôtel de Choiseul, rue de Richelieu, Paris (decoration of the gallery)

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Boffrand, Germain 1667–1754

French architect and designer of interiors

Germain Boffrand played a significant role in the development of French architecture and interior decoration during the first half of the 18th century. His designs incorporated aspects of 17th-century French classicism and Italian Baroque, responded

to the Rococo style of 18th-century Versailles and Paris, and ultimately contributed to the emergence of Neo-Classicism in France around the middle of the 18th century. His works were produced for noble and princely patrons in Paris, Lorraine and Germany, and included interior renovations, hôtels, pleasure pavilions and châteaux.

Boffrand often employed non-rectangular volumes, particularly ovals and circles, to create emphasis in a plan and a sense of continuity within a room. The Hôtel Amelot in Paris (1712–14) incorporated an oval entrance court, a trapezoidal vestibule flanked by two pentagonal spaces, and a projecting salon that carried this spatial dynamism through to the garden façade. The hunting lodge of Bouchefort near Brussels (1704–06), built for Max Emanuel of Bavaria, had an octagonal plan centered on a round, double-height salon articulated by two superimposed arcades. In two projects for La Malgrange (1712–17), a château near Nancy for Léopold, Duc de Lorraine, arcaded salons again dominated his designs, especially in the second version where a vast circular space marked the center of an X-shaped plan.

In the decoration of rooms, Boffrand sought a controlled dynamism in which the decorative articulation never dominated the architectonic conception. In the salon of the Hôtel d'Argenton in Paris (1704–05), built for one client and renovated around 1726 for another, a series of arches enframed the windows, doors, and mirrors, and the wall panels were punctuated with cartouches that enlivened but did not disrupt the regularity of the space. In a salon at the Petit Luxembourg in Paris (1709–11), redecorated for Anne de Bavière, princesse de Condé, Boffrand rounded the corners of the rectangular room, minimized the cornice, used the arcade motif rhythmically to unite doors, windows, and mirrors, and embellished the wall panels with delicate but strongly geometric patterns of gilded grotesque ornament.

Many of the devices explored in Boffrand's early work were reinterpreted in his most famous interior design, the Hôtel de Soubise in Paris. In 1732 Prince de Rohan commissioned Boffrand to renovate the hôtel on the occasion of his marriage to Marie-Sophie de Courcillon. The building had been substantially redesigned in 1705–09 by Pierre-Alexis Delamair, who provided a colonnaded entrance court and established a series of formal rooms arranged *enfilade* (with doors aligned on an axis). Boffrand's renovation, executed in 1735–39, both perpetuated a tradition of princely grandeur and met the standards of modern domestic distribution and decoration.

Boffrand designed two richly decorated *appartements de parade* (suites of formal reception rooms), one for the prince on the ground floor and one for the princesse directly above it. Each apartment culminated in an oval salon, located in a projecting, pavilion-like volume that Boffrand added to the corner of the building's garden façade. Boffrand also expanded and redecorated the less formal but equally elegant private living quarters adjacent to the grand apartments, in accordance with the functional specialization, convenience and intimacy that characterized 18th-century domestic planning. The new plans of the Hôtel de Soubise were published by Jacques-François Blondel in his 1752 edition of *Architecture Française*, and ten interior views were published by Boffrand himself in his 1745 *Livre d'architecture*.

The decoration of the Hôtel de Soubise incorporated work



Boffrand: oval salon, Hôtel de Soubise, Paris, 1705–09

by some of the most accomplished artists of the period, including the sculptor Jacques Verberckt and the painters François Boucher, Charles Natoire, Jean Restout, Charles Trémolières, and Carle van Loo. The decorative idiom of the apartments is Rococo, but Boffrand employed this light, lyrical vocabulary of curves, shells, foliage and dynamically shaped frames in a manner informed by both Baroque monumentality and cohesion and classical principles of regularity and harmonic proportion.

In the apartment of the prince, the *chambre de parade* (formal bedroom for receiving visitors), includes a bed niche set off by columns and pilasters, figured wall medallions invoking noble values such as wisdom and truth, and paintings of the loves of the gods. In the oval salon, eight arches rhythmically encircle the room and enframe the doors, windows, and mirrors. The spandrels between these arches contain white plaster bas reliefs by Lambert-Sigisbert Adam and Jean-Baptiste II Lemoine depicting personifications of various princely concerns, including poetry, music, justice, and astronomy. This apartment privileges tectonic form over opulent surface: gilding is used sparingly, painting is absent from the salon, and walls remain distinct from ceilings despite the rich mouldings that link them.

In the apartment of the princesse, gilding is used more extensively, the interplay of media and forms is more complex, and the program is focused more exclusively on the theme of love. In the *chambre de parade*, the loves of the gods are depicted in gilded wall medallions, in gilded cartouches in the corners of the ceiling cove, and by pairs of stucco figures perched at intervals upon the cornice. The oval salon in this apartment is probably the most famous of all 18th-century French interiors. As in the salon of the prince, eight arches enclose the doors, windows, and mirrors. But here the distinction between walls and ceiling is far more ambiguous: the arches are surmounted by gilded cartouches, which connect the arcade to a broad, undulating band of gilded openwork that encircles the room at cornice level. This band is punctuated above the cartouches by pairs of white stucco putti, and is connected by eight strips of gilded openwork to a gilded rosette in the center of the domed, sky-blue ceiling. In the spandrels between the arches, supported by pairs of gilded putti, are eight paintings by Charles Natoire depicting the story of Cupid and Psyche. In this room, Boffrand mobilized the arts of architecture, sculpture, and painting – as well as the dazzling visual and spatial effects of abundant mirrors, glass, and gilding – to create a very complex yet utterly coherent ensemble.

In the Hôtel de Soubise, as in all Boffrand's interiors, the architectural organization of space is discernible beneath the surface effects of ornament. The rooms are monumental in conception if not palatial in scale, and Boffrand used symmetry, rhythmic regularity, and contrasting colors and materials to maintain a visual and spatial clarity that was deliberately dissolved in the far more asymmetrical and atectonic schemes of such Rococo masters as Nicolas Pineau and Juste-Aurèle Meissonnier. Indeed, Boffrand participated in the criticism of the Rococo that began to pervade art and architectural theory in the 1740s. In his *Livre d'architecture* (1745), he condemned contemporary interiors as illogically composed, excessively luxurious spaces, tastelessly stuffed with fashionable bibelots. Many writers who similarly considered Rococo decoration to

be a threat to the structural and aesthetic principles of good architecture, such as Jacques-François Blondel and Pierre Patte, praised Boffrand's buildings as paradigms of principled design.

Boffrand's work was governed by the classical concept of *convenance*, the stipulation that every aspect of a building be appropriate to its location, its usage, and the social status of its occupants. For Boffrand, a house was a manifestation of personality: "One can judge the character of the master of the house ... by the manner in which it is disposed, ornamented, and furnished" (*Livre d'architecture*, p.12). Boffrand's designs were portraits of his elite patrons, for both the interiors and their owners sought to fuse tradition and modernity, opulence and restraint, elegance and power.

MIMI HELLMAN

See also Boiseries; Rococo

Biography

Born in Nantes, 16 May 1667, the son of the architect-sculptor Jean Boffrand. Moved to Paris, 1681, and studied sculpture under François Girardon and architecture under Jules Hardouin-Mansart (1646–1708). Married Marie Leneveu de Beauval (died 1730): two sons and two daughters. Employed in the service of the Bâtiments du Roi, Paris, 1686–99; appointed curator of the royal archives, 1690. Active as an architect in Paris and Nancy from c.1700. Travelled to Belgium in the service of the Elector Max II Emanuel of Bavaria, 1705. Member, Académie Royale d'Architecture (first class), 1709. Appointed Premier Architecte to the Duc de Lorraine, 1711. Re-employed by the Bâtiments du Roi, Paris; served as Architecte de l'Arsenal and Architecte du Palais de Justice, 1712. Financial ruin following the collapse of the Banque Royale de Law, Paris, 1720. Active as an administrator and involved in several urban development schemes from 1720; appointed architect and director, Hôpital Général, Paris, 1724; joined the Department Ponts des Chaussées, 1732, appointed Premier Ingénieur, 1742, and Inspecteur Général, 1743. Died in Paris, 18 March 1754.

Selected Works

A full list of Boffrand's architectural projects and decorative commissions appears in Gallet and Garms 1986. Examples of Boffrand's designs and architectural drawings are in the Archives Nationales, and the Bibliothèque Historique de la Ville de Paris, Paris, the Musée Historique Lorrain, Nancy, the Kunstbibliothek, Berlin, and the University Library, Würzburg. Boffrand's Hôtel de Soubise is now occupied by the Archives Nationales; the Cabinet Vert from it is now installed in the Hôtel de Rohan, Paris.

Interiors

- 1704–05 Hôtel d'Argenton, Paris (building and interiors; redecoration of the salon, 1726)
- 1704–06 Hunting Lodge, Bouchefort, near Brussels (building and interiors): Elector Max II Emanuel of Bavaria
- 1707 Hôtel de Mayenne, Paris (remodelling interiors and decoration)
- 1708 Hôtel de Canillac, Paris (additions and interiors)
- 1709–11 Petit Luxembourg, Paris (building and interiors)
- 1709–22 Château de Lunéville, Lorraine (building and interiors; reconstruction and new chapel, 1719): Léopold, Duc de Lorraine
- 1712–14 Hôtel Amelot, Paris (building and interiors)
- 1712–14 Hôtel du Premier Président, Palais de Justice, Paris (renovation and interiors)
- 1712–17 La Malgrange, near Nancy (building and interiors): Léopold, Duc de Lorraine
- 1713 Hôtel de Seignelay, Paris (building and interiors)

- 1713 Maison de Elector of Bavaria, Saint Cloud (decoration): Elector Max II Emanuel of Bavaria
- 1714–17 Maison du Prince de Rohan, Saint-Ouen, near Paris (building and interiors)
- 1715–22 Palais Ducal, Nancy (building and interiors, including the Grand Salon)
- c.1715–22 Arsenal, Paris (additions and interiors, including the Salon)
- c.1716 Hôtel de Villars, Paris (decoration of the Salon)
- 1723 Palais de Justice, Paris (decoration of the Grand Chambre)
- 1729 Pavilion of the Duchess of Maine, Arsenal, Paris (building and interiors)
- 1735–39 Hôtel de Soubise, Paris (oval salons and decoration of the prince and princess's apartments): Prince de Rohan

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Boiseries

The term *boiseries* derives from *boiser*, the act of lining architectural surfaces with wood. Properly speaking, it includes any wood-paneled interior surface, whether ceiling, wall, or floor, but through convention it has become a synonym for vertical paneling. It is particularly associated with French carved and gilded paneling of the Louis XV and XVI periods but it is also used to refer to imitations of these styles in other countries such as the white and gilt saloon installed at Uppark, Sussex, in the early 1770s.

Made by *menuisiers en bâtiments* (members of the wood-workers' guild specializing in small-scale construction), *boiseries* consisted of flat panels (known as the field) held in place by tongue-in-groove framing of vertical (stiles) and horizontal (rails) units. Mounted on battens, they created a space between the wall and the wall treatment that both protected the wood from contact with damp masonry or caustic plaster, and provided recesses where valuables could be secreted in troubled times. Their method of construction and installation also allowed them to be demounted and reassembled. This portability has proved extremely helpful to modern museum curators intent on recreating period rooms, but it was also a useful feature in earlier times: provincial buyers frequently ordered their *boiseries* from Paris; and Parisians offered *boiseries* for re-sale. The advertisement of "72 feet of *boiseries*, 15 feet high, painted in arabesques by Watteau" carried by the *Annonces, affiches et avis divers* in July 1784 was not unusual.

Before the intervention of technology, paneling represented a material response to climate. In the France of the Middle Ages (as in England and across northern Europe), the insulating properties of wood mediated the cold and damp that could radiate from masonry walls, and enhanced the heat provided by primitive hearths and fireplaces. Practicality did not preclude embellishment, however; and the short, narrow panel fields of medieval *boiseries* generally carried geometric ornament and family crests, painted in bright colors and hung with tapestries. During the Renaissance period, improvements in fireplace construction and glazing lessened the importance of *boiseries* as insulation; advances in milling technology resulted in longer and wider panels; and evolution in the subjects and techniques of art led to more sophisticated designs. As in contemporary Italy, some French paneling was executed in pictorial marquetry; but the more important paradigm was the Italian integration of architecture, furnishings, and artwork seen in galleries at Fontainebleau begun by Rosso Fiorentino for François I and completed under Philibert de L'Orme and Francesco Primaticcio for Henri II (restored under Louis-Philippe in the 19th century).

By the middle of the 17th century, most walls were at least partially, and more often fully paneled; and French *boiseries* had assumed the character they would maintain, despite variations in detail, until the end of the Ancien Régime. This comprised a low dado surmounted by tall panels, usually

extending to the cornice, but sometimes capped by a low attic or merged into a cove. The total height was generally around 5 meters. The prevailing shape was orthogonal: the asymmetric and freehand curves introduced during the Rococo period were never allowed to dominate the composition, and vanished when the country returned to classical prototypes around 1760.

In general, *boiseries* were modeled on architectural features and featured alternating wide and narrow widths. In classical styles, the narrow widths were often transformed into pilasters. The rhythmic arrangement, which spread symmetrically from centered fireplaces and accommodated windows and major passageways, was reinforced by building consoles at dado height and by disguising secondary entrances into rooms (as in the Queen's Cabinet Doré, Versailles). The dado was retained even during the curvilinear Rococo: its cap served the practical purpose of keeping furnishings away from the wall, and its height ensured that any decoration of the panel fields would be fully visible.

The character of the decoration reflected prevailing fashions or taste, the purpose of the room, and the financial resources of the owner. The simplest *boiseries* were of natural wood – typically, oak, fruitwood, walnut, or pine – finished with varnish. In the 18th century they were usually painted white, although pastel greens, pinks, and yellows became popular after 1730. Mouldings and ornament were often painted a contrasting colour or a lighter value of the panel hue. Both were also often gilded in grand rooms.

The panels were embellished in a variety of ways. Grandly-scaled ornament – trophées, cartouches, and heavy mouldings – were used in public rooms such as Louis XIV's *Chambres de Parade* at Versailles. Emblematic motifs, like musical instruments were a frequent device in music rooms. Small-scale arabesques, *singeries*, and *Chinoiseries* – executed in paint or lacquer – were popular for more intimate settings such as salons, cabinets, bathrooms, and boudoirs. At a time when artists were often closely involved in interior decoration, these decorations could be executed by a Christophe Huet (Hôtel de Rohan, 1735) or a François Boucher (whose *singerie* painted for Madame de Pompadour has disappeared). Other artists produced canvases to a size demanded by the *boiseries* (for example, Jean-Honoré Fragonard's *Progress of Love*, painted for Mme. Du Barry's pavilion at Louveciennes, now in the Frick Museum, New York). Overmantels, overdoors, and mirrored panels extended the decorative theme. *Boiseries* were also overlaid with gilded carving, as can be seen in the work executed throughout Versailles (Chambre de la Pendule, Mme. Adelaide's Music Room, Mme. Adelaide's Bath, etc.) by Antoine Rousseau and the Flemish *ornemaniste* Jacques Verberckt to the designs of Ange-Jacques Gabriel. Such work paid well; Verberckt received some 50,000 livres in 1735–36 alone.

The popularity of coloured *boiseries* led to the development of new techniques and formulae. The simplest approach to single-colour panels was a coat of whiting, polished and top-coated with the desired hue. For a more durable finish, the wood was prepared with two coats of hot glue and up to seven coats of whiting tinted with a little Prussian blue. The last coat of whiting was sanded with pumice before the oil-based colour was applied. For important installations, Ange-Jacques Gabriel

specified a “chipolin” of multiple coats of whiting, colour, glue, and varnish. Lacquerwork required even more painstaking and time-consuming techniques. That each of these materials had its own unpleasant odour is suggested by the applause which greeted the “odourless” paint developed by vernisseur Dandrillon by the *Année littéraire* (1757–58). Called an “impression à la Grecque”, this paint was probably similar to the encaustic (wax-based compound in which colours were fused with heat) attributed to Théodon Odier and used by Gabriel at Choisy. Other “odourless” paints and stains were developed by Jean-Félix Watin, author of *L'Art du peintre, doreur, vernisseur* (2nd edition, 1772).

By the last quarter of the 18th century, when entrepreneurs and inventors were creating a number of artificial products (including simulated marbles and building stones), the intricate ornament that had earlier required the skill of carvers like Verberckt could be imitated with a compound of parchment, gum arabic, gum dragon, water, and sawdust. Boiled to the consistency of oatmeal, this plastic wood was cast in moulds, attached to paneling with glue or screws, and painted (*Almanach sous verre*, 1780). In England, *boiseries* had long been imitated in stucco, or even papier-mâché as can be seen in the decoration of the saloon at Hartlebury Castle, Worcestershire, of c.1760. Concurrently, traditional *boiseries* fell from favour. Panels could be simulated with mouldings attached directly to the wall, and wallpaper, fabric, and imitation marble substituted for the panel field. The Empire period reduced paneling to a low dado, at best; and while the glories of earlier *boiseries* appeared to return with the Restoration, the old techniques of construction and decoration had vanished. However, *boiseries* enjoyed a brief revival during the last decades of the 19th century when interiors decorated in the Louis Quinze style became fashionable among a wealthy European and American clientele. These revivalist interiors included Baron Ferdinand de Rothschild's houses at Ferrières, near Paris, and Hamilton Place, London, which featured antique 18th-century French *boiseries*, and the châteauxesque townhouses and Newport “cottages” built by Richard M. Hunt and decorated with Rococo-style *boiseries* designed by Ogden Codman, Jr.

REED BENHAMOU

See also Boffrand

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Bonomi, Joseph 1739-1808

Italian architect and designer of interiors

Joseph (christened Giuseppe) Bonomi was one of the most important of a small but distinguished group of Continental Neo-Classicalists who chose to settle in England, bringing a cosmopolitan sophistication which enlivened the native tradition, and playing a significant role in the Royal Academy and artistic life generally. His career in England of approximately forty years from 1767 spanned a period of rich variety and high achievement in English interior design, and Bonomi's own output reflects the full range of the fashionable alternatives: advanced Continental Neo-Classicism; the Greek Revival; the Adam Style; Pompeian. Despite this diversity, it would be a mistake to assume he was merely an adaptable follower of fashion; in all of them he developed his own personal idioms, sometimes displaying great originality and inventiveness. Bonomi is also important as one of the first architects in Britain to produce coloured interior perspective drawings of his designs, many of which gained prominence through their exhibition at the Royal Academy.

Bonomi was born in Rome and was educated at the Collegio Romano. He studied architecture with Antonio Asprucci and later with Marchese Teodoli. There is evidence to suggest he studied with Clérissieu too. He met James Adam while the latter was on his Grand Tour, and from 1763 he worked in Rome under contract for the Adam brothers, measuring antiquities and producing drawings for transmission to London. In 1767 they invited him to join their London office as one of a number of accomplished Italian draughtsmen on whom the firm relied for their finely worked presentation drawings. He remained with them until 1781 and a clause in his terms of employment precluded him from undertaking independent commissions during this part of his career.

Having had little success in launching a career in London, he returned to Italy in 1783. While there he became an associate of the Clementine Academy at Bologna and of the Academy of St. Luke in Rome. He also travelled in the South of Italy visiting Pompeii and Herculaneum, and the Greek temples at Paestum, all of which were to provide fruitful sources for his subsequent designs, and usefully augmented his experience of ancient remains in and around Rome. He found little employment in Italy, but it seems likely that among the English travellers he met there were several who offered employment prospects in their native country. Thus in 1784 he returned to London, although he continued to exercise contact with artistic developments in Italy via his friends and relatives, and he

appears to have entertained the desire eventually to secure a professional appointment and residence there.

One of Bonomi's major contributions to the interior designer's art was in helping to popularize the internal perspective drawing. Several of the finest of his own offerings in this genre were exhibited at the Royal Academy from 1783 onwards. Reynolds thought highly of him and in 1789 he was elected an associate of the Academy, on Reynolds's casting vote. The following year he tried unsuccessfully to gain full membership – having an eye on the vacant Professorship of Perspective – despite some influential support. Subsequently he made a number of other attempts to become a Royal Academician, all of which failed. Nevertheless, he continued to exhibit a series of outstanding drawings at their influential exhibitions.

There is a tradition that Bonomi was responsible for the interior perspectives which appeared in the Adams' *Works in Architecture* (vol.1 1773; vol.2 1779). There is no reason to doubt this as these illustrations have much in common with Bonomi's drawings of his own schemes. Significantly, they are quite different from the usual "folded down" elevations of a room's four walls which the firm usually used to depict its interior designs, or the sectional drawings used by many of the other leading British architects of this period. Bonomi's drawings recall the drama and strong chiaroscuro of Piranesi's illustrations, but they also share qualities with the virtuoso stage designs of the Bibiena family. Bonomi's internal perspectives helped found a tradition exploited so successfully by Sir John Soane and his assistants, and eventually adopted by many of the leading architects and interior designers of the 19th century.

The schemes depicted in Bonomi's interior drawings represent a highly individual and varied response to the current Neo-Classical taste. And while his exteriors were frequently severe to the point of ugliness, often he proposed sumptuous apartments behind them. Despite a working life spent almost entirely in England, always his work reflects his Italian training – and the avant-garde Neo-Classicism that evolved while he was a student – as well as his knowledge of that country's buildings, whether from antiquity, the Renaissance or post-Renaissance periods. Indeed, he was one of the few designers working in England before Soane who offered a serious alternative to the Adam style of interior.

Unsurprisingly, his early independent work is informed by his years in the Adams' office; for example, an unexecuted design for a dining room for Standish House, Lancashire of 1782, or the scheme for the Great Room of Montagu House, London of the late 1780s. But while he used many of their motifs, his work is more robust and avoids the brothers' fondness for distorting the proportions of the orders to the extent that they are reduced to mere decorative motifs. Another potent influence in his early interiors are the great baths of Imperial Rome. His tendency to specify vaulted ceilings springing from columns, domes and top lighting all draw unmistakably on this archaeological source, as is evident, for example, in his design for the gallery of an unidentified house, c.1782, and the design for the library of Lansdowne House, London, 1786.

Beginning in 1784, Bonomi spent several years completing the interiors of Packington Hall, Warwickshire, and building



Bonomi: design for Great Room for Mrs. Montagu, Portman Square, London, late 1780s

the church there. The patron was the 4th Earl of Aylesford, a gifted amateur architect who perhaps influenced the designs. Bonomi's work at the Hall included the Pompeian Gallery, executed in 1787, the largest and one of the earliest Pompeian schemes in England. A further variant on the Neo-Classical theme came in the interior of Packington church 1789–90. Here he combines thermal windows and a cross vault derived from Roman baths with squat Greek Doric columns – one of their earliest uses in England – and bare stone walls to produce a compelling and original interior. Greek references also appear in the entrance hall of Longford Hall, Shropshire, 1789–94, where the upper walls are decorated with casts of a Greek frieze, although the pedimented and columned screen to the staircase employs the Roman Doric order.

The drawings of Bonomi's schemes sometimes indicate a full complement of furniture as part of a carefully worked out architectural composition. In the unexecuted drawing room for Montagu House in London, c.1782, he specified familiar Adamesque motifs for sofas and oval mirrors which incorporate candelabra; for the Great Room of the same house, he designed a fitted carpet decorated in the manner of an antique

mosaic floor. A remarkable set of *klismos* chairs in the Pompeian Room at Packington – probably designed by Bonomi – based on painted scenes from Greek vases, pre-date Thomas Hope's popularization of this form.

No doubt on Bonomi's recommendation, interiors which he designed were often executed by Italian decorators, painters and craftsmen, further strengthening the Continental flavour of Bonomi's Neo-Classicism.

CHRISTOPHER WEBSTER

See also Adam

Biography

Born in Rome, 19 January 1739. Educated at the Collegio Romano, Rome, and studied architecture under Antonio Asprucci and Marchese Teodoli. Married Rosa Florini, a cousin of the painter Angelica Kauffman (1741–1807): 3 sons including Ignatius (an architect) and Joseph (an Egyptologist and curator of the Soane Museum). Active in Rome from 1763; moved to England to work as a draughtsman for the Adam brothers, 1767 (remained in their employment until 1781); afterwards, assisted the architect Thomas Leverton (1743–1824). Active as an independent architect from

c.1782; visited Italy, 1783; returned to England, 1784. Exhibited regularly at the Royal Academy of Arts, London, 1783–1806; elected an Associate, 1789. Associate of the Clementine Academy of Bologna, 1783; honorary architect to St. Peter's, Rome, 1804. Died in London, 9 March 1808.

Selected Works

An important collection of Bonomi's architectural designs, drawings and designs for interiors is in the Drawings Collection, Royal Institute of British Architects, London. A full list of his architectural commissions appears in Colvin 1995.

Interiors

- c.1785–88 Packington Hall, Warwickshire (interiors, decoration and some furniture, including Pompeian Gallery): 4th Earl of Aylesford
- 1786 Lansdowne House, Berkeley Square, London (unexecuted designs for a library): William Petty, 1st Marquis of Lansdowne
- 1789 Townley Hall, Lancashire (unexecuted designs for a sculpture gallery): Charles Townley
- 1789–94 Longford Hall, Shropshire (building and interiors): Ralph Leeke
- c.1790 Montagu (later Portman) House, Portman Square, London (ballroom): Mrs. Montagu
- 1793–1800 Eastwell Park, Kent (building and interiors): George Finch Hatton
- 1796–97 Lambton Hall, Co. Durham (interiors including library, dining room and picture gallery): William Lambton

Further Reading

Comparatively little has been written about Bonomi but an introduction to his career and a discussion of his drawings appears in Meadows's exhibition catalogue 1988.

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Bookcases

The storage arrangements for books was generally of little consequence until such time as there was a growth in book ownership. Book storage in the early period was crude but effective. Byzantine images show books stored flat on their sides in cupboards with solid doors. In monasteries and seats of learning, the storage of books was in specially designed

fixtures, often with the volumes chained to them. For protection these open shelves were sometimes covered with a curtain. By the 16th century, the idea of a revolving bookcase or reading machine, was one response to a developing interest in reading and books, although it was still more common to store books in a secure chest.

By the 17th century, the growth in private book collections meant that there was a strong demand for proper storage facilities for books in a domestic environment. Free-standing bookcases were a response to this new need. These bookcases were based on a pattern that had a closed cupboard below surmounted with an open cupboard fitted with glazed doors. In this way the contents were on view, but protected and organised. On occasions when books were in use, or for ease of access in small rooms, wall-hanging shelves were introduced.

The end of the 17th century also saw a range of built-in bookcases which furnished the room in a particular architectural style. Examples exist of Daniel Marot's designs for a library in Holland which show plans for the careful integration of bookcases. In Italy architecturally detailed built-in bookcases were also introduced into private houses, while French architects were planning interiors with panelled walls, often incorporating bookshelves in parts of the scheme. If not built in, the *armoire-bibliothèque* with glazed doors was clearly designed for safeguarding books.

One of the most successful designs for book storage has been the bureau-bookcase. Simply put, it was a bureau desk with a bookcase surmounted upon it. This description belies the range of magnificent products of the late 17th and early 18th centuries. Initially made in walnut, the bookcase doors were usually either glazed or panelled. Although the bureau-bookcase was apparently first introduced in England, it soon found popularity in Holland, Italy and later on in America. This is not surprising as it was an extremely useful piece of domestic furniture, ideal for any location in a house.

In addition to the dual-purpose bureau-bookcases, the desire for free-standing architectural-style book cabinets developed. These were often decorated with fluted columns, pilasters, brackets and triangular or broken pediments: the Classical references indicating an association with learning. The use of fashionable mahogany timber meant that crisp carving and fine veneered finishes could be combined with glazed doors fitted with elegantly arranged bars to produce a powerful piece of furniture. The bookcases in Powderham Castle library supplied by the English cabinet-maker John Channon are extreme examples of the type.

The development of the wing or breakfront bookcase – a large bookcase with a central projection to house larger books with smaller sections on each side – seemed a natural progression. This style continued throughout the 18th century and has frequently been reproduced.

By the mid-18th century a gentleman's library might be too big to be stored in one or two bookcases, so the library room became more prominent. This room was specially fitted out with bookcases round much of the perimeter, and the design was often architecturally inspired to create a suitably studious atmosphere.

By Sheraton's time the fashionable bookcase had changed. They appeared to be narrower than previously with a higher

base section and variety in the detailing. Their delicacy perhaps indicated that they were for use in drawing rooms rather than the library, especially as Sheraton made much of the selection of designs for the door tracery in his Drawing Book. This may have been a rather minor part of the design but was clearly important to Sheraton. In the same vein he was also influential in the taste for incorporating busts onto the frames of bookcases.

The 19th-century bookstand, a set of low open bookshelves on a base often fitted with castors, was indicative of a trend. Generally designed to stand against the wall, there were versions with open backs, glazed doors or cupboards, some being on feet, others on plinths. The 19th century also revived revolving bookcases, one particular patented model with an upright columnar action having considerable success. The idea in many variations continued into the 20th century.

Not surprisingly, it was at the Great Exhibition held in London during 1851 that one of the most impressive bookcases was displayed. It was produced by Carl Leistler of Vienna as a gift for Queen Victoria, and its usefulness as a bookcase was secondary to its value as an extraordinary *tour de force* of craftsmanship.

The influence of the Arts and Crafts Movement meant that bookcase designs might look like miniature architectural models. Norman Shaw's painted secretaire bookcase shown in London's 1862 Exhibition is an example. On the other hand, neo-Gothic bookcases were often based on functional units with simple inlaid decoration. Examples by A. W. N. Pugin and Charles Bevan show this form.

In the 20th century book storage developed upon unitary lines, with a number of designs being made on a modular basis. The minimal bookcase was an open carcass fitted with shelves, which could be made to any scale. The Minty range of sectional bookcases was relatively popular, but other models based on European types such as Plan furniture were less so. The functional idea of the Modernists meant that general items designed for a variety of tasks were preferred to specific objects for particular tasks. In the second half of the 20th century storage systems were developed that would store books and other items on open shelves. These systems, many of which were developed in Scandinavia, were based on ladders and brackets supporting shelves and small cupboards, and were particularly suited to open-plan interiors. Although a common solution to book storage problems is to have units built-in, one innovative product that was especially designed for a specific range of books was the Isokon Penguin "donkey". A small plywood bookcase designed to stand next to a chair, it was scaled to fit paperback books, especially the Penguin range.

The choice of bookcases is now as wide as the variety of styles that might require them, from Memphis to Makepeace, reproduction to Ron Arad: bookcases remain as important a symbol as they ever were.

CLIVE D. EDWARDS

See also Libraries

Further Reading

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Borra, Giovanni Battista (Giambattista)

1713–1770

Italian architect and draughtsman, engineer, engraver and painter

Following his work as architectural artist and topographer for a British-led expedition to the Levant in 1750 and 1751, Piedmont-born Giovanni Battista Borra quickly achieved a high level of recognition in England. This recognition was far greater than that which he received in his native Italy and is still to some extent evident today. Approximately half of the 200 drawings of ancient sites and monuments that Borra made on this trip served as the basis for a series of engravings published by Robert Wood, *The Ruins of Palmyra* (1753) and *The Ruins of Balbec* (1757). Both of these volumes attracted great interest from lovers of the ancient world. Borra's drawings of the architectural ornaments of Palmyra, in particular, proved to be an ideal source of patterns for interiors designed in the advanced Neo-Classical taste and, on his return from the Levant, his skills as a decorator were much in demand by wealthy landowners and aristocrats. English clients were also attracted to Borra's work by his knowledge of the Piedmont Baroque and the French-influenced Rococo.

A ceiling ornament from the sun temple of Palmyra, reproduced in Plate XIX/B of the Palmyra book, soon became an extraordinarily popular quotation from antiquity. Two years previously Horace Walpole had discovered a ceiling in the State Bedroom at Woburn Abbey decorated with this very motif. It consisted of a large central rosette bordered by a meander band, lying in a rectangular frame made up of fields of octagonal coffers which in turn are decorated with rosettes. Numerous richly varied interpretations of this ceiling pattern appeared in the second half of the 18th century – the most famous being Robert Adam's ceiling at Osterley Park, Middlesex – and many were produced either under the direct guidance of Borra himself or were copied from his designs. In February 1755 Borra was commissioned to produce plans for the redecoration of the State Apartment at Stowe, the Buckinghamshire home of Richard Grenville, Lord Temple (1711–79), for whom Borra also made two new designs for the south front of the house and by whom he was consulted over the Neo-Classical remodelling of the garden architecture. Lord Temple wanted new designs for the bipartite ceiling and frieze in the State Bed Chamber, as well as new chimneypieces here and in the adjoining State Dressing Room. The coffered section of the bedroom ceiling once again includes a variation on the popular decorative motif from Palmyra. But, instead of positioning a large patera above the central point of the room, Lord Temple used this position to display the Order of the Garter which had been bestowed on him a short time before and which gave the room the name – Garter Room – that it still

bears today. As well as various antique-style ceiling decorations and architectural details, Borra was responsible for the design of the Baroque-style state bed which was in the form of a gilded baldachin and which was originally placed against the west wall of the room between Corinthian columns.

Borra's "Catholic Style" was much admired by aristocrats who championed the Tory cause, but he also attracted the patronage of the Duchess of Norfolk who was known to be a Jacobite sympathiser. The Duchess's husband, the 9th Duke of Norfolk, had chosen the Palladian architect Matthew Brettingham, a follower of Lord Burlington who was supported by the Protestant Whigs, to design his London house. And it was probably through Lord Temple, who was a friend of her husband, that the Duchess, whose taste dominated the interior decoration within Norfolk House, made contact with Borra. There was also an indirect connection with Piedmont through John Cuenot, a craftsman of French extraction who executed the wood-carvings and was possibly related to François Cuenot, who worked from 1660 for Carlo Emanuele II in Savoy as a sculptor and woodcarver. The music room of Norfolk House (demolished 1937 and reconstructed in the Victoria and Albert Museum) provides the best evidence of the house's exceptional interior decor which was developed chiefly from Borra's designs. The unusually free way in which different architectural and ornamental styles are combined is particularly striking, with English neo-Palladianism combined with Piedmont late Baroque and French Rococo.

The state rooms were reached via the central stairway whose skirtings on the first floor level were decorated in a rich, late Baroque style. They were finished with a stuccoed high relief in the form of trophy decorations hanging from large bows, a decoration which is reminiscent of Filippo Juvarra's wall decoration for the upper floor of the oval central room in the Stupinigi Hunting Lodge (1731), near Turin. On reaching the first floor, the visitor was led through a succession of magnificently decorated rooms. The plurality of styles – described by contemporaries as "whimsical" – reached its peak in the music room. Gilded wood-carvings in a French Rococo style decorate the alternately broad and narrow panelling and frame of the wall mirror above the marble fireplace (neither of the mirrors by Cuenot after Borra's design on the window side has been reconstructed). The formal plasticity of both the curved fireplace surround above its outwardly-turned supports, and the decorative elements such as the centrally-placed head of a woman – which appears to have derived from the work of the Baroque classicist Jean I Berain, and which is comparable to the wood-carved masks in the panelling as well as to the masks on the mirror frames and the head of Hermes on the fireplace in the former Green Damask Room – correspond neither to Baroque fireplace designs in Turin palaces nor to the latest trends in French Rococo design. The fireplace is still less indebted to English convention, and only the design of the ceiling in the Music Room can have been familiar to English visitors. The clearly-ordered Palladian ceiling decoration is readily identifiable as a variant of Inigo Jones's prototypical ceiling ornamentation in the Banqueting House at Whitehall, even though the geometrical fields of the ceiling are further decorated with Rococo cartouches of gilded stucco by the sculptor James Lovell with whom Borra had worked at Stowe.

In 1756, just a short while before his final return to Italy, Borra was commissioned to undertake alterations to the residence of Prince Ludovico di Carignano in Racconigi, near Turin. The early classical modification of Castello di Racconigi, which had been half completed following the Baroque plans of Guarino Guarini, also included the partial reworking of its interior design and its decoration. Borra's designs for the interior of the entrance hall (*Salone d'Ercole*) and its adjoining reception room (*Salone di Diana*) clearly demonstrate his knowledge of both antiquity and English neo-Palladianism. In stylistic harmony with the front entrance, the colonnade motif is taken up once again in the entrance hall in a neo-Palladian manner. A structure akin to a loggia, which reaches the bottom of the second floor, extends in front of the partition separating the two rooms, which lie one behind the other. This structure is formed by six free-standing Ionic columns which are arranged in pairs towards the centre and which support a passageway lined with balusters between the rooms to the sides. In contrast, the two walls which run the length of the entrance hall are structured and decorated in a late Baroque style. These walls rise up to the first floor and have alternate door openings with triangular pediments and niches with rounded pediments housing sculptures. The statues, modelled by the Lugano sculptor and stucco artist, Giuseppe Bolina, who was highly regarded in Piedmont, represent six of the twelve Labours of Hercules. The stucco war trophy mouldings above the niches closely resemble the forms on the staircase at Norfolk House.

With the fine stucco work that forms part of the interior of the neighbouring *Sala di Ricevimento* – also by Bolina – Borra looked back even more obviously to motifs that had proved their worth at Norfolk House. The overdoors above the entrance and the two pairs of side doors correspond to a large extent to the "monkey doors" of the Great Drawing Room that were carved by Cuenot. Only the main figurative motif, which had originally consisted of small, mischievous monkeys or Rococo *singerie*s, was replaced by garland-bearing putti in the *Sala di Diana*. By contrast, the four colossally large medallions can be linked to the decoration in the *Salle de la Guerre* at Versailles, commissioned by Louis XIV and carried out by Antoine Coysevox; this link can be substantiated by Prince Ludovico's family tie with the French royal household. The two facing fireplaces are in the style of Guarini or may have been by Guarini himself (Gabrielli, 1972). Unlike the Baroque and Rococo style of the wall decoration, Borra used an anti-Baroque, antique motif for the ceiling. Around the middle field with its bas-relief, he arranged an ornament of intersecting circles with inlaid rosettes, a design that matches exactly another ceiling pattern from Palmyra which Borra recorded in the *Ruins*.

The tension in Borra's work resides not so much in the fact that he was willing and able to use several different styles simultaneously, but more in the breadth of his education, and in the open-minded and wide-ranging nature of his interest in architecture and its history. The results of this interest reached a wide public after the middle decades of the 18th century, and Borra's influence – felt most notably in the emergence of Neo-Classicism – is attributable primarily to the success of his published drawings.

Biography

Born in Doglinai, Cuneo province, 27 December 1713. Trained under the architect Bernardo Vittone in Turin. Under Vittone's guidance, executed illustrations for Vignola's architectural treatise (unrealized), 1734, and drawings and prints for Vittone's *Istruzioni Elementari* (1760), c.1736. Studied at Turin University, graduated 1741. His practical manual, *Trattato della cognizione ...*, published 1748. Employed as architectural draughtsman by John Wood, James Dawkins and J. Bouverie on their archaeological expedition to the Levant, 1750–51. Returned to London in 1751, and provided the drawings for Wood's publications, *The Ruins of Palmyra* (1753) and the *Ruins of Balbec* (1757). Acquired several British patrons, including the Duke of Bedford, 1752, Richard Grenville, Lord Temple, 1752–55, and the 9th Duke and Duchess of Norfolk, 1755. Returned to Italy, 1756, and worked on interiors for the Castello di Racconigi, 1756–58. His designs were used for Palazzo Grassi (now Cocconito, Langosco), and Casale Monferrato (executed 1776). During the 1760s active as civil and sacred architect, and as engineer. Provided plans for the restoration of the fortifications of the citadel Alessandria, and hydraulic schemes. He died, probably in Turin, before 16 November 1770.

Selected Works

The most comprehensive collection of Borra's designs for interiors is in the library of the Society for the Promotion of Hellenic Studies, London, and in the Drawings Collection, Royal Institute of British Architects, London. 98 watercolours of the Levant are in the Mellon Collection, Center for Studies in British Art, Yale University. Borra's correspondence with Lord Temple is held at the Huntington Library, Santa Monica, and further manuscript sources are in the State and City archives, Turin. The Norfolk House Music Room is at the Victoria and Albert Museum.

Interiors

- 1740 Palazzo Isnardi di Caralgio, Turin (interiors with B. Alfieri)
- 1751 Woburn Abbey, Bedfordshire (interior decoration): Duke of Bedford
- 1752–55 Stowe, Buckinghamshire (State Apartment, State Bedchamber and Bed, State Dressing Room, Garter Room): Richard Grenville, Lord Temple
- 1755 Norfolk House, London (including Music Room): Duke and Duchess of Norfolk
- 1755 Stratfield Saye House, Hampshire (ceiling of dining room)
- 1756–58 Castello di Racconigi, near Turin (building and interiors including Salone d'Ercole, Salone di Diana, Sala di Ricevimento): Prince Ludovico di Carignano
- 1757 Palazzo Argentero di Bersezio, Perrone di San Marino, Turin (interiors)
- 1758 Palazzo di Città, Ivrea (building and interiors)
- 1760 Palazzo Turinetti di Pertengo, Turin (building and interiors)

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Bossi, Antonio Giuseppe c.1700–1764

Italian stuccoist, sculptor and painter

Antonio Giuseppe Bossi was born in Porta Ceresio, near Lugano, at the beginning of the 18th century and came from a well-known family of Italian stuccoists. Trained as a sculptor and modeller, he also executed decorative paintings, frescoes and *scagliola*, and his work at the Würzburg Residenz in Germany includes some of the finest and most distinctive examples of stucco decoration in the High Rococo style.

In 1727–28 Bossi worked with Francesco and Antonio Quadri and Gina Battista Pedrozzi at the abbey of Ottebeuren, near Meuringen, producing elegant stucco decorations in the antechamber of the Imperial Hall, in the vestibules of various chapels and for the ceiling of the so-called Amigoni room. After this he moved to Magonga where it seems he came into contact with the older modeller Georg Hannicke, whose influence can be detected in much of the work that Bossi executed during the following years. Drawn to Würzburg by the work that was being undertaken in the Schönborn Chapel of the Cathedral, in 1733 he requested and was granted permission to join the team in charge of the decorations and was given the task of executing all the stucco work. He proved himself to be an artist of extraordinary skill and the Prince-Bishop Friedrich Carl von Schönborn appointed him court stuccoist at the end of the following year. Much of his activity over the next three decades was concentrated upon the decorations for the Würzburg Residenz where he worked, with only minor interruptions caused by ill-health, until just a few years before his death in 1764.

Bossi's work at the Residenz illustrates the full range of his stylistic development. In his earliest contributions, the impact of Northern Italian sculptural traditions, combined with



Bossi: Imperial Hall (Kaisersaal), Residenz, Würzburg, 1735–57

French and Viennese influences, are evident. His more mature works, however, reveal a more original language and the use of an unmistakably Rococo style. Moreover, always sensitive to the environmental and architectural characteristics of the spaces to be decorated, Bossi varied the distribution of the mass of ornament and the depth of the reliefs accordingly. His most important works, which also elicited the greatest praise from his contemporaries, were the ceiling of the Hall of Mirrors (1741), the Gallery (1743–44), the White Hall and the Main Staircase (from 1744), the hall facing the garden (1745) and the Imperial Hall (1750–51). The White Hall, or *Salle des Gardes* as it was also known, is a masterly example of Rococo decoration at its most delicate. The whole room is coloured in white and off-white, broken only by the subtle contrasts of the brown doors and grey-black stove. It is dominated by Bossi's exquisite stucco work which covers large sections of the ceiling and walls in a lacy composition that includes swirling Rococo shells and foliage interspersed with emblems of war, insignia of nobility, flying cherubs and more dignified figures such as Mars and Bellona presented in an Arcadian pastoral setting. The restless energy and seemingly effortless ingenuity of the decoration contrasts with the tendency towards exaggeration

and stylisation that is evident in later works dating from the last decade of his career.

Despite the remarkably skilful nature of the work at Würzburg, critical evaluations of Bossi's oeuvre are complicated by the fact that he employed a wide circle of assistants. At certain periods these numbered more than forty craftsmen including Giuseppe Vennino, and Bossi's relatives Maderno, Agostino, Ignazio and Carlo Bossi. These craftsmen often executed the actual decorations, following designs provided by Bossi in large drawings traced in charcoal. Some of Bossi's preparatory models have been preserved and illustrate the quality of his work; they were extremely precise and detailed indicating the completeness of his ideas even in early stages of a project. Bossi also executed frescoes at Würzburg and other important buildings. After training with the artist Rudolf Byss, he painted the ceiling of the Knights' Dining Hall in the Residenz in 1737, and in 1746–49 he executed frescoes in the large Hall in the Juliusspital (Hospital of St. Julian; destroyed).

Bossi was also very skilled in *scagliola* decoration and in sculpture in the round. He fashioned stucco sculpture in the Court Church (the altar of the Immaculate), and stucco figures in the wall-niches of the Imperial Hall at Würzburg represent-

ing Apollo, Neptune, Juno and Flora, whose forms were characterised by an impressive harmony, elegance and suppleness. These works made a strong impression on other artists active in the Residenz including the court sculptor, Johann Wolfgang van Auwera (1708–56), and the stuccoist Ferdinand Hundt.

As a result of the fame arising from his work for the Prince-Bishop Schönborn and for court palaces in other locations in the region (for example, Schlöss Werneck, 1744–52, the palace of Veitshöchheim, 1752–53, many churches in Gailbach, 1747–48, and at Gaukönigshofen near Ochsenfurt, 1751–52), Bossi received numerous other commissions from private patrons and religious institutions in Würzburg. In addition to the documented works, several schemes for the interiors and exteriors of buildings in the historic city centre have been attributed to him on stylistic grounds, although in some cases these must have been carried out by his assistants and imitators.

Bossi's genius brought a new direction and fresh impetus to the local tradition of stucco modelling in Würzburg, creating a tangible and characteristic Würzburg Rococo style that became justly famed throughout Germany. But, with the exception of the spectacular works in the Residenz, there is little of Bossi's signed work in the city that survives intact. Sadly, much was destroyed in the 19th century or was damaged during World War II and as a result we can only partially evaluate the true extent of his skills.

LUCIANA ARBACE

translated by Antonia Boström

See also Plasterwork and Stucco

Biography

Born in Porta Ceresio, near Lugano, Switzerland, c.1700, into a family of stuccoists. Active as a stuccoist in Germany from 1727. Appointed court stuccoist to Prince-Bishop Friedrich Carl von Schönborn, Würzburg, 1734. Died insane in Würzburg, 10 February 1764.

Selected Works

Interiors

- 1727–28 Abbey of Ottobeuren, near Meuringen (stucco decoration)
- 1733 Schönborn Chapel, Cathedral, Würzburg (stucco decoration)
- 1735–57 Residenz, Würzburg (stucco decoration in the Hall of Mirrors, the Gallery, the White Hall, the Staircase, the Garden Room, and the Imperial Hall)
- 1744 Schloss Werneck, near Würzburg (stucco decoration)
- 1751–52 Gaukönigshofen, near Ochsenfurt (stucco decoration)
- 1752–53 Veitshöchheim, near Würzburg (stucco decoration)

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Boucher, François 1703–1770

French painter, engraver, and designer of porcelain and tapestries

François Boucher was one of the most celebrated and prolific decorative artists of the 18th century, receiving numerous royal and private commissions at a time when France's influence on fashion and design was at its height. An artist closely associated with the reign of Louis XV, his work is considered by many to embody the indolence and hedonism of the social elite in the middle decades of the century. And although he was not a creator of the Rococo style, Boucher became one of its leading exponents and its popularity coincided with his most innovative and accomplished years.

Boucher was primarily a painter, but his natural affinity for decoration and ornament meant that his designs could easily be translated into a variety of decorative media. He worked directly for the Beauvais (from 1734) and Gobelins (from 1753) tapestry works, and for the Royal Porcelain Factory at Sèvres (1750s), and his designs continued to be used long after his personal involvement with these manufactories had ceased. He also published numerous suites of ornament, including the *Nouveaux Morceaux pour des paravants* (1737), the *Livre de Cartouches* and the hugely successful *Chinoiserie* series (from c.1740). These designs provided valuable source material for decorators throughout Europe and, reproduced on panels, fabrics, porcelain and in marquetry, they enhanced Boucher's reputation as effectively as the direct export of his canvases, tapestries and porcelain. His influence spread to many countries, including Britain and Italy, and can be seen as far afield as Sweden where the Chinoiserie interiors at Kina, Drottningholm, are clearly indebted to his designs.

Boucher's style was an amalgamation of artistic influences which included the Italian decorative tradition, the Flemish and Dutch schools, and in particular the work of the French painter, Antoine Watteau. Another more immediate stimulus was provided by the world of the theatre (Boucher executed several stage designs for the Opéra) whose influence is evident throughout his life-long association with the applied arts. Yet, ultimately, Boucher developed a highly personal style that is his alone. Characterised by the pursuit of pleasure and an atmosphere of gentle eroticism, he created a languorous dreamworld of mythologies, romantic pastorals and enchanted landscapes rich with reminiscences of Italy. And the sense of artifice was reinforced by the use of light and airy pastel shades, particularly powdery blues, pinks and lilacs, and the lack of perspectival depth.

The sensuous and decorative nature of this style appealed particularly to members of the closely interwoven world of the French court and the wealthy Parisian bourgeoisie, many of whom rejected the large-scale architectural decorations exemplified by Louis XIV's Versailles in favour of a more informal

approach to interior design. Boucher's work was particularly well-suited to the relatively intimate scale of their city dwellings where the fashion for gilded panelling and mirrors often limited the space available for paintings to overdoors and areas above the wainscoting. The suite of large-scale paintings executed for the lawyer François Derbais for his hôtel in the rue Poissonnière, Paris (c.1732–34) is without parallel in Boucher's work. His paintings were almost always executed for specific locations and formed part of an integrated decorative scheme where the function of the room and the intended decorative harmony between ornament, furnishings and painting dictated the subject and handling. The fact that many of these original settings have been destroyed and their contents dispersed to museums or private collections makes an appreciation of Boucher's contribution to interior design more problematic. A notable exception is the set of four grisailles paintings depicting the Virtues, which were commissioned for the *chambre de la reine* at Versailles where they remain to this day.

As part of the team of artists working on the redecoration of the Hôtel de Soubise, Paris (1738), Boucher was commissioned to paint seven overdoors which included mythologies, landscapes and pastorals. The most novel were the two pastorals *Le Pasteur Galant* and *Le Pasteur Complaisant* which reworked the tradition of idealised portrayals of shepherds' lives to concentrate upon the depiction of their amorous pursuits and pastimes. This genre was to become one of the mainstays of Boucher's career and the modernity of his approach to these subjects is demonstrated by his *Summer* and *Autumn* pastorals of 1749 (now in the Wallace Collection, London), which were inspired by contemporary pantomimes performed by the Théâtre de la Foire. The *Venus* panel at the Hôtel de Soubise also illustrates Boucher's ability to adapt his compositions within the frequently complicated, fanciful shapes of Rococo frames.

Boucher became the favourite artist of Louis XV's mistress, Madame de Pompadour (1721–64), whose view of painting as primarily a decorative medium makes those works executed under her patronage especially interesting. Among her many commissions for interiors were Boucher's decorations for a Chinese boudoir at Bellevue and an octagonal boudoir at Crécy. Both châteaux have since been destroyed but several of Boucher's paintings, including the eight panels for the Crécy boudoir (now in the Frick Collection, New York), depicting allegories of human activities such as the Arts and Sciences, have survived. The use of children – as opposed to adults – in this series, largely attired in contemporary dress, was in keeping with the fashion of the 1750s but also represents Boucher's fondness for rosy-cheeked infants and putti many of whom feature in his most popular works. Boucher's masterpieces, *Le Lever* and *Le Coucher du Soleil* (1753 and 1752, Wallace Collection) were also commissioned by Madame de Pompadour, and were subsequently reproduced in tapestry form at the Gobelins. Devoid of action or drama, these "galant" mythologies exemplify Boucher's characteristic treatment of "noble" subjects in a lighthearted and sensuous manner. Both were more than ten feet high and were hung with pendant tapestries in Bellevue between 1754 and 1760. The striking effect of canvas and textile in the same design and on such a grand scale can unfortunately only be imagined as the tapestries have subsequently disappeared.

Boucher's mastery of tapestry design, both for wall hangings and upholstery, represents a microcosm of his style, subject matter and influence. His work dominated the output of the Beauvais factory from 1736, the date of his first designs, until the mid 1750s, and in 1755 he took over the prestigious role of Inspecteur at the Gobelins workshops. He adapted with habitual aplomb to the medium of silk and wool, producing designs full of attractive detail with blocks of colour kept to a minimum and boldly defined central figures. Boucher's passion for the exotic potential of Chinoiserie is beautifully expressed in the six designs *La Tenture chinoise* (1743) for Beauvais. His vision of China is less remote and mysterious than that of his contemporaries Antoine Watteau and Jean Pillement, and illustrates an emphasis upon sensuous and corporeal elements that is evident throughout his oeuvre. The series was rewoven many times between 1745 and 1775 and one set, dated 1764, was reputedly sent by Louis XV to the Emperor of China.

One of Boucher's last essays in tapestry design were the central details in the series named *Tentures de Boucher*. First produced in the 1760s, this series was woven by the Gobelins workshops for the music room at Croome Court, Worcestershire (now in the Metropolitan Museum of Art, New York). The designs include *trompe-l'oeil* medallions containing mythologies, set into a background featuring a crimson damask pattern and decorated with birds, garlands of flowers and trophies. The series proved hugely popular, and despite the growing influence of Neo-Classicism it continued to be woven for clients in Russia, Germany, England and Spain, although not in France. A set ordered in 1772 for Osterley Park, Middlesex, still remains *in situ* with a ceiling designed by Robert Adam and chairs upholstered with scenes from Boucher's *Les Amours Pastorales*, and it is perhaps within the context of this intimate room that the modern viewer can best appreciate Boucher's contribution to interior decoration and design.

Boucher's many imitators included his student and son-in-law, Jean-Baptiste-Henry Deshayes de Coleville (1729–65) whose work, like that of Boucher's celebrated student Jean-Honoré Fragonard, is often attributed to Boucher and includes the decorative pendant overdoors of *La Musique* (Corcoran Gallery of Art, Washington, DC) and *Le Dessin*, sold at auction in May 1995. Boucher's own son, Juste-François (1736–82) worked in a pronounced Neo-Classical style and produced numerous engravings relating to many aspects of the decorative arts and interior design. Described at the time as "à la moderne" (in the modern style), his oeuvre included approximately 700 designs for beds, chairs, screens, balustrades and ornament published from the mid-1770s.

CHRISTINE RIDING

See also Rococo

Biography

Born in Paris, 29 September 1703, the son of a designer and master-painter, Nicolas Bouché. Probably apprenticed to his father c.1717–c.20; trained as an engraver, 1720; pupil of the artist François Lemoine c.1721–c.23; awarded first prize for painting, Académie Royale de Peinture et de Sculpture, 1723. Married Marie-Jeanne Buseau, 1733; 2 daughters and one son, the designer and engraver Juste-François Boucher (1736–82). Employed in making designs for engravings for Jean-François Cars c.1723–28. Travelled to Rome

with the painters Carle, Louis-Michel, and François Van Loo, 1728–30. Active as a painter, engraver, and book illustrator, Paris, from c.1731; employed as a designer by the Beauvais Tapestry Works 1734–55; stage designs for the Opéra, Paris, 1739–48; produced designs for the Vincennes porcelain factory, from 1749, and remained involved with the factory after its move to Sèvres, 1753. Taught drawing and engraving to Mme. de Pompadour (1721–64), 1751, who remained his most important patron. Appointed Inspecteur sur les Ouvrages de la Manufacture des Gobelins, 1755. Elected Professor, Académie Royale, 1737; appointed Premier Peintre du Roi and Director, Académie Royale, 1765 (resigned 1768). Exhibited at the Paris Salon from 1741. Published several suites of Chinoiseries and ornament from late 1730s. Died in Paris, 30 May 1770.

Selected Works

Notable collections of Boucher's tapestries are in Osterley Park, Middlesex; the Musée des Arts Décoratifs, Paris; the J. Paul Getty Museum, Malibu; the Metropolitan Museum of Art, New York, which includes the tapestry room from Croome Court; and the Philadelphia Museum of Art. Examples of porcelain with designs after Boucher are in the Musée National de Céramique, Sèvres.

Interiors

- 1732–34 Hôtel, rue de Poissonnière, Paris (paintings for the salle de billiard): François Derbais
- 1738 Hôtel de Soubise, Paris (overdoors for oval salon)
- 1738–39 Versailles (paintings for the Galerie des Petits Appartements du Roi)
- 1741–43 Château de Choisy (paintings and overdoors)
- 1747 Château de Choisy (paintings for the Grand Cabinet des Jeux)
- 1748 Château de Fontainebleau (paintings for the Salle à Manger du Roi)
- 1753 Château de Fontainebleau (paintings for the ceiling of the Cabinet du Conseil)
- 1754–60 Château de Bellevue (paintings and tapestries for the Chinese boudoir)

Boucher's designs for tapestries included the *Fêtes Italiennes* (1736), the *Story of Psyche* (1741), *La Tenture chinoise* (1743), *Les Amours des Dieux* (1758), and the *Tentures de Boucher* (1764).

Publications (suites of ornament)

- Diverse Figures Chinoises*, 1731
- Recueil de Fontaines*, 1736; *Second Livre*, n.d.
- Nouveaux Morceaux pour des paravants*, 1737
- Diverses Figures Chinoises*, 1740
- Livres d'Ecrans*, n.d.
- Livre de Cartouches*, n.d.
- Livre de Vases*, n.d.

Further Reading

A detailed and scholarly study of Boucher's work, including discussions of his designs for tapestry and porcelain, a chronology and extensive bibliography, appears in Laing 1986.

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Boudoirs and Dressing Rooms

Dressing rooms emerged as one of the private rooms leading off the State Apartments in grand houses from the 17th century, but the precise origins and function of the boudoir are less clear. The term itself has been linked to the French word *bouder* meaning to pout or to be sulky, and it has been suggested that the boudoir was therefore originally a private withdrawing room or place in which to sulk. Among architectural historians, however, the term boudoir is generally accepted as deriving from "Bower", the name used to designate the second chamber within early medieval buildings. From quite an early period the bower had feminine connotations and was regarded as a room for ladies, but as houses became larger and their rooms more specialised, the second chamber increasingly served as a parlour and lost some of its distinction as an apartment exclusively for the use of women. With the provision of private or family apartments in the latter part of the 14th century, a Lord's Chamber or Parlour was added, often adjoining the sleeping chambers on the upper floors. A Lady's Chamber (or bower) was often provided in larger houses in proximity to the Withdrawing Room and, according to the historian Bannister Fletcher, probably answered the purpose of the best bedroom.

By the 15th century, the Withdrawing Room and Lady's Bower, which had previously contained beds, were both in many cases reserved as Sitting Rooms. The term "Lady's Bower" seems to have become obscure during the 16th and 17th centuries, and "chambers" came to denote bedrooms. During this period the boudoir was often indistinguishable from the closet, a small room or rooms off the bedroom that might serve as a dressing room, study or *garde-robe*, and that was a feature of both male and female sets of apartments.

By the mid-18th century a separate boudoir was a common



Boudoir at 3 West Halkin Street, London, 1891

feature in many larger aristocratic homes. In his *L'Art de Bâtir des Maisons de Campagne*, published in Paris in 1743, Charles-Etienne Briseux, for example, suggested that another small closet, called a boudoir, might be added to the "arrière cabinet" and the two "garderobes", which comprised the suite of rooms behind the bedchamber. Similarly, Victor, Marquis de Mirabeau, writing in *L'Ami des Hommes*, 1759, remarked that every great house should have suitable provision of "mezzanines, closets, garderobes and boudoirs". To a large extent this interest reflected an increased desire for privacy and relaxation among the owners of grand 18th-century homes, and the boudoir was perceived as a place in which to retreat from public gaze and the cares of public life. Its appearance was therefore frequently intimate and informal, in marked contrast to the formality of the decorations and furnishings used in State rooms. Nevertheless, boudoirs were often luxuriously and exotically appointed employing decorative schemes that were both imaginative and innovative. Madame de Pompadour, for instance, lavished especial care on the decoration of her boudoir at Bellevue (c.1748) which included costly

embroidered silk hangings, and overdoors painted with chinoiserie by François Boucher. The boudoir owned by her brother, the Comte de Marigny, was decorated with "nudities", and the association of the boudoir with loose-living or erotic dalliance lasted for many years.

In Britain, the boudoir at Attingham Park, Shropshire, decorated in the late 1780s, serves as a fine example of ornament treated in the elegant Louis Seize style. The room is thought to have been painted by Louis-André Delabrière who was employed by the Daguerre company based in London from 1786. The boudoir at Shugborough, Staffordshire, dates from 1794. It is decorated with grey moiré wallpaper embellished with plain and cut-out floral borders supplied by the Eckhart Brothers of Chelsea, leading manufacturers of wallpaper in the late 18th and early 19th centuries. In both rooms the decorations reflect the most modish of tastes and they illustrate the extravagance with which such interiors were often treated.

While dressing rooms were used by both sexes throughout this period and later, by the 1780s several authors including Le Camus de Mesnière, author of *Le Genie de l'Architecture*, were

suggesting that the boudoir was a room for use by the women of the house only. This idea became even more firmly entrenched in the 19th century when Robert Kerr, author of the influential *The Gentleman's House*, described the boudoir as being "the private parlour of the mistress of the house". Gervase Wheeler, author of *Rural Homes, or, Sketches of Houses Suited to the American Life* of 1851, expressed a similar view when he declared it to be "a little gem of a room ... for the lady of the house", advising prospective builders "whether boudoir, book-room, or work-room, as its fair presiding deity may determine, let it have the sunniest aspect, the most charming prospect you can give it, for there will the taste that can best enjoy the enjoyable ... mostly congregate" (Thornton, p.219).

During this period the boudoir became firmly established as the feminine equivalent of the masculine study. While still a semi-private room it lost its connotations of dalliance and the daybeds, ottomans, and chaise-longues typical of earlier examples were replaced by more restrained furnishings such as light upholstered chairs and writing desks. Colour schemes were pale and overtly feminine in character and picturesque plans – "octagonal or oval or quaintly cornered" – were recommended. Boudoirs were also frequently given a distinguishing feature – a bay or an oriel window, and often had their own staircase. Male guests were rarely admitted, and an invitation to enter this room was occasion for remark. A male visitor to Lady Spencer's "sanctum sanctorum" at Althorp House in the 1870s described "a prettily furnished den. She showed me the many conveniences of her writing table, the pretty furniture and setting", while Henry James recorded being extended a similar privilege by the lady of the house during his visit to Eggesford Manor.

Within aristocratic houses the decoration of boudoirs continued to reflect a mixture of fashionable and personal tastes and were often still extremely splendid. An elaborately tented interior graced Queen Hortense's boudoir in her Paris residence in the rue Cerutti, illustrated in 1811, while the boudoir in Thomas Hope's Deepdene of 1807 was decorated in a fashionable Greek Revival style and included a chimneypiece of Mona Marble, a baldaquin supported over the sofa inspired by Charles Percier, and additional furniture designed by Hope himself. During the last quarter of the 19th century, boudoirs in artistic houses often favoured exotic effects inspired by Far Eastern decoration and design. The example in Mrs. Ellen Montagu's house at 96 Lancaster Gate, illustrated in a water-colour by Nicholas Chevalier in 1875, is furnished in the Aesthetic Anglo-Japanese taste and includes an extraordinary assemblage of genuine and fake oriental bamboo furniture and other lacquered goods. The boudoir at Clouds, the home of the Hon. Percy Wyndham and his family, was altogether less flamboyant, and had papered walls, white woodwork and plain, loosely draped curtains. The comparatively simple decorations and the elegant 18th-century English furniture conformed to progressive Arts and Crafts taste and were in marked contrast to the overtly feminine Louis XVI and Rococo Revival styles favoured in more mainstream boudoirs of this period.

In smaller, middle-class houses of the mid- and late 19th century, the boudoir was often no more than a secondary and smaller sitting room or parlour, and was reserved for the private use of the family, leaving the main drawing room for

the entertainment of guests. According to Robert Kerr, "when the Drawing Room itself is very large, this arrangement has its advantages, but it is manifest that such a Boudoir is really a Morning Room". And he went on to declare that as regards its site or position within the house, the Boudoir should be regarded as a "Sitting Room and open ... from the principal corridor of the house" adding "It may be somewhat retired in situation ... although not restricted in free access, it being the lady's business room". In fact, what is often shown as the boudoir on 19th-century plans was in reality an additional small drawing room, and if the two were connected by communicating doors as was often the case in order to extend the drawing room for functions, then the resultant lack of privacy could not really justify definition of the room as a boudoir.

While descriptions of boudoirs continue to appear in decorating manuals of the Edwardian period, they clearly became increasingly anachronistic in modest-sized homes, and the use of the term seems to have been reserved for a few houses of grand pretensions that aped the lifestyle of an earlier generation. Even those houses which by today's standards would be considered opulent, with billiard rooms and servants' halls, rarely included boudoirs in their plans, although when they did appear they were still as large as any of the main reception rooms. More often, the need for a private, ladies or family room was met by the provision of a small sitting room which took on many of the connotations of intimacy and informality traditionally associated with boudoirs. Today, the term is rarely used other than ironically.

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Boulle, André-Charles 1642–1732

French cabinet-maker and sculptor

André-Charles Boulle's illustrious status within the history of European furniture has endured from his own lifetime to the present day. His name is not only synonymous with the technique of marquetry that he perfected, but with a genre of highly elaborate and skilfully executed furniture that reflected his patrons' passion for ostentatious display. Although his family originated from the Dutch-German border, Boulle is acclaimed as the first great French *ébéniste* and the most celebrated of Louis XIV's furniture makers and designers. Boulle was granted the title of *ébéniste, ciseleur, doreur et sculpteur du roi* (1672) allowing him the position of bronze founder and cabinet-maker. He exploited this dual role to design furniture marked by an unprecedented stylistic harmony between the form, marquetry and gilt-bronze mounts. Perhaps ironically, Boulle supplied very little furniture to Louis XIV himself, who seems to have preferred the work of Pierre Gole (c.1620–84) and Domenico Cucci (c.1635–1705). But Boulle executed work for other members of the royal family and private commissions for the nobility and bourgeoisie, as well as foreign royalty including Philip V of Spain.

Boulle was employed in the service of the Bâtiments du Roi, which was concerned with the furnishing and maintenance of the French royal palaces. On the evidence of the Bâtiment's accounts, it seems he was mainly responsible for the execution and restoration of marquetry and parquet floors and for the production of ornaments in gilt bronze. Between 1682 and 1683, Boulle was employed in the decoration of the Dauphin's Appartement de l'Aile du Midi, Versailles. The masterly conception and execution of the marquetry floor and wainscoting is said to have established his reputation among his peers. According to contemporary accounts, the *Cabinet* was decorated on the walls and ceiling with mirrors set in octagonal and square borders of gilt bronze on a ground of ebony, pewter and brass marquetry. The floor itself was of inlaid wood, embellished with many decorations including the emblems of the Dauphin and Dauphine. Yet the history of this magnificent decor is unclear. Most histories state that in the year following its completion the whole decorative ensemble was dismantled by order of the king and adapted for the Dauphin's new apartment on the ground floor of the palace. But a paper by J.C. Le Guillon given at the *Colloque Versailles* (1985) suggests that both Boulle and Pierre Gole, who had collaborated on the original decoration of the *Cabinet*, were commissioned to execute a completely new decor. The Dauphin's plan to economise and install the previous interior was abandoned because the two apartments differed in proportion. Le Guillon also suggests the possibility that the floor was adapted for another room in 1688. It is therefore uncertain whether contemporary sources describe the 1683 decoration or the completely new ensemble of 1684. The extent of Gole's involvement in Boulle's famous achievement is also unclear. The *Cabinet* itself fell into disrepair with the death of the Dauphin in 1711 and after subsequent refurbishments did not survive the 18th century.

Boulle's output is at once extraordinarily inventive and homogeneous. Its principal characteristics are sombre nobility

and vigorous monumentality with elaborate and costly marquetry, wood veneers and gilt-bronze mounts. The lavish effect of such contrasting materials against the marble-lined walls or gilded white paneling of French palaces of the period is often lost in modern museum settings. Although he did not invent "Boulle marquetry" (called *tarsia a incastro*, of Italian origin, and employed in the German states) Boulle nevertheless developed it into a highly distinctive and personal style. The typical Boulle ensemble combines brass and tortoiseshell with those areas not decorated with marquetry veneered in ebony. The delicate designs of scrollwork and arabesques were cut, in a single layer or as a "sandwich" of layers, using a fret-saw probably only a millimetre in thickness. The brass and sometimes the shell were engraved for a richer appearance.

Brass on a ground of shell (*première partie*) or vice-versa (*contre-partie*) could be used to stunning effect on pairs of furniture pieces. Boulle often combined the two so that, for example on a wardrobe, the door panels were of *première partie* and the sides of *contre-partie*. Variations were introduced by using other metals – for example, pewter or copper – and materials such as mother-of-pearl and imitation lapis lazuli, and he also used painting or attached coloured foils (red, green and blue) to the reverse of the shell. Boulle not only worked to his own patterns but also to the designs of famous contemporary ornamentalists, including the fashionable grotesques and *singerie*s of Jean I Berain. Boulle was also a master in polychrome wood marquetry, in particular the floral marquetry in favour during the 1680s. His masterpiece in this medium is the naturalistic panel which was remounted onto an English cabinet in the 18th century which is now in the Bowes Museum, County Durham. Other examples exist of panels in wood and shell / brass marquetry decorating the same piece and, more unusually, wood set into a ground of shell.

As a talented sculptor, Boulle incorporated sculptural elements into the general design of his work. Gilt-bronze mounts were made on a larger scale and in greater profusion and were given a dominant role which was new to furniture manufacture. All these works were original creations and of the highest quality; they were modeled by the finest sculptors of the day and cast in Boulle's workshop. Classical mythology was the predominant influence, a speciality being pictorial bas-relief mounts of Ovid's *Metamorphoses* (Apollo and Daphne, Apollo flaying Marsyas). Boulle also popularised the theme "Love triumphing over Time" in sculptural form for clocks.

If it is difficult to evaluate the role played by Boulle in the invention of furniture types such as the commode, the bas d'armoire and the bureau plat, which were all well represented in his oeuvre, his influence in the development of furniture styles is uncontested. Moving away from the simple, heavy forms produced by his contemporaries in the last decades of the 17th century, Boulle introduced lighter and more dynamic designs. This developed into the cabriole legs and swelling forms characteristic of his output between 1700 and 1725, heralding the Régence style. Examples which encapsulate Boulle's style and craftsmanship are the magnificent pair of commodes supplied in 1708 to the bedchamber of Louis XIV at the Grand Trianon and now at Versailles. A valuable source for his models and decorative details is the folio of engraved designs *Nouveaux Deisains de meubles ...* (1707–30) by Pierre-Jean Mariette,



Boulle: designs for desk, commode, and armoire

which includes clocks, inkstands, desks, cabinets, tables, mirrors and candelabra.

The longevity of furniture production in the manner of Boulle is one of its most unique aspects. The workshop itself employed four of Boulle's sons and accounted for over 80 years of production. Its direction was continued by Boulle's son Charles-Joseph (1688–1754) after Boulle's death in 1732. Numerous famous *ébénistes* were trained there, including some, like Etienne Levasseur (1721–98) who continued to restore and manufacture “Boulle” furniture independently. Levasseur and other craftsmen such as Philippe-Claude Montigny (1734–1800), specialised in pastiches of the Boulle style, occasionally reusing original marquetry panels. As none of the Boulle workshop's output was stamped, the inherent problem of attribution is exacerbated by such imitations.

The popularity of Boulle's style endured throughout the 18th century. Although it waned slightly during the Rococo period, the advent of Neo-Classicism encouraged a sense of nostalgia for the reign of Louis XIV and Boulle's furniture was the only type of its period to enjoy uninterrupted acclaim. Boulle's standing also remained undiminished in the 19th century, especially among English enthusiasts for French fine and decorative art, several of whom, like King George IV and the Marquess of Hertford, built up unrivaled collections of 18th-century French furniture. A portrait of George IV by

Thomas Lawrence in the Wallace Collection, London, shows the king seated next to a Boulle pedestal table and inkstand; the table is now in the Crimson Room of Windsor Castle. The 4th Marquess of Hertford (1800–70) not only purchased many pieces of Boulle furniture but also commissioned seven replicas after his work, six of which were made by John Webb of New Bond Street, London. One, a copy of the Elector of Bavaria's desk (Louvre, Paris), remains in the Wallace Collection today.

CHRISTINE RIDING

See also Marquetry

Biography

Born in Paris in 1642, the son of an *ébéniste* of Flemish origin. Trained by his father. Married Anne-Marie Leroux in 1677: 7 children including Jean-Philippe (1678–1744), Pierre-Benoit (1680–1741), André-Charles II (1685–1745), and Charles-Joseph (1688–1754), all *ébénistes*. Active as an *ébéniste* by 1664; appointed *Ébéniste du Roi* and took over the lodgings of the cabinet-maker, Jean Macé, in the Louvre, 1672 (workshops enlarged in 1679, and c.1685); worked in the service of the *Bâtiments du Roi* from c.1672. Designs for furniture and bronzes published by Mariette after 1707. Business transferred to his sons, 1715. Amassed a vast collection of prints and drawings, including works by Le Brun, Cotellet, Loir, Polidoro, Enea Vico, Agostino Veneziano, Le Pautre, Jean Berain, and Jacques-Antoine Ducerceau, much of which was destroyed in a

fire that gutted the Boulle workshops in 1720. Granted a royal pension, 1725. Died in Paris in March 1732. The workshops continued to be run by Boulle's four sons.

Selected Works

The output of the Boulle workshop was enormous and numerous items have been attributed to his hand. The more important collections of Boulle furniture are in the Wallace Collection, London; the Musée du Louvre, Paris; the château of Versailles; and the J. Paul Getty Museum, Malibu. Examples of Boulle's drawings are in the Musée des Arts Décoratifs, Paris. A list of Boulle's interior commissions for the Bâtiments du Roi and a list of his principal works appears in Pradère 1989.

Interiors

- 1672–75 Petite Chambre de la Reine, Versailles (marquetry daises)
- 1682–83 Appartement de l'Aile du Midi, Versailles (marquetry floor and wainscoting)
- 1684 Appartement de Monseigneur, Versailles (marquetry floor and wainscoting)

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Boyle, Richard. See Burlington, Earl of

Brenna, Vincenzo (Vincentso) 1747–c.1819

Italian architect

Vincenzo Brenna lived and worked in several European countries, but the most fruitful period of his career was associated with Russia and, in particular, with St. Petersburg. It was here that he achieved his greatest success, becoming one of the leading exponents of Russian Classicism at the end of the 18th century.

Brenna began to work as an artist in his homeland, Italy. He trained in the studio of S. Pottsi who painted in a late Baroque style, and then continued his art education in France. Brenna's views on art were influenced by a study of antiquity, and an enthusiasm for the Renaissance. His first major works were measurements and sketches from paintings of Roman monuments – Nero's Golden Palace (1774 with the Polish artist F. Smuglevich) and the villas of Pliny the Younger, the so-called Laurentium (1777–78). The experience which he gained from copying arabesque and grotesque patterns and drawings on the theme of ancient mythology had a powerful influence on his subsequent work, and the extensive use of reworked motifs from antiquity is a characteristic feature of Brenna's designs in all his later projects.

In 1780 Brenna was invited to Poland by Count S. Pototsky and he worked there for several years on castle interiors and the palaces of leading magnates. In the frescoes and *plafonds* which he completed for August Chartorisky's palace in Natoline-Bazhantarni near Warsaw (1781), Princess Isabella Chartoriskaya Liubomirskaya's castle in Lantsut (1781), Marshal Stanislaw Liubomirsky's estate in Grushchin (1781), the palace belonging to the Polish king's sister, Isabella Ponyatovskaya-Brannitskaya, in Warsaw (1782), and Rech' Pospolitaya's palace (1783), Brenna showed himself to be the master of polychrome painting.

In his spectacular decorative compositions, Brenna used the ornamental motifs which he had come to love, as well as turning to the legacy of Renaissance and Baroque artists. Brenna's paintings united classical principles with the Baroque effects of perspective painting and the illusion of expanding space.

Brenna's work as an artist and interior designer brought him wide renown. In 1784 he received an invitation from the heir to the Russian throne, the Grand Duke Paul, to go to Russia. He undertook the task of decorating the interiors of the splendid palace at Pavlovsk outside St. Petersburg, built by Charles Cameron. From 1786, Brenna took charge of the completion of the state rooms in the palace and he introduced several changes in its internal decoration and planning. Apart from introducing stucco moulding, friezes and *plafonds* into Cameron's interiors, Brenna drew up his own designs for many of the rooms. The interior design of the palace was completed in 1794. However, with the accession of Paul I to the throne in 1796, further work was begun on extending the palace and Brenna found himself in demand as an architect, subsequently becoming the first architect of the Imperial court. Work on the creation of new architectural and artistic interiors at Pavlovsk continued right up to 1801.

Brenna's interiors kept to classical forms. However, in contrast to Charles Cameron, who was an advocate of strict



Brenna: library, Pavlovsky Palace, 1786–1801

canons of style, Brenna favoured a saturated decorative style and put forward new methods which led people to view him as the precursor of the Empire style in Russian art. The decoration of the state rooms at Pavlovsk combines architectural elements, which act as the compositional basis for the interior design, with rich painted and relief decoration, decorative fabrics and *objets d'art*.

Triumphal motifs predominate among the themes of the bas-reliefs, marble statues and wide stucco friezes. Magnificent marble fireplaces, which Brenna transformed into complex architectural compositions, formed part of the single ensemble. The ornamental paintings, *plafonds*, gilded moulding and complex caisson ceilings were a no less significant part of the decoration. Brenna himself decorated the walls and *plafonds*, which were close stylistically to his Polish works; he also collaborated with the eminent artist and decorator Pietro Gonzaga, whom he invited specifically for the purpose and who decorated the interiors with frescoes and paintings containing the illusion of perspective. The Russian sculptors I.P. Prokofiev, M.I. Kozlovsky and I.P. Martos also worked on the palace's decoration. Brenna designed furniture for each room and his sketches show the breadth of his talent. Bureaus and writing desks were made from his designs, as well as other items made out of fine pieces of wood with gilded details standing out in relief against their background. Brenna's

massive and rather heavy furniture is largely typical of the Pavlovsk period.

Another important undertaking by Brenna for Paul I was the reconstruction and decoration of the interiors of his palace at Gatchina near St. Petersburg, built by Antonio Rinaldi. The interiors were damaged during World War II and partially restored in the 1970s and 1980s. Brenna redecorated the main state apartments, including the Crimson and Cheshmenskaya galleries, the Marble Dining Room, Paul I's Throne Room and the Empress' main bedroom. The decoration in these rooms, which included marble, bronze, gold and tapestries, is typical of Brenna's work. In designing the interiors of the state rooms at Gatchina, Brenna turned to the decorative methods of the Roman Empire and of 17th-century French Classicism, in order to emphasize the triumphal nature of the decoration and the might of the Russian Empire and its monarch. Features of the Empire style, which are typical of Brenna's art, appear more consistently here. There was a great deal of decorative stucco moulding and sculpture in the sumptuous architectural and painted decoration, including busts of Roman emperors, bas-reliefs on the theme of ancient history, copies of ancient works of art and original statues. Brenna's skill as a craftsman is evident in his compositions of military campaigns and the military motifs in the sculptures on the walls of the *Cheshmenskaya* gallery.

Brenna's greatest achievement as architect and interior designer came with his work on the interiors of Mikhailovsky Castle (1797–1801; parts of the original building remain), which he built from initial designs by B.I. Bazhenov to be the Imperial residence in St. Petersburg. The plan of the castle, a square enclosing an octagonal inner courtyard, was proposed by Paul I himself and the Emperor devoted much attention to the completion of his grandiose project, spending vast sums on sumptuous decorations for the building.

In solving the spatial problems which the Mikhailovsky Castle posed, Brenna successfully combined rooms of all shapes and sizes: square, circular, triangular and oval halls all make up the state rooms and living quarters. He made extensive use of decorative materials for the rich architectural and artistic interior design. The palace's rooms were filled with works of art; paintings, sculpture and *objets d'art* played a crucial role in the decor. The interiors were decorated with ancient statues and sculptures by I.P. Prokofiev, who had worked with Brenna at Pavlovsk and Gatchina, as well as paintings by S.F. Shchedrin, A.E. Martinov, G.I. Ugriumov, Y.Y. Mettenleiter, A.Vigi, K.P. and J. Skotti, G.F. Dwain, and F. Smuglevich. The combination of coloured plate-glass with paintings, gilded carving and bronzes had never been attempted before. As in Brenna's earlier projects, decorative cloth, tapestries, silks, velvet upholstery and drapes all played a significant role in the decoration of the main interiors. Brenna also used coloured stone – his massive columns and wall facings were made of marble, porphyry and other types of stone.

The interiors of the Mikhailovsky Castle underwent repeated changes. Today the original internal decoration survives only on the main staircase, in the hall of the Resurrection, the Large Throne Room and the Raphael Gallery. The Mikhailovsky Castle became a symbol and monument of the Pavlovsk period and was the most significant of

Brenna's undertakings in Russia. As a mark of Brenna's services to Russian art, Mettenleiter painted an allegorical portrait of him on the *plafond* in the Raphael Gallery.

While working on the Mikhailovsky Castle, Brenna altered the interiors of the Winter, Tauride, Kamenny Ostrov and Marble Palaces, which belonged to the Imperial family. He redecorated and furnished a number of rooms in the Winter Palace (1796–98), using expensive materials, paintings and gilding as he had in the Mikhailovsky Castle. Brenna also made alterations to halls in the court Hermitage Theatre (1797). He restored Quarenghi's interior, stripped the dilapidated walls and repeated the ordered composition of his predecessor, although he did replace the columns with pilasters. The decoration of the Kamenny Ostrov Palace (1797) was equal to that of the Winter Palace. Brenna painted the main state rooms and furnished them with gilded furniture.

Brenna was frequently called upon to decorate the Imperial palaces and churches in St. Petersburg for funerals. After the execution of Prince Loudovic XVI, a decorative catafalque was built from a design by Brenna in the Polish Roman Catholic Church of St. Catherine (1793). Later, after the death of the Empress Catherine II, Brenna designed interiors for the Peter and Paul Cathedral (Fortress) and the Georgian Hall in the Winter Palace (1796).

The beginning of the 19th century marked a decline in Brenna's creative activities. In 1802, a year after the death of his patron and main client, Paul I, Brenna was dismissed and left Russia. He spent the last years of his life in France and Germany without work.

Brenna is renowned in the history of Russian art and architecture not only as an eminent architect and designer, but also as tutor to the greatest architect of the 19th century, Karl Rossi, the founder of the Russian Empire style who continued the artistic methods first employed by Brenna.

MARIA L. MAKOGONOVA
translated by Charlotte Combes

Biography

Born in Italy in 1747. Lived and worked in Rome during the 1770s; trained in the studio of S. Pottsi; published an album of drawings from *Thermae*, 1776. Active as an interior designer and architect in Poland from 1780. Moved to Russia, 1784; worked in the service of the Grand Duke Paul (later Paul I) on several royal palaces, dismissed 1802. Toured Europe with his pupil, Karl Rossi (1775–1849), 1802–05; retired to France. Died in poverty in Dresden, c.1819.

Selected Works

Interiors

- 1784–94 Pavlovsky Palace, Pavlovsk (design, decoration and furniture of the state rooms including the Italian Hall, Grecian Hall, and Grand Vestibule)
- 1796–98 Hermitage, St. Petersburg (restoration of interiors)
- 1796–98 Winter Palace, St. Petersburg (decoration and furniture)
- 1797 Kamenny Ostrov Palace, St. Petersburg (decoration and furniture for main state rooms)
- 1797–1800 Gatchina Palace, near St. Petersburg (redcoration of main state apartments; building by Antonio Rinaldi)
- 1797–1801 Pavlovsky Palace, Pavlovsk (enlargement and additions including the new Throne Room, Picture Gallery, orchestra room, and chapel)
- 1797–1801 Mikhailovsky Castle, St. Petersburg (building, interiors and furniture; assisted by Karl Rossi)

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Breuer, Marcel 1902–1981

Hungarian architect and designer

Marcel Breuer was the most famous student of the Bauhaus and is a key figure in the history of Modern architecture and furniture design. Progressive and forward-thinking in every area of his work, he produced some of the most enduring and iconic designs of the 20th century including his celebrated tubular steel and plywood chairs. He was also an early champion of mass-produced furniture, and he became an influential exponent of the International Style in his architecture and interior design.

Born in Hungary, Breuer was one of many art students wandering Europe in search of a sympathetic art school in the years following World War I. He studied briefly as a painter and sculptor at the Academy of Fine Art, Vienna, and in 1920, at the age of 18, he enrolled at the Weimar Bauhaus. He rose rapidly through the ranks of his fellow-students and was appointed to the teaching staff, along with the other rationalists, László Moholy-Nagy and Josef Albers, in 1923. He became head of the Bauhaus carpentry workshops in 1925 and used the workshops to develop prototypes of the furniture he designed.

His first chair was in wood and woven upholstery and was heavily influenced by the furniture of Gerrit Rietveld and members of the De Stijl group. From them Breuer learned to enjoy the constructional framework of his chairs, tables and beds. These could be hard and rectilinear but the supported elements that made contact with the body were soft and rounded. As his work developed, the supported elements became progressively softer, evolving from straight plywood sheets, through stretched canvas and curved plywood, finally to become upholstery on slats. As the supported elements became softer, the frames got lighter. At first this was achieved by using thinner wooden members; subsequently, it resulted from the use of lightweight metals. Breuer described how he purchased his first bicycle in 1925 and was so impressed by the lightness and strength of the frame that he began to experiment with tubular steel in the production of furniture. His *Wassily* chromium-plated tubular steel chair dates from this period and numerous other designs, including his famous *B32* cantilever chair, were produced between 1925 and 1928. While tubular steel chairs rapidly became almost commonplace among Modernist designers, Breuer's designs from the mid-1920s have never been surpassed and the *Wassily* and cantilever chair are still in production.

The Bauhaus served as Breuer's client as well as his

employer and in 1925 he was put in charge of fitting out the new Bauhaus building at Dessau. Breuer's tubular steel furniture was used in the canteen, in the assembly hall and elsewhere, and it was the first time his work had been produced on such a scale. He was also asked to design the interiors for some of the staff houses. Although these interiors can appear somewhat austere and characterless today, they demonstrate Breuer's liking for built-in units, such as cabinets and wall cupboards, which he designed as standardised modular components to facilitate mass-production. Mass-produced furniture was clearly not a new phenomenon, but Breuer's obvious appreciation of its advantages and his delight in the appearance of something that looked machine-made was unprecedented.

In 1928 he left the Bauhaus and opened his own office in Berlin. Numerous commissions for interiors followed in which he used chairs, tables and standardized storage units of his own design. In the Harnischmacher apartment (1929), for example, the study walls were lined with black lacquered wall-units and bookshelves and the room was furnished – like the dining room – with tubular steel chairs and the *B14* table which Breuer used in many subsequent interior designs. A year later, he designed an apartment space for the *Deutscher Werkbund* section of the 1930 *Salon des Artistes Décorateurs*, Paris. The overall theme of the *Werkbund* section was mass-produced design in architecture, furniture and household objects and Breuer made good use of materials such as linoleum, and simple features such as white blinds, fitted wardrobes and hanging wall units, while virtually all the furniture was tubular steel.

Following the rise of fascism, Breuer left Berlin and spent much of 1932 and 1933 travelling. During this period he built and furnished the Harnischmacher House in Wiesbaden. It was his first free-standing house and was much publicised. Tubular steel and black lacquered wood furniture were juxtaposed with white walls and light linoleum floors. He also began to develop aluminium furniture for retailing by the *Wohnbedarf* home-furnishing stores. His designs for dining chairs, armchairs, stacking tables and chaise longues, won a competition in Paris in 1933.

In 1935, the English architect F. R. S. Yorke invited Breuer to join him as his partner in London. Soon after arriving in London Breuer met Jack Pritchard, a founder of the Isokon furniture company that specialised in bending plywood. Breuer adapted the Paris aluminium chaise longue for production in plywood and the result is arguably the most elegant and justly celebrated of all his furnishings. It epitomises his approach to furniture design, including a frame of great technical sophistication that is obviously factory-made, a form designed to fit the body, and softness where there is contact. Other furniture for Isokon included a set of stacking tables, each made by folding a sheet of plywood, and plywood dining chairs which are clearly the precursors of the more sophisticated Eames dining chair of a decade later. This furniture was used in his interiors for the Isobar, a fashionable meeting place for architects and designers built in Hampstead in 1937.

The most important of the interiors produced by the Breuer and Yorke partnership were designed for the Gane Pavilion, Bristol, in 1936. This was an exhibition house, commissioned by the furniture manufacturers P.E. Gane, whose interiors

served as showrooms for the company's modern furniture. The building itself illustrated a shift away from the strict geometry and hard edges of the International Style. It was an exercise in open and flexible planning with free-standing walls of rough masonry and no internal doors. Natural materials, such as stone and wood, were preferred; plywood walls and ceilings brought warmth and colour to the interiors and the plywood flooring was covered with simple rugs.

In 1937 Breuer settled in the United States, where he became professor of architecture at Harvard, and went into partnership with his old Bauhaus colleague, Walter Gropius. In 1939, he built his own house at Lincoln, Massachusetts, where the white painted timber tradition characteristic of New England architecture is combined with the rough masonry effects explored in the Gane Pavilion. The interior suggests a softening in his approach to domestic design and the space is organised over several levels linked by elegant steps.

Shortly after building this house, Breuer and Gropius designed a home for the Frank family in Pittsburgh. Described as the largest residence ever built in the International Style, it also represented one of Breuer's most complete interiors. Virtually all the contents – chairs, tables, wall units and light fixtures – were specially designed by him for the commission.

Breuer's next home, built in New Canaan, Connecticut, in 1947 is now probably his best-known project and it has become something of a mecca for aficionados of modern architecture. It is also one of his most dramatic designs and has a great cantilevered deck to take advantage of the New England summers. Both the plan and the construction are workmanlike, with a great brick chimney forming the core of the timber building. Gently sloping ceilings of pine boards, and floors of rush matting, continue the softening process.

Other projects from this period include the House for a Middle Income Family commissioned by the Museum of Modern Art and built in their garden in 1949. But it was the commission for the UNESCO Headquarters in Paris (1952–58) that established Breuer's reputation internationally as a major figure within the Modern Movement. Several substantial projects followed, including the St. John's Abbey and University at Collegeville, Minnesota (1953–61) and the Whitney Museum, in New York City. Both buildings have fine interiors but neither are as innovative or individual as his designs of the 1930s and 1940s. And it is for these houses and for his ground-breaking and beautiful pre-war furniture that Breuer will always be remembered.

JOHN WINTER

See also Bauhaus; Tubular Steel Furniture

Biography

Marcel Lajos Breuer. Born in Pécs, Hungary, 22 May 1902. Educated at Allami Főreáiskola, Pécs, 1912–20; studied painting and sculpture, Akademie der Bildenden Künste, Vienna, 1920; attended Bauhaus, Weimar 1920–24. Married 1) Martha Erps, 1926; 2) Constance Crocker, 1940: 2 children. Director of the carpentry workshop, Dessau Bauhaus, 1925–28. Active as an architect and designer of interiors and furniture, Dessau, 1925–28; Berlin, 1928–31; London (with F. R. S. Yorke), 1935–36. Controller of Design, Isokon, London, 1937. Emigrated to the US, 1937; became citizen, 1944. Associate Professor, Harvard University School of Design, Cambridge, Massachusetts, 1937–46. Established architectural and

design practice from 1937; in partnership with Walter Gropius, Cambridge, 1937–41; principal, Marcel Breuer and Associates, New York, 1946–76. Fellow, American Institute of Architects: Gold Medal, 1968; Grande Médaille d'Or, French Academy of Architecture, 1976. Died in New York, 1 July 1981.

Selected Works

The Marcel Breuer Collection, containing much surviving correspondence, bills, contracts, drawings and photographs for the period up to 1951, is in the George Arents Research Library for Special Collections, Syracuse University, Syracuse, New York. For additional documentation relating to Breuer's work for the Bauhaus, see the Bauhaus Archive, Berlin; for Isokon, see the Pritchard Archive, School of Architecture, University of Newcastle, Newcastle upon Tyne; and for Thonet, see the Thonet Archive, Thonet Industries, York, Pennsylvania. Notable collections of Breuer's furniture are in the Victoria and Albert Museum, London, the Museum of Modern Art, New York, and the Staatliches Kunstsammlung, Weimar.

Interiors

- 1923 Haus-am-Ham, Bauhaus Exhibition, Weimar (furniture)
- 1925–26 Bauhaus, Dessau (furniture for the faculty buildings and furniture and interiors for the Masters' Houses)
- 1929 Harnischmacher Apartment, Wiesbaden (furniture and interiors)
- 1930 Apartment for a Boarding-House-Hotel, Deutscher Werkbund Section of the Salon des Artistes Décorateurs, Paris (furnishings and interiors)
- 1932 Harnischmacher House, Wiesbaden (building, furnishings and interiors)
- 1934–36 Doldertal Apartments, Zurich (building, furnishings and interiors; with Roth Brothers)
- 1936 Gane Pavilion, Bristol (building and interiors; with F.R.S. Yorke); P.E. Gane Ltd.
- 1937 Isobar, Isokon Flats, Hampstead (furnishings and interiors; with F.R.S. Yorke)
- 1937 Gropius House, Lincoln, Massachusetts (building and interiors, with Walter Gropius)
- 1938 Breuer House I, Lincoln, Massachusetts (building, furnishings and interiors; with Walter Gropius)
- 1939 Frank House, Pittsburgh (building, interiors and furnishings; with Walter Gropius)
- 1945 Geller House, Lawrence, Long Island (building, interiors and furnishings)
- 1947 Breuer House II, New Canaan, Connecticut (building, interiors and furnishings)
- 1949 Exhibition House, Museum of Modern Art, New York (building, interiors and furnishings)
- 1952–58 UNESCO Headquarters, Paris (building and interiors; with Pier Luigi Nervi and Bernard Zehrufuss)
- 1953–61 St. John's Abbey and University, Collegeville, Minnesota (building, interiors and furnishings; with Hamilton Smith)
- 1963–66 Whitney Museum of American Art, New York (building and interiors)
- 1967–69 Geller House II, Lawrence, Long Island (building, interiors and furnishings; with Herbert Beckhard)

Breuer began designing furniture in 1921. His designs for tubular steel furniture date from 1925, for aluminium from 1932, and for plywood from 1935. His designs were manufactured by several firms from the mid-1920s, including Thonet, Standard Möbel, Wohnbedarf, and Isokon. Certain classic pieces, such as the *Wassily* chair are currently made by Knoll International.

Publications

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Britain

The movements in British interior design from the 15th to the 20th centuries are by nature indefinite due to overlapping influences, historical references, and guiding principles. Reflecting this inexactness is a classification system in which a variety of labels, derived from monarchs, stylistic references, designers, and typical woods, are used to identify similar and contemporary objects and interiors. Despite this confusion, there are recurrent themes: an overriding emphasis on the reinterpretation of styles derived both from foreign sources and from preceding periods of English history, and an increasing interest in domestic comfort and convenience. These themes characterize British design from the Renaissance to the present.

Within this broad framework, a sequence of stylistic periods



Britain: Long Gallery, Hardwick Hall, Derbyshire, 1590–96

is apparent. A shift from bare fairly utilitarian medieval interiors towards more humanistic Italian Renaissance and French Baroque styles is evident during the 15th to 17th centuries. In the 18th century, Palladian, Rococo, and Neo-Classical designers working in Britain borrowed, mixed, and reinterpreted contemporary and preceding Continental movements within an identifiably British framework. Revivalism reached its height in the mid- and late 19th century with Victorian styles which in turn sparked reform movements, including Aestheticism, Queen Anne, and the Arts and Crafts Movement. During the 20th century, the main thrusts of British design were represented by the English “Country House Style” as epitomized by Colefax & Fowler and Laura Ashley, and by the new modern schools, encompassing both international Modernist movements and British Modernism as promoted by *Daily Mail* Ideal Home Exhibitions and the Festival of Britain (1951).

The high points of this historic progression occurred during the 18th and 19th centuries, when the aristocracy and the newly prosperous upper-middle classes patronised a new breed of highly talented architects who not only designed the structure of buildings but also interior details, furniture, and decorations. As wealth and the demand for design expertise spread to other sections of society, the primacy of the architect-client

relationship was overtaken by the rise of design professionals, whose status was legitimized with the establishment of the Government Schools of Design in 1836. In this sense, the growing cultural supremacy of Britain reflected in the careers of many of the country’s most notable designers, including William Kent, Robert Adam, Thomas Hope, A.W.N. Pugin, William Morris, A.L. Liberty, and Charles Rennie Mackintosh, coincided with and paralleled the growth of the British Empire.

The gradual transition from Gothic church-derived decoration to a more humanistic secular orientation in interior spaces that took place during the 15th and 16th centuries reflected a shift in the peripatetic nature of medieval households towards a lifestyle and surroundings that celebrated the owner in a permanent way. In interior furnishings, the emphasis changed from portable items that were easy to dismantle and transport to objects and decorations that facilitated household ceremony and hierarchy.

The late medieval Gothic style predominated during this period. As a lord and his retinue traveled frequently, comparatively little attention was paid to fixed decoration, and movable furnishings such as plain oak pieces, tapestry wall-coverings, carpets as table covers, and thick rush floor-matting were typical. Folding chairs, trestle tables, stools, and folding

beds with cushions were popular furniture pieces on account of their portability. Churches served as primary sources for the minimal ornament on architectural features, such as windows and doorframes, and on furniture, and decoration such as carved arches, tracery, floral forms such as vines and leaves, and human and animal representations was also borrowed from ecclesiastical models. The actual architecture of the Gothic home, however, differed from the stone churches of the period in the use of oak wall paneling and timbered ceilings. The carved and painted ornament on this paneling was often secular in nature, incorporating armorial devices, heraldic items, and portraits of kings, queens, and other notable contemporaries. Such ornament frequently embellished the principal bedchamber or the great hall, the latter serving as the social and administrative centre of the household.

British design of the early 16th century in many ways reflected the political developments of the period. Following Henry VIII's (1509–47) break with Rome, designers also broke free of ecclesiastical influences and introduced a more humanistic Renaissance style. During the reign of Elizabeth I (1558–1603), a symbolic progression of rooms which facilitated a life of continuous ceremony distinguishes the architecture of the period. Significant features included symmetrical layouts drawn from Italian Renaissance designs, ingenious manipulation of spaces, and an abundance of glass – the latter made possible by developments in engineering and which quickly became an Elizabethan status symbol.

As with architecture, Elizabethan interiors and objects employed a wider range of sources and more ornamentation than in the previous century. And while the influences themselves were often quite varied, a characteristic of much 16th-century woodwork, metalwork, and textiles is the richness of the surface decoration. Examples include elaborately-ornamented silver salts and commemorative cups, cushions embossed with pearls, tapestries of gold needlework, and colorful plaster friezes featuring allegorical references to mythological figures such as Diana, Ulysses, and Gideon. These motifs were inspired by Italian sources that had been adapted by German and Low Countries designers, and the result was a blend of native Gothic and foreign Renaissance styles.

The German painter Hans Holbein the younger (1497/8–1543) designed goldsmiths' work for Henry VIII from 1533 onwards. His designs were in the elaborate Italian Renaissance style incorporating acanthus leaves, arabesques, human heads, putti, and a lavish use of pendant pearls and encrustations of precious stones. Imported Flemish and German pattern books like those by Hans Vredeman de Vries, Wendel Dietterlin, Hans Brosamer, Virgil Solis, and Hans Collaert served as primary ornament sources for refugee Protestant craftsmen working in London. This influx of Continental influences and expertise energized native talent and greatly improved the availability of high-quality metalwork, furniture, and textiles.

Furniture tended to be massive, squat, and richly carved with a mixture of Gothic and Renaissance ornament. Sturdy balusters of cup-and-cover form were common in the legs of tables and supports for cupboards. Marquetry depicting buildings and foliage adorned expensive items such as Nonsuch chests and presentation tables. Elizabethan interiors continued

the medieval tradition of using woven and embroidered textiles on tables and as wall coverings. Table covers and cushions had needlework patterns of flowers, foliage, and coiling tendrils. The majority of tapestry wall-hangings, with the exception of those produced by the workshop founded by William Sheldon in the early 16th century, were imported from the Low Countries and France. Sheldon's tapestries were naive in style and often featured figurative designs of Flemish origin that included birds, flowers, and landscapes.

The arrival of the Renaissance style and Continental craftsmen coincided with the introduction of imported objects suitable for households of varying classes. Local pottery and coarse green Weald glass served humble Elizabethan tables. Imported Chinese porcelain, Iznik pottery, German silver-mounted stoneware, and Venetian crystal glass or English imitations by immigrant Italians such as Giacomo Verzelini dressed the boards of the wealthy and fashionable.

Hardwick Hall, Derbyshire (1587–99) represents the finest of the great Elizabethan Power Houses. Designed by Robert Smythson (c.1535–1614), for Bess of Hardwick, it successfully integrated the most notable characteristics of 16th-century British architecture – symmetry, ingenious architectural “devices,” and abundant use of glass – and incorporated diverse stylistic influences. Its symmetrical layout derives from Southern Renaissance prototypes; its tower and large grids of glass reflect the native Perpendicular Gothic tradition; and its interior ornament including obelisks and strapwork is modeled on examples published in Northern European pattern books.

Hardwick's interior layout and decoration, progressing from large, formal spaces, which visually trumpet familial status, to intimate chambers identifying their inhabitants' particular tastes and royal loyalties, reflect an aristocratic lifestyle of continuous ceremony and symbolic reference. As the great entrance hall includes an enormous plaster overmantel detailing the Hardwick family's coats-of-arms and coronets, so the high great chamber on the second floor includes a colorful plaster frieze depicting the goddess Diana and a court of animals – a symbolic reference to Elizabeth I. To complement the permanent surface decoration and for warmth, chamber walls were generously hung with tapestry series, floors were covered with rush matting, and table surfaces and bedsteads were adorned with expensive textiles. Otherwise the rooms were sparsely furnished and all the furniture – seating, tables, beds, buffets and cupboards – was arranged against the walls.

British interiors demonstrated an increasingly sophisticated assimilation of Italian Renaissance ideals – filtered through the work of Northern European designers – through the first part of the 17th century, and a growing dependence on French Baroque during the second. As the last vestiges of a peripatetic medieval lifestyle disappeared, an interest in achieving harmonious, unified interiors developed. Architects embraced classical principles of order and symmetry, blended with elegant French-inspired ornamentation and decorative touches. Mobility and symbolic ceremony were replaced by an emphasis upon comfort and aesthetic delight.

The introduction of new forms of furniture and the increased use of upholstery reflected these developments. New furniture forms – massive beds, elaborate buffets, cabinet-on-stands, writing-cabinets, and enormous candlestands – became more delicate and graceful, while upholstery – including silk,



Britain: Painted Hall, Chatsworth House, Derbyshire, 1690s

wool, leather, and tapestry wall hangings, bed and window hangings, and coverings for seat-furniture, tables, and floors – created soft, sumptuous effects.

By the 1620s, with the assimilation of Italian sources such as Palladio and Scamozzi, a sense of order, regularity, and discipline became the defining feature of larger domestic buildings. In his *Elements of Architecture* (1624), Sir Henry Wotton asserted that “Commoditie [convenience], Firmness and Delight” were the central elements of a successful home. Most crucial was a coherent progression of rooms, or specifically chambers and antechambers, arranged *enfilade* or in a row, which created interior vistas through aligned sequential rooms. This arrangement, derived from French examples, remained a favorite in Britain until the mid-18th century.

Upholstery played an important role in achieving a unified sequence within *enfilade* chambers. Typical furnishings included: seat-furniture, such as X-frame chairs with woodwork entirely masked by velvet or damask, “farthingale” chairs with seats and back-rests covered in leather or “Turkeywork,” and Dutch chairs with high splat backs and rush seats; bedroom tables, covered with carpets and lace-adorned linens; and box-like bedsteads with flat testers, finials, and rich, heavy drapery. Pictures – portraits, maps, engravings – hung on top of wall coverings, and large cupboards dressed with silver and placed in dining rooms, furthered enhanced the lavish effect.

The combination of uniform architectural elements with extravagantly upholstered, French-inspired interiors reached a highpoint in the redecoration of Ham House and various of the buildings designed by the architect Inigo Jones (1573–1652). When the State Rooms at Ham House were refurbished in the late 1630s, the North Drawing Room was decorated entirely in white satin, embroidered most probably in gold, which matched the white and gilt paneling and radiated lightness, vibrancy, and glitter. Inigo Jones, the English master of classical architecture, was much influenced by Italian sources, and his interior ornament, including chimneypieces and ceilings, was derived from contemporary French designers such as Jean Barbet and Jean Cotelie. Jones’s versatility as a designer and his successful integration of Italian and French elements won praise from royalty and he received commissions from Queen Henrietta Maria and James I, at Somerset House (1626), St. James’s (1629–31), the Queen’s House, Greenwich (1630–38), Oatlands (1636), and Whitehall (1630–38).

The restoration of Charles II in 1660 heralded the beginnings of the full-blown Baroque style and the imitation of Dutch and French decorative schemes. French designs, in particular, were extremely influential, and were much in demand by Royalists who had embraced Continental habits and tastes while in exile. And the Fire of London in 1666, which destroyed 10,000 Tudor buildings, meant that the new style was not exclusively confined to court circles. Simplified versions of French Baroque furniture – light, elegant, and commonly veneered with walnut – replaced much of the furniture that had been destroyed.

The third quarter of the 17th century, saw the introduction of Dutch-influenced floral marquetry, chests-of-drawers and cabinets on turned legs, chairs with caned seats, silver pieces embossed with floral garlands, Delftware, and imported Chinese and Japanese porcelain. But in spite of the new king’s

Dutch origins, and the arrival of Dutch cabinet-makers such as Gerrit Jensen, following the accession of William and Mary (reigned 1688–1702), French styles began to dominate British court design and a taste for French-styled gilt gesso side-tables with pillar legs, scrolled stretchers, and elaborate pendant aprons, tall chandeliers of carved and gilt wood, and chairs with cabriole legs and tall elaborately-carved backs emerged. This fashion for all things French reflected not only the fame of Versailles as pinnacle of European artistry and taste, it was also greatly encouraged by the influx of Huguenot craftsmen who departed France after the revocation of the Edict of Nantes (1685), and the success of the Franco-Dutch immigrant architect-designer Daniel Marot (c. 1663–1752).

Throughout the period, furniture progressed beyond its earlier oaken solidity and became more architectural in appearance, with sculptural carving, and vigorously ornamental surface decoration. Many designs incorporated lacquer, japanning, highly-polished veneers, and seaweed marquetry (suggesting French Boulle-work) to enhance surfaces. Tall, Marot-derived beds, as exemplified by the state bed at Melville (1685), had elaborate testers and cornices, and were richly draped with costly fabrics and trimmings. Elsewhere, the demand for stylish, comfortable furnishings for less formally decorated chambers led to the development of new types of furniture: the day-bed, sofa, wing-chair, free-standing toilet mirrors, and the fall-front writing cabinet or bureau.

A growing desire for opulence was met by the production of luxury items such as silver-coated furniture, and immense silver toilet sets, and by the increased use of gilding on woodwork, in particular carved Baroque bases for japanned or lacquer cabinets. English craftsmen and importers also responded to a new interest in the exotic: silversmiths produced Chinoiserie pieces and cabinet-makers mastered japanning. The English East India Company (established 1600) imported increasing quantities of Indian chintz and *pintados* (painted cottons), Japanese lacquer, and Chinese porcelain.

Overall, British Baroque interiors under the reign of James II and William and Mary were therefore more magnificent, yet at the same time more convenient than those in earlier great houses had been. Their design and decoration were still guided by the grand *enfilade* of chambers and the formal placement of furniture against walls, but a new emphasis on the use of rooms for specific purposes, such as dressing and dining, encouraged the introduction of new types of furniture. Displays of silver plate and porcelain became common. Similarly, mirrors, although still very expensive, played a more prominent role in decorative schemes. The “Triad” furnishing suite, consisting of a table, looking-glass, and pair of candle-stands, became a popular feature in grand interiors as did the liberal use of upholstery on walls, beds, and seat-furniture. Windows, which in Tudor times had generally had shutters, were now invariably hung with curtains.

The leading carver during the late 17th century was Grinling Gibbons (1648–1721). Gibbons’s work exemplified the rich, sculptural nature of Baroque ornament, and he created paneling, picture frames, and overmantels with fluid, detailed carved festoons of flowers, leaves, and fruit. Exceptional Gibbons commissions include Petworth (1692), Burghley House (1682), and Kensington Palace (1691–93). He also worked with Christopher Wren on the redecoration of



Britain: *A Family in a Palladian Interior*, by Josef Nollekens, 1740 (Fairfax House, York)

William and Mary's State Apartments at Hampton Court Palace (1689–1702) creating some of the most sumptuous interiors of the period. Elaborate red damask and gold-trimmed upholstery was used to cover seat-furniture, windows, the king's bedstead, and the Privy Chamber canopy. Gilded and marbled-topped furnishings, all related to Marot designs and produced by cabinet-makers such as Gerrit Jensen, Thomas Roberts, and the Huguenot Jean Pelletier, were arranged against tapestry-covered walls. The overall effect was almost overwhelming in its use of three-dimensional ornament and rich, warm upholstery, and it represented the apex of the British Baroque style.

Outside of Court circles, many 17th-century interiors were quite plain and sparsely furnished as is suggested by an engraving of Samuel Pepys's library (1693) which shows a room lined with bookshelves but containing almost no other furniture or decoration and a plain wood floor. Provincial and less wealthy consumers were unable or possibly unwilling fully to embrace the extravagances characteristic of Baroque taste. Naïve display slipware by Thomas Toft (d.1689), incorporating

subjects such as Adam and Eve and Charles II hiding in the oak tree, was very popular among the middle classes, which perhaps indicates a distaste for the foreign grandeur associated with the Court.

The increasing confidence of British design during the 18th century mirrored the country's burgeoning expansionist ambitions and growing economic might. The relationship between Britain and the Continent became more equal as British designers began influencing interior fashion in both Europe and the North American colonies. They continued to borrow from historical sources and French styles, but they reinterpreted and mixed these elements in new and trend-setting ways. Finally, increased travel and the bilingual publication of popular pattern books, by, for example, Thomas Chippendale, Ince & Mayhew, the Adam brothers, and George Richardson, ensured the wide international dissemination of British ideas.

The various styles of this century have been classified in three ways: by monarch and period (e.g., Georgian and Queen Anne); by style or movement (e.g., Palladian, Rococo, Chinoiserie, Gothic and Neo-Classical); and by architect or

upholsterer (e.g., Adam, Chippendale, Hepplewhite and Sheraton). Many of the leading architects and designers employed a variety of styles but an overriding concern for comfort and convenience defined interiors throughout the century. From the 1720s, there emerged a desire for smaller spaces better-suited to privacy, informal entertaining, and leisure pursuits such as cards and billiards. The use of dark woods such as mahogany, and the introduction of carpets and wallpapers further enhanced the warmth and intimacy of interior spaces, and architects additionally enlivened public and private rooms with elaborate wall and ceiling ornament in painted stucco and papier-mâché.

Subtle reinterpretations of earlier styles and shifts in furnishing practice more than bold stylistic innovation defined the reign of Queen Anne (1702–14). Rejecting elaborately-carved Baroque-style decoration and labored japanning, designers moved gradually towards greater simplicity. Cabinet-makers produced sleeker, more sophisticated forms incorporating stereotypical Queen Anne features such as the cabriole leg, curved chair backs, and smooth walnut surfaces. Perhaps to counterbalance this trend, the quality and quantity of objects – such as porcelain figures, vases, garnitures, and jardinières – increased. These were displayed on cabinets-on-stands, built-in cupboards, and overmantels. New furniture pieces, such as the *fauteuil de commodité* and *commode*, also emphasised the ideals of comfort and convenience.

By the 1720s, the Palladian style was in fashion. Strongly influenced by the classical ideas of Andrea Palladio and Inigo Jones, Palladianism's chief exponents adopted strict symmetry and minimal ornament in the design of exterior architecture. Palladian interiors, by contrast, were often sumptuously decorated, and included furnishings inspired by 16th- and 17th-century Italian prototypes that also incorporated elements of the provincial Franco-Dutch and late French Baroque styles that had originated during the last years of Louis XIV's reign. Palladian designers thus created a new amalgamation of late Renaissance architecture and highly-ornamented Baroque rooms.

The movement's high profile facilitated the spread of its ideals. Lord Burlington (1694–1753), who purchased Jones's Palladio drawings around 1720, and the architect Colen Campbell (1676–1729) initiated the cult of Inigo Jones. Their enthusiasm inspired other designers such as William Kent (1686–1748), Lord Burlington's protégé and the movement's most eminent designer, and John Vardy (d.1765). Key texts in disseminating Palladian doctrines included Kent's *Designs of Inigo Jones* (1727), William Jones's *The Gentleman's or Builder's Companion ...* (1739), Vardy's *Some Designs of Mr. Inigo Jones and Mr. William Kent* (1744), Batty Langley's *The City and Country Builder's and Workman's Treasury of Designs* (1740), and Isaac Ware's *Designs of Inigo Jones and Others*.

Colen Campbell's Wanstead House (1720), set the pattern for grand interiors for the next thirty years, and was the first large house built and decorated in the new Palladian style. By 1730, William Kent was producing even more splendid Palladian interiors – rich in stucco work, painted decoration, carved and gilt wood, and enormous marble chimneypieces – exemplified by his work for Lord Burlington at Chiswick House (late 1720s–36), and his designs for Sir Robert

Walpole's Houghton Hall (c.1730). Kent's ornamentation was massive in scale and ebullient in spirit, incorporating motifs such as pediments, cornices, lion masks and paws, acanthus leaves, and swags derived from architecture or antique sculpture. His designs for doorcases and chimneypieces derived from Inigo Jones but his furniture was inspired by 16th- and 17th-century Roman and Florentine prototypes. Executed by leading cabinet-makers such as William Vile (1700–67) and Benjamin Goodison (d.1767), his furniture was massive and architectural. It included gilt side-tables and pedestals with thick scroll supports and decorative carvings of festoons, curling foliage, classical masks, putti, and gigantic shells; chairs with deeply carved legs and arms; and bedsteads, with shell-surmounted heads, covered in damask.

The a-tectonic and asymmetrical Rococo style was never embraced as fully in England as it was on the Continent, and British designers used it mainly in surface ornament rather than for whole interiors. Nevertheless, they developed a comprehensive and discernible vocabulary which included naturalistic ornament such as plant, bird, animal, and human imagery, splashing water, *rocaille* or rockwork, shellwork, fluid S-shaped curves, bright colors set off by white and gold, and copious use of mirrors. It was particularly well-suited to the design of objects, and its light and fanciful forms, together with its association with the sophisticated manners of the French court, and the publication of several useful Rococo pattern books ensured the style's wide diffusion in the mid-18th century. Matthias Lock's *A New Drawing Book of Ornaments* (1740), *Six Sconces* (1744), *Six Tables* (1746) and *A New Book of Ornament* (1752) served as standard Rococo design sources for cabinet-makers, silversmiths, and other makers of interior furnishings. Thomas Chippendale's *The Gentleman and Cabinet-Maker's Director* (1754) – an invaluable guide to genteel taste in London in the 1750s – further illustrated and inspired both standard Rococo furnishings and those diversified with playful Chinoiserie and Gothic elements. Such books were widely distributed, thereby guaranteeing the extensive acceptance of Rococo elements within British interiors.

At its most successful, the British Rococo possessed animated, rhythmic, sculptural qualities. Notable examples include: Paul de Lamerie's (1688–1751) fantastic silverwork; Spitalfields' sumptuous embroidered silks of the 1750s; Isaac Ware's French-styled Rococo interiors at Chesterfield House (1740s); John Linnell's chimneypiece and overmantel designed for Lady Coventry's dressing room at Croome Court (1758); and the fluid, richly-detailed Rococo display-pieces Chippendale produced for the Earl of Dumfries (1759–66). An exceptional all-embracing Rococo interior is Claydon House, Buckinghamshire (1757–71), designed by Luke Lightfoot, whose capricious stucco ceiling, wall, and overmantel work created a unified effect rare in British design.

Chinoiserie elements were also often incorporated into Rococo pattern books and interiors. The style became fashionable in Britain in the 1750s reflecting not only the growth of the British Empire, but also the increased exposure of British designers and consumers to influences beyond Europe. Yet, 18th-century Chinoiserie differed from its earlier 17th-century counterparts in two ways. First, it appropriated novel forms and ornament in addition to exotic surface decoration such as



Britain: drawing of Earl of Derby's house, by Robert Adam

japanning. Second, designers attempted more accurate renditions of oriental subjects. Lock and Chippendale pattern books illustrated how to integrate oriental ornament within furnishings, while William Chambers's *Designs of Chinese Buildings, Furniture, Dresses, Machines and Utensils* (1757) stimulated the incorporation of correct representations of Chinese elements within other areas of British design. The acceleration of trade with the Far East also galvanized the use of genuine oriental wares, such as porcelain, lacquerwork, screens, fans, painted silks, and wallpaper, and these elements were blended with Rococo and Chinoiserie ornament within fashionable mid-18th century interiors.

William Linnell (d.1763) and Thomas Chippendale (1718–79) were leading exponents of the Chinoiserie style. Linnell designed carved decoration furnishings for the interior of a Chinese pleasure pavilion in the grounds of Woburn Abbey in 1749. He also provided furnishings for a Chinese-style bedroom at Badminton House (1752). This interior, hung with oriental wallpaper, contained a spectacular pagoda-topped bed with dragon finials, a chimney-glass, eight lattice-pattern chairs, a commode, a dressing table, and two pairs of standing shelves, all japanned en suite in black, red, and gold.

Chippendale skillfully blended picturesque Chinese elements with Rococo conceits, assimilating themes from Darly and Edwards's *A New Book of Chinese Designs* (1754) and creating designs that were more varied than those of either Lock or Linnell. Exceptional examples of Chippendale's Chinoiserie furniture were produced for Dumfries House, Scotland, where he supplied a pair of oval pier glasses, featuring a canopy that borders a bust of a mustachioed Chinese man, and a pair of gilt girandoles, Rococo in effect but Chinese in ornament with a Chinese man and ho-ho bird.

The first phase of the Gothic Revival surfaced in the 1750s and 1760s and was manifested in two parallel strands. The first of these involved leading designers such as Chippendale who adopted elements from the Gothic vocabulary alongside Rococo and Chinoiserie motifs as a means of introducing diversity within interiors. Their work reflected consumer demand for fanciful ornamentation more than a committed desire to create a genuinely Gothic effect. Its principal outlet was scrollwork ornament, patterned in cusps, ogees, lancets, and other shapes borrowed from Gothic tracery, on furniture.

The second strand of the Gothic Revival was more Antiquarian in character and involved direct borrowing from

historical sources, the use of real medieval objects, and the rejection of popular design forms. Horace Walpole's Strawberry Hill (1747–96), a model for subsequent Antiquarian interiors of the late 18th and early 19th centuries, featured stained glass, carved woodwork and stone fragments, an armor collection, Gothic-inspired decoration with *trompe-l'oeil* wallpapers imitating stucco and tracery, and ancient and modern Gothic- and Elizabethan-styled furniture. Strawberry Hill's Holbein Room, decorated in purple and white with Gothic papier-mâché ceiling ornament, was a haunting divergence from mainstream Rococo, Chinoiserie, and Neo-Classical design.

The Neo-Classical style emerged in Britain around 1770 and dominated design in various guises until the 1820s. It grew out of French design of the 1750s which emphasized ornament directly inspired by the example of the ancient Roman interiors excavated at Herculaneum and Pompeii. But it rapidly developed a uniquely British character and soon became the preferred style for both public and private commissions. Designers adorned every aspect of an interior – from fireplaces to ceiling patterns – with classical ornament so as to achieve a unified and harmonious effect, and the overall impression of such rooms was of a formal but colourful reverence for antiquity. The movement's most important designers were the architects Sir William Chambers, James "Athenian" Stuart, Robert Adam, Henry Holland, and Sir John Soane, and the cabinet-makers George Hepplewhite and Thomas Sheraton. Upholsterers, such as Ince & Mayhew, John Linnell, and Thomas Chippendale, immigrant marquetry masters such as Christopher Fuhrloh and Pierre Langlois, and the ceramics manufacturer Josiah Wedgwood also played significant roles in realising Neo-Classical schemes.

William Chambers (1723–96) produced designs that, although lighter and more measured in ornament, bore a striking resemblance to the Palladian interiors of Kent and Vardy. The work of James Stuart (1713–88), co-author with James Revett of the influential archaeological sourcebook *The Antiquities of Athens* (1762), was by contrast quite severe and resembled designs associated with the French *goût grec*. Stuart's interiors for Spencer House, London, begun in 1759, demonstrate an eclectic, partly Grecian but mainly Roman-inspired, style which appears somewhat oppressive when compared with later work by Robert Adam. Stuart's furniture reveals an obsession with classical ornament and an aptitude for appropriating design from Roman temples for 18th century household use.

The Scotsman Robert Adam (1728–92), was Britain's foremost Neo-Classical architect, designing decorations, ornament, furniture, textiles, architectural features and interior arrangements, and creating a style (in partnership with his brother James) which swept through fashionable society during the 1760s and 1770s. Robert trained with the Italian architect and engraver, G. B. Piranesi, and the French architect C.-L. Clérisseau, in Rome, but his style developed in a less solemn manner than that of his French contemporaries. He used classical prototypes for architectural design and a full repertoire of classical motifs – swags and ribbons, fluting and paterae, ram's heads, sphinxes, griffins, chimeras, Greek key patterns, and Vitruvian scrolls – to create buildings and interiors that were wholly Neo-Classical in their forms, ornament,

and restraint. He also enhanced the classical effect through a dynamic integration of materials and colors – in painted walls and ceilings, and surfaces such as marble and *scagliola* table tops and floors, and in gilding and elaborate metal door and furniture mounts. And he favoured grotesque decoration, incorporating medallions, rectangular-framed relief panels, arabesques and scrollwork that were inspired by ancient ruins and that enjoyed enormous popularity on the Continent. A fine example of Adam's grotesque interiors is the Etruscan room in Osterley Park (1776).

Two of Adam's most magnificent buildings were Syon House, begun in 1761, and Kedleston Hall (1758–77). Syon's great hall, with cream-white walls and a black and white marble patterned floor, epitomizes the classical ideal of pure, restrained ornament. Niches with classical sculpture surround the hall, stucco ornament of swags and medallions adorn the ceiling and walls, and Doric columns frame the doorcases. By comparison, the whole of Kedleston Hall reverberates with color – blue, green, yellow, and red on walls, ceilings, furniture, and upholstery, abundant gilding, *scagliola* flooring (whose design corresponds to ceiling stuccowork), and painted grotesque ornament.

The late Neo-Classical style – occasionally referred to as Hepplewhite – involved a shift towards greater simplicity and decorative refinement which was accelerated by popular books such as George Hepplewhite's *The Cabinet-Maker and Upholsterer's Guide* (1788) and Thomas Sheraton's *Cabinet-Maker and Upholsterer's Drawing Book* (1791, 1794). Hepplewhite (d.1786) demonstrated a union of elegance and utility through the simplification of Adamesque taste and the modification of early French Neo-Classicism; Sheraton (1751–1806) promoted delicate rectilinear forms and the highlighting of woods. Both featured flat, stylized Neo-Classical ornament – urns, medallions, paterae, swags, and pendants – and common features of furniture were bow- and serpentine-fronted chests and oval, heart-shaped, and shield-back chairs. Carlton House, created by Henry Holland (1745–1806) during the 1780s for the Prince of Wales, employed bold, large-scale ornament and epitomized the late Neo-Classical style. The style also had its practical side, and both Holland and Sir John Soane (1753–1837) designed furniture that was built into the architectural structure.

The architecture and interiors of many medium-sized villas and town houses during the late 18th and early 19th centuries were influenced by Picturesque theories, which celebrated the freedom, informality and irregularity of nature. These theories encouraged more informal living arrangements and asymmetrical house plans. Most importantly, they broke with the tradition of furniture being ranged around the perimeter of the room and promoted comfortable, irregular groupings in its center that facilitated conversation and less formal social intercourse. Publications which promoted this more relaxed style of living included Malton's *An Essay on Cottage Architecture* (1798), Bartell's *Hints for Picturesque Improvements in Ornamental Cottages* (1804), and Papworth's *Rural Residences* (1818).

Nineteenth-century design broadly separates into three periods, which while stylistically distinct, share commonalities of purpose and effect. The classically-inspired Regency phase of the early 19th century generally extended the stylistic prior-



Britain: drawing room from *The Decoration and Furniture of Town Houses* by Robert W. Edis, 1881

ities of 18th century “tasteful” Neo-Classicism. Victorian design, which spanned the period from the 1820s to the 1880s, adopted a broader range of revivalist motifs and consistently emphasized richness and texture. Finally, the mid-to-late 19th century reform movements argued strongly against the prevailing eclecticism and called for simpler treatments and a more “honest” approach to materials and design.

Throughout the century, however, there was greater emphasis upon the idea of home as a secluded and comfortable haven from the hazards and pressures of the outside world, as well as upon densely furnished schemes and conspicuous consumption. The century also saw the emergence of new markets in the form of the newly prosperous and fashion-conscious middle classes. Within this context, interior decoration became a major industry, supported by a vast literature of journals and home manuals that promoted popular styles and discussed design principles. Some of the best-known of these books were J.C. Loudon’s *An Encyclopaedia of Cottage, Farm and Villa Architecture and Furniture* (1833; re-issued until 1867), Robert Kerr’s *The Gentleman’s House* (1864), Charles Eastlake’s *Hints on Household Taste* (1868) and Macmillan’s *Art at Home* series (published between 1878 and 1880). The widespread success of these books guaranteed the broad dissemination of different styles.

Reacting against the excessive ornamentation within Adamesque interiors and the spindly elegance of Hepplewhite, Regency design was popular from the 1790s to the 1840s, and satisfied a taste for plain, pure surfaces, a reduction in the quantity of relief ornament, a reliance on painted decoration, and the use of furniture whose forms were based on antique prototypes. Greek Revival elements served as primary decoration in Regency interiors; but ornament and form derived from Chinese, Indian, Egyptian, and other exotic sources were also frequent embellishments. The style first appeared in works by Henry Holland, C.H. Tatham, Thomas Sheraton, and Sir John Soane. It reached its zenith in the work of Thomas Hope (1769–1831) whose book *Household Furniture and Interior Decoration* (1807) was extremely influential and whose designs were widely adapted and popularised by commercial cabinet-makers such as George Smith (d. 1826).

Hope’s designs for furniture were strongly archaeological in flavor and drew upon his knowledge of ancient Greek, Roman and Egyptian sources. Other furniture, although less authentically antique, nevertheless featured sabre legs, carved acanthus scrolls, inlaid palmettes and lion-paw feet, prompting Sir Walter Scott to remark in 1828, “An ordinary chair, in the most ordinary parlour, has now something of an antique cast – something of Grecian massiveness, at once, and elegance in its forms.”

Regency’s willingness to overlay formal classical structure with different stylistic and historical motifs culminated in the extraordinary interiors created by John Nash, Frederick Crace and Robert Jones for George IV at Brighton Pavilion (1815–23). The exterior of this building is Indian in style – featuring Picturesque groupings of minarets, porticoes, pillars, and Vathek caprices – but the symmetrically arranged interiors exude a dignified, differentiated exoticism. Indian, Chinese, and Egyptian quotations that include palm-tree columns, dragon-capped chandeliers, couches modeled after Egyptian boats, bamboo furniture, and a painted representation of a gigantic plantain tree, are coupled with an extensive use of mirrors and dramatic color schemes, and create an effect stunning in its richness.

High Victorian interiors can be broadly separated into Gothic Revival, Rococo Revival, and Renaissance Revival schools, but designers borrowed freely and simultaneously from each of these styles and others including Antiquarian, Neo-Classical, and Eastern-inspired design. The use of diverse patterns and textural embellishments on architectural structures, furniture, and all other decorative devices further complicated the visual impact that resulted from this stylistic mixing. Thus, rather than seeking unified effects, decorators and consumers attempted to balance varied color, pattern, and texture within comfortable, visually-stimulating rooms. To this end, the Victorians developed a uniquely British design movement characterized by rampant eclecticism.

The Victorian Gothic Revival developed as a nationalistic response to the foreignness of the classically-inspired Neo-Classical and Regency styles. Gothic, by contrast, was perceived as a native, ecclesiastical style and it had strong moral overtones. A.W.N. Pugin (1812–52), the style’s major proponent, spearheaded a Reformed Gothic movement which insisted on the correct use of authentic medieval ornament and designs, honesty in construction and truth to materials. His

ideas were disseminated in his published works, notably *Gothic Furniture in the Style of the 15th Century* (1835), *Contrasts; or, A Parallel Between the Architecture of the 15th and 19th Centuries* (1836; 1841) and *The True Principles of Pointed or Christian Architecture* (1841).

While designers from many different schools borrowed Gothic elements, Pugin, and the second generation of Gothic Revivalists such as William Butterfield, George Edmund Street, G.F. Bodley, and Philip Webb, created stylistically-uniform Gothic buildings with rambling, informal ground-plans. They revived the medieval Great Hall, which served as a seat of "old English hospitality" and functioned as the home's heart, to link other rooms and to provide a communal entertainment space, and used bold, chunky furniture such as Pugin's Glastonbury chairs and his massive cabinets with tracery and large brass hinges. Wall hangings of gilt leather with embossed patterns and stained glass in windows enhanced the Gothic effect. Notable Pugin interiors include Scarisbrick Hall (from 1837) and Eastnor Castle (from 1849). William Burges's (1827–81) Cardiff Castle (1869–81), represents the culmination of the Victorian Gothic Revival in its fantastic mix of Moresque detail and medieval painted decoration, carving, gilding, paneling, coffering, tiling, and architectural ornament.

Despite its morally superior stance, Gothic was never widely popular as a domestic style. Far more successful was the Neo-Rococo or Louis Quinze style, whose rounded forms and elaborate ornament were better-suited to the new priorities of comfort and display. Popular Neo-Rococo designs included heavily-stuffed, deeply-buttoned, and elaborately-trimmed furniture like balloon-back chairs with cabriole legs and curvaceous sofas. Ornament was similarly cumbrous and frequently included dense, bulging, sinuous foliage adapted from the acanthus ornament of the early 19th century. While originally for the very wealthy and embodying political connotations of the *ancien régime*, this plush domestic style dominated many drawing rooms and/or boudoirs – the feminine spaces of middle-class homes – by the 1840s; examples of the style within wealthy homes are Benjamin Dean Wyatt's (1775–1852) Belvoir Castle (c.1825–30), and Stafford House (c.1826–33). By the 1860s, the Rococo had developed into the *Louis Seize* revival, the High Victorian style most often associated with interiors brimming with densely-massed objects and ornament.

Another immensely popular style of the 1870s and later was the Renaissance Revival which had first emerged in the 1830s when it was used by Prince Albert for Osborne House on the Isle of Wight. This movement embraced a variety of revivalist idioms – many of which were not Renaissance-based and none of which were pursued with the fervor of the Reformed Gothic – and by the late 19th century, Victorian Renaissance interiors incorporated motifs from the Renaissance, Neo-Classicism, Louis Quatorze Baroque, Louis Quinze Rococo, and renewed Pompeian, Grecian, Turkish, and Egyptian styles. This "Free Renaissance" style, as it was known, also favored the use of different styles within different rooms. For instance, dining rooms or halls were typically "old English" and were decorated with paneling or leather wallhangings and pictures such as portraits. Drawing rooms, regarded as a more feminine domains, were more delicate in appearance and featured French or 18th-century Neo-Classical styles and soothing

watercolors and landscapes. Reproduction furniture of virtually every period filled all parts of the home.

The Arts and Crafts Movement, the principal reform movement of the mid-to-late 19th century, represented a reaction to this eclecticism and a critique of the degeneracy of much mass-produced industrial design. Inspired by the writings of John Ruskin (1819–1900) and William Morris (1834–96), it championed the revival of obsolete craft skills, the use of natural materials and an emphasis upon simpler, vernacular forms. Though the name itself stemmed from the Arts and Crafts Exhibition Society founded in 1888, the movement grew out of the widespread critical dissatisfaction with the objects shown at the Great Exhibition of 1851. Its principles gained broader acceptance in the 1860s with Charles Eastlake's *Hints on Household Taste* (1868), through the work of Morris, Marshall, Faulkner & Company (founded in 1861, became Morris & Co. in 1875), and with the establishment in 1857 of the Victoria and Albert Museum whose mission was to promote standards of "good" design. Under its auspices, various design schools and design guilds were born, including the Century Guild (1882), Guild of Handicraft (1887), and Art-Workers' Guild (1884).

Although Arts and Crafts objects and interiors consistently emphasised fine workmanship, good design and native forms, individual designers and architects involved with the movement developed their own priorities and styles. The Aesthetic Movement, for example, championed by E.W. Godwin (1833–86), was strongly influenced by the lightness and elegance of Japanese forms, while the Queen Anne Revival, spearheaded by Richard Norman Shaw (1831–1912) and William Eden Nesfield (1835–88), drew on the vernacular traditions of the late 17th and early 18th centuries and favoured red brick, asymmetrical structures with a preponderance of Picturesque features such as tall chimneys and elongated windows. Queen Anne furniture was modelled on 18th-century prototypes and included tall display cabinets and corner cupboards featuring intricate mouldings, turned legs and stretchers, and gilt gesso naturalistic ornament. Designers such as Christopher Dresser (1834–1904), and C.F.A. Voysey (1857–1941) worked even more independently. Dresser produced designs for ceramics, wallpapers and textiles as well as furniture that explored the use of semi-abstract botanical and oriental forms. Voysey used a bright, light palette and simple unconventional patterns on his wallpapers and textiles and designed a range of simple, craftsmanlike furniture for cottage-style interiors such as those for his own house, The Orchard, Chorley Wood (1899).

Arguably the most celebrated Arts and Crafts interiors were designed by Morris & Co., the decorating firm founded by William Morris in association with Philip Webb (1831–1915), Dante Gabriel Rossetti (1828–82), and Edward Burne-Jones (1833–98), and others in 1861. The company produced solid oak furniture, wallpaper and textile patterns based on natural and historical sources, embroidered tapestries and bed hangings, and medieval-style stained glass. Their work was used for both important public commissions and town houses, for example the state rooms at St. James's Palace (1880–82) and the decoration of Aleco Ionides' house, 1 Holland Park (from 1880), as well as in more rustic settings like Philip Webb's Great Tangle Manor (1885–91) and Standen (1891–94)



Britain: library, Eaton Hall, Cheshire, c. 1882

where the interiors adhered more closely to the aesthetic of simplicity that characterized the later Arts and Crafts ideal. Moreover, Morris & Co.'s activities as a retailer and manufacturer exercised a strong influence on progressive upper-middle class tastes.

"New Art" or Art Nouveau emerged in the 1890s. The style's distinguishing features were its use of energized, swaying lines, deliquescent human figures, and tentacle-like flower and leaf motifs in surface decoration and eccentric, organic, curving forms. A watered-down version of the style was actively promoted by commercial manufacturers such as Liberty's (established 1875) which produced reasonably-priced furniture, textiles and wallpapers derived from the Arts and Crafts designs of artists like C.R. Ashbee, M.H. Baillie Scott, Archibald Knox and Voysey. Art Nouveau's most celebrated British exponent was Charles Rennie Mackintosh (1868–1928) but Mackintosh's style was more closely affiliated with that of the Viennese Secession and the International Modern Movement than with the work of his British contemporaries.

Born and trained in Glasgow, he combined Scottish vernacular, Art Nouveau, and industrial functionalism in his architecture and furniture. He delighted in rectilinear formal effects and rounded, squat decoration such as his ubiquitous rose. His furniture designs evolved into square, heavy forms like the high-backed chair with a pierced oval backrail, used in the Tea Rooms at Argyle Street, Glasgow (1897–98). Mackintosh's interiors, notably those in the Glasgow School of Art (1896–99; 1907–09), Hill House at Helensburgh (1902–04) and multiple furniture designs, also prioritized stark architectural effect over comfort and convenience, and in his concern for design as artistic statement, he foreshadowed the interests of the 20th century.

The major developments in British design in the 20th century can be broadly classified as the continuation of the Arts and Crafts Movement, the development of the English Country House style, and emergence of the Modern Movement. The aesthetic characteristics of these programs ranged respectively from simple, rustic forms, to chintzy

domesticity to functional minimalism. While individual designers created unified interiors in each of these styles, the mass of consumers selected elements from one or more movements and integrated them within a broader interior framework that included historicist ornament and antiques. The growth of retail chains devoted to both modern and revivalist designs further enabled customers to choose from various styles and to create interiors that reflected personal taste rather than a consistent style.

The Arts and Crafts ideals of high-quality workmanship and simple, straightforward design were perpetuated in the early part of the century by the designer and retail-store owner Sir Ambrose Heal (1872–1959) and the architect Edwin Lutyens (1869–1944). Heal's shop specialised in simple cottage-style furniture and freshly coloured textiles and he disseminated his ideas through publications such as *Plain Oak Furniture* (1898) and *Simple Bedroom Furniture* (1899) until the 1930s. Lutyens's designs, particularly those for Castle Drogo (1910–32), were also grounded in Arts and Crafts principles, but included additional ornamentation and touches of playful complexity to create more mannered effects.

The work of the Omega Workshops (1913–19) reflected more Modernist principles. Inspired by the Wiener Werkstätte and founded by Roger Fry, Vanessa Bell, and Duncan Grant, the Workshops used Fauvist and Cubist forms and axioms to create furniture, carpets and textiles decorated with brightly colored flat patterns. The Workshops' most important commissions include the Cadena Café in London's Westbourne Grove (1914) and a Post-Impressionist room in the Ideal Home Exhibition (1913). While occasionally classified as Arts and Crafts due to the Workshops' organizational structure, the designs themselves clearly suggest later Modernist movements.

The first sustained break with the Arts and Crafts tradition came with the English Country House style, which emerged in the 1930s with the establishment of the interior decorating firm Colefax & Fowler. Colefax & Fowler's clientele represented a wealthy social elite many of whom were intent on decorating their stately homes in a manner that was sympathetic to the age and history of the architecture. The firm's mixture of antiques with modern conveniences, their reliance on a subtle use of "old" paint colors to highlight features such as mouldings and plasterwork decoration, their revival of historic and traditional floral textile and wallpaper patterns, and their generous use of draperies and soft upholstery, were ideally suited to this task. Moreover, they formed the backbone of design principles which have gained post-war international popularity through the work of companies like Laura Ashley whose rustic chintz-style wallpapers and textiles have satisfied a more widespread taste for nostalgia and traditional living.

An interest in historical styles and references developed concurrently with the above-mentioned styles. Antique objects and revivalist design visually reinforced values of tradition, stability, and national pride, and antique or reproduction furniture from the 17th and 18th centuries was favoured in many fashionable turn-of-the-century homes. Firms such as Heal's and Liberty's established Antiques departments to service middle-class demand and the Ideal Home Exhibition (1920) and the British Empire Exhibition at Wembley (1924) both encouraged this anti-Modernist taste. The British Empire Exhibition featured a sequence of rooms furnished in the styles

of 1750, 1820, 1852, 1888, and 1924. Popular architectural features included mock-Tudor timbered gable ends, heavy-paneled front doors, and wood-paneled halls and dining rooms.

British interpretations of international Modern Movements began with Art Deco of the 1920s and 1930s, and continued with British Modernism, Utility schemes, Pop, High-Tech and Postmodern design. But perhaps because of their foreign origins, or because of consumers' preference for cozy domesticity, none of these movements became firmly entrenched within the mass of British interiors. Rather, consumers tended to incorporate Modernist elements within rooms that were generally Country House or revivalist in style.

The British Art Deco Movement grew out of the 1925 Paris Exposition des Arts Décoratifs et Industriels and Art Nouveau. Art Deco designers rejected most historical references and used color and abstracted decoration, including motifs of chevrons, zigzags, and sunrises, as expressions of contemporaneity. Phyllis Barron (1890–1964), one of the British movement's most important textile designers, created hand-blocked fabrics of abstracted geometrical and floral patterns with Dorothy Larcher (1884–1952). Interior designer Syrie Maugham (1879–1955) juxtaposed white surfaces and mirrors. In the late 1930s, Art Deco design evolved into an extravagant, luscious style. The Dorland Hall Exhibition (1933) featured a boudoir with a glass chaise longue, silver-glass walls, and a glass floor by Oliver Hill. Suburban variations of Art Deco included bright, geometric Jazz-Age patterns for wallpapers and textiles, chunky or rounded sofas and matching armchairs covered with leather, velvet or moquette, stepped veneered cabinets and bookshelves, and geometric coloured glass light-fittings.

Modernism, developed on the Continent under Le Corbusier, Mies van der Rohe, and designers associated with the Bauhaus school, favored modern materials such as concrete, tubular steel and glass, and mass-production technology to create pure, clean, sparsely furnished interiors. Serge Chermayeff (1900–96), the leading Modernist designer in Britain in the 1920s and 1930s, revolutionized British design with his incorporation of black glass, silver cellulose, macassar ebony, and abstract patterns. Chermayeff, who envisioned the elimination of ornament in the evolution of a pure style, designed strikingly plain interiors for the BBC (1932–34). The Design and Industries Association (DIA) and government commissions such as the Council of Industrial Design and the 1932 Gorell Report on Art and Industry actively promoted this minimalist aesthetic. Their efforts, however, had mixed results, with the broader adoption of Modernist designs by commercial manufacturers occurring only after World War II.

The premise that underpinned much post-war design was that scientific and technological advances as applied to the home could improve the quality of life through labor-saving and automation. The Festival of Britain (1951), while nominally devoted to celebrating Britain and its history, actually had a pervading sense of science fiction and displayed a consistent emphasis on science and technology as the means of modernizing the workings of the home. In many Festival exhibits, molecular, crystallographic, and atomic structures served as the basis for designs for textiles and other surface decoration for glass, packaging, pottery, and furniture. The Festival Pattern Group, for example, which represented 26



Britain: Joan and David, New Bond Street, London, by Eva Jiricna, 1994

manufacturers including Wedgwood, Goodearl Brothers, Chance Brothers, and London Typographical Designers, derived their ornament from the crystallographic structures of substances such as boric acid, insulin, aluminum hydroxide, and haemoglobin.

The Festival stimulated a general interest in “Contemporary Style” design among middle-class consumers. This style fused function and ornament in a playful manner, as epitomized by Robin Day’s stackable *Hillestack* chairs and ubiquitous bold surface patterns, such as Lucienne Day’s *Calyx*, on wallpapers, plastic laminates, and carpets. “Molecules” became a widespread decorative element – found on the feet of domestic appliances and furniture, and as surface ornament – throughout the 1950s.

By the mid-1960s, London had become a major centre of the youth-oriented Pop Movement which affected fine arts, fashion, and graphic and interior design. The Independent Group was at the forefront of Pop in the 1950s and members Alison and Peter Smithson created one of the earliest Pop interiors for the Ideal Home Exhibition (1956). This futurist house included organically-shaped rooms contained within an

expendable plastic-plaster shell. Pop concepts of expendability and design pluralism challenged traditional notions of permanence and status. Designers created furniture constructed in cardboard, chipboard, and paper. Bright colors, strong geometric patterns such as targets and the Union Jack, and consumer-oriented motifs inspired by contemporary artists such as Oldenburg and Warhol decorated object surfaces. The radical youth culture of the late 1960s and early 1970s also encouraged the emergence of a psychedelic design style which drew upon the imagery and colors associated with experience of taking LSD as decorative sources. Designers blended hallucinatory motifs and colors with a variety of historical and artistic references including the illustrations of Aubrey Beardsley and Art Deco motifs and ornament. Nevertheless, the Pop and Psychedelic movements had only a marginal effect on domestic interiors through posters and other inexpensive, readily-available decorative items. Most middle-class homes retained either a revivalist, chintz, or 1950s “Contemporary” flavor.

Unlike the suggestive wit and modernity of Continental exponents such as Ettore Sottsass and the Memphis Group, much British Postmodernism, developed in the 1980s, has

revealed a concern to preserve existing structures and a renewed interest in historical ornament and traditional craft techniques. The pastiche Georgian revivals of architects such as Quinlan Terry or the "classic" designs of the furniture maker David Linley are typical of this trend. The industrial home-furnishing style, known as High-Tech, is, by contrast, more modern in appearance and has proved more marketable. High-Tech interiors have incorporated steel furniture components, graph-based wallpapers and fabrics, and bulkhead lighting. The design concepts relate to the mid-20th-century work of Charles and Ray Eames and use ready-made industrial components to create personalized, contemporary interiors. Norman Foster and Nigel Coates represent the British movement's most influential designers, and Sir Terence Conran's Habitat and Conran's stores have served as the movement's major retailers.

While modern design movements continue to evolve, variations on the English Country House style and revivalism still reigns supreme, comfort and nostalgia – a veneration for the past no matter how recent or distant – remain guiding principles. Indeed, multiplicity has characterized British interiors from the turn of the 19th century through today, and reactions to the perceived detrimental impact of industrialization and the increasing significance of the middle class has clearly encouraged the celebration of individualism and personal taste. Retail design markets serving and directing *en masse* individual consumers in the 20th century have usurped the role of the architect-designers and design professionals of the 18th and 19th centuries.

ELIZABETH A. FLEMING

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Brustolon, Andrea 1662–1732

Italian sculptor and carver

Described by Honoré Balzac as the “Michelangelo of wood”, Andrea Brustolon was one of the most celebrated Italian woodcarvers of the late 17th and early 18th centuries. Active for much of his career in Belluno and Venice, he worked in an elaborate Baroque style and executed a wide range of furniture and carvings for wealthy aristocrats and Venetian churches. His father, Jacopo, was also a woodcarver, and it was from him that Andrea received his first training. He became particularly skilled in the carving of box and ebony, both of which were hardwoods and were extremely difficult to carve. Brustolon’s mastery of these materials is further evidence of his technical prowess and skill.

A significant precedent for Brustolon’s work is the extraordinary carvings of Francesco Pianta (1632–c.1692) in the Church of San Rocco, Venice. A letter of 1677 records that Brustolon was in Venice that year and that he met the Genoese sculptor, Filippo Parodi, during the course of his stay. Some drawings of antique Roman sculptures such as the *Laocoön* and the *Farnese Torso*, now in the Museo Civico, Belluno, support the suggestion that he made a trip to Rome c.1679. Brustolon could also have seen the works of Gian Lorenzo Bernini in Rome, and the sculptor’s influence is detectable in a number of Brustolon’s works during the following years. His highly personal style was also closely linked with Venetian traditions which are reflected especially in the overwhelmingly monumental character of his sculpture. And he also appears to have been influenced by the iconographic repertory of Northern European culture which may have provided the starting point for his own fanciful compositions.

Brustolon’s figurative style is already apparent in his first documented work, the Altar of the Anime (Souls) in the Church of S. Florian in Pieve di Zoldo, near Belluno (1685–86). The wooden cone of the architectural structure is conceived on a rigorously classical foundation which is then masked by the complex interweaving of ornamental features such as curling leaves, cherubs and skulls. Two flayed telamones and two skeletons – symbols of temporal power – appear on the sides of the Altar. And the figures of two angels, carved in the round, are arranged on the cornice, crowning the central group of the Pietà.

Other sculptures are documented in the last decade of the 17th century, and Brustolon’s ecclesiastical work includes carvings for several churches and convents in the Veneto. These include the group of angels for the church of San Fermo and the *Custodia* of Saint Teodora for the Augustinian convent in Feltre, both of which date from 1695 and were carved in the Belluno workshop where he worked with his father and his brother, Paolo (1664–c.1734).

In the first years of the 18th century Brustolon received his first important commission from patrician Venetian families. One of the statues from the “Venier suite”, now in the Museo

Correr, is inscribed “1706 And.s Brustolo.s Bellu.s F.” This ensemble was produced for the Venetian nobleman, Pietro Venier, and demonstrates an exceptional technical virtuosity as well as a pleasing treatment of its subject. The suite consists of an assortment of sculpted furniture including twelve armchairs, two pedestals, several vase-stands, supports depicting Ethiopian slaves and Moors, groups of putti and caryatids, and a large group representing Hercules overcoming the Hydra with Cerberus. It was Brustolon’s most celebrated work and the carving has such an unrestrained sculptural value that the practical function of the individual elements is completely obscured.

Preparatory studies in the Museo Civico have made it possible to authenticate numerous other secular works, including frames, chairs and wall panels, that are now in private collections. However, the authorship of the two famous suites of armchairs for the Correr family (Museo Correr, Venice) and for the Villa Pisani at Strà that are traditionally attributed to Brustolon has recently been called into question. The latter group, now in the Palazzo Quirinale, Rome, consists of twelve pieces, decorated with signs of the Zodiac and various naturalistic details, that symbolise the months of the year.

Documents published by Biasuz (1969) provide details of some of Brustolon’s later works. These include two elegant angels carrying lamps in the Church of the Frari, Venice, and the Reliquary Tabernacle of Saint Innocentia made for Archbishop Antonio Polcenigo of Feltre (now in the Museum für Kunst und Gewerbe, Hamburg). Many commissions for religious institutions in Belluno followed in the last decade of his career, such as the Tabernacle for the Altar of the Rosary in the Church at Cortina d’Ampezzo (1724). Secular commissions included a box-wood group of statues on pedestals carved in low relief which were made for the Count Tiopo Piloni (1724). Once again a vivacity and freedom of invention are restored to subjects that hitherto had been strictly codified.

Brustolon’s work was highly acclaimed by his contemporaries. Indeed, such was his fame that by the time of his death in 1732 he had a large number of followers and imitators whose work is often misattributed to Brustolon himself. These imitations rarely achieve the high sculptural quality of the artist’s original works.

LUCIANA ARBACE
translated by Antonia Boström

Biography

Born in Belluno, 20 July 1662. Son of Jacopo Brustolon, a sculptor and woodcarver, with whom he first trained. Studied drawing and sculpture with Agostino Ridolfi (1646–1727), then entered the Venetian workshop of the Genoese sculptor, Filippo Parodi (1630–1702), 1677. Travelled to Rome, 1679; returned to Venice, 1680. Received commissions for suites of furniture from the Venier di S. Vio, S. Simeone and Pisani families in Venice, 1684–99. Completed the Altar of the Anime for the church of S. Floriano di Zoldo, 1685–86. Returned permanently to Belluno, where he set up a workshop with his father and brother Paolo, c.1699. In addition to decorative secular sculpture, furniture and frames, he executed much sacred sculpture for churches in Belluno and the surrounding area. Member of the Confraternità di S. Giuseppe, and Oratorio di S. Filippo Neri. Died in Belluno, 25 October 1732.

Selected Works

Brustolon's most important work is represented in the Museo Correr, and the Museo Ca' Rezzonico, Venice; the Quirinal Palace, Rome; and the Kunsthistorisches Museum, Vienna. The most comprehensive list of surviving, attributed, and lost works and earlier bibliography is in Biasuz and Lacchin 1928. Persicini 1882 has a full catalogue of works and documentary appendices.

- 1706 Venier Palace, Venice (now Museo Ca' Rezzonico, Venice; suite of sculpted furniture [the "fornimento Venier"] including 12 armchairs; 9 Ethiopian slaves; 2 dead Moors; 1 standing Moor; 2 female caryatids; the Four Seasons; the Five Elements; 2 groups of putti; 2 pedestals; group of Hercules overcoming the Hydra with Cerberus with figures of Rivers and slaves); Pietro Venier

Attributed Works

Suite of 8 armchairs (now Museo Correr): Correr family
Villa Pisani, Strà (now Quirinal Palace, Rome; suite of 12 armchairs depicting the Months): Pisani family

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Buckland, William 1734–1774

American architect and carver

In colonial America, master builders, house joiners, and gentlemen were occasionally referred to as architects. Although many were distinguished for their technical expertise, ability to oversee a workforce, and basic knowledge of classical form and detail, few were architects in the strict sense of the word and fewer ventured into other areas of design. A notable exception is William Buckland, whose designs for public and private buildings and furniture in Virginia and Maryland justify his claim to the title, architect.

Buckland was born in the parish of St. Peter's-in-the-East, Oxford, England, in 1734 and trained as a joiner by his uncle James Buckland of London. On 4 August, 1755 – approximately four months after his apprenticeship expired –

Buckland signed an indenture with Thomas Mason of Fairfax County, Virginia, agreeing to serve the former's "Executors or Assigns in ... Virginia" for four years. In turn Buckland received free passage to the colonies, food, lodging, and an annual salary of £20 sterling.

Thomas Mason acted as an agent for his older brother George, a prominent northern Virginia planter who had recently begun building Gunston Hall about ten miles south of Alexandria. Although the exterior walls of Gunston Hall probably were complete when Buckland arrived in November, it is likely that he designed the portico on the "south front." The portico closely resembles a garden temple in William Paine's *The Builder's Companion and Workman's General Assistant* (1758). Both designs are based on a hexagon and have Doric friezes, broad engaged pilasters, and Gothic arches.

The floor plan of Gunston Hall is similar to many other five-bay Virginia houses. On the first storey there is a wide central hall that accommodates the stair, and provides access to four rooms of approximately equal size. Both the hall and the southwest room are almost completely within the Palladian tradition. The hall has a Doric entablature and fourteen engaged pilasters, two of which act as imposts for elliptical arches. Functioning as a support for the floor at the top of the stair, the arches have keystones with toed back mouldings, a large pendant drop, and carved spandrel appliqué. The stair has intricately carved walnut brackets and newell posts and originally had a large frieze appliqué.

Buckland's acute understanding of classical form and detail was the result of his training and his familiarity with published designs. His estate inventory included fifteen architectural design books, furniture design books, and builders' guides. He probably purchased most of the books before leaving England, but at least four were acquired after his arrival. Buckland frequently borrowed designs from these sources. The acanthus appliqué on the windows and doors in the southwest room, for example, are based on the crossette appliqué on pl. 75 in Batty Langley's *The City & Country Builder's and Workman's Treasury of Designs* (1740), a book Buckland owned.

The northwest room is one of the most fully developed interiors in the Chinese taste. Passion for Chinoiserie design was well established in English architecture before Buckland's move to Virginia, in part owing to publications such as William Halfpenny's *New Designs for Chinese Temples, Triumphal Arches, Garden Seats, Palings &c.* (1750) and George Edwards' and Matthias Darly's *A New Book of Chinese Designs* (1754). However, there is no design in these books that precisely matches Buckland's treatment of the windows and doors, which suggests that he was either working from memory or simply borrowing conventional "Chinese" details, such as scalloped cresting and imbricated consoles, from published sources. The only book in Buckland's library with similar details was Thomas Chippendale's *The Gentleman and Cabinet-Maker's Director* (1754).

For the execution of his designs, Buckland relied on local artisans. A suit for back wages filed by joiner James Brent provides information on tradesmen in Buckland's crew. On 6 July, 1763, Brent presented a list of outstanding wages and expenses incurred on Buckland's behalf including a "Pare Shoes" purchased for carver William Bernard Sears in 1759. Sears's son, Charles Lee, maintained that his father was inden-

tured to Mason and that he executed the carving in Gunston Hall. The designs of the carved mouldings, appliquéés, and other ornaments in Gunston Hall probably represent the collaborative efforts of Sears and Buckland; however, the former was entirely responsible for their interpretation in wood. Buckland and Sears also made at least four side chairs for Gunston Hall. Only a fragment of one survives, but its fret legs, carved brackets, and rail shaping are related to those of a Chinese chair illustrated on pl. 25 in Chippendale's *Director*.

Most of the interior work in Gunston Hall was completed when Buckland's indenture expired. On 8 November, 1759, Mason wrote, "I can with great Justice recommend him to any Gentleman ... I think him a complete Master of the Carpenter's & Joiners Business both in Theory & Practice." Mason's endorsement and social connections undoubtedly helped Buckland secure other commissions.

In 1761 Buckland moved to Richmond County, Virginia and settled near the town of Warsaw. By December of that year, he was working for John Tayloe II (1721–79), a wealthy planter who was either completing or remodeling his house, Mt. Airy. As at Gunston Hall, the masonry work probably was complete before Buckland's arrival. Although the interior of Mt. Airy burned in 1844, fragments of carved cornice moulding and three tables attributed to Buckland and Sears survive. The architectonic form of these tables and their carved details suggest that Buckland designed them to complement the interior woodwork in the house, much as he would have learned to do in England. One example is based on the sideboard table on pl. 38 of Chippendale's *Director*, but the large egg and tongue moulding, rope moulding, and circular fret match details in both Mt. Airy and Gunston Hall.

Buckland and Sears probably parted ways about 1765, after completing their work at Mt. Airy. Sears evidently moved to Loudoun County, Virginia and Buckland remained in Richmond County where his shop continued to produce furniture and architectural components and drawings. Between 1765 and 1771, Buckland took two apprentices and hired a "London Carver a masterly Hand." In November 1771, he and several of his tradesmen moved to Annapolis, Maryland to complete the large, five-bay townhouse that Edward Lloyd IV had recently purchased from Samuel Chase. Lloyd undoubtedly learned of Buckland from his father-in-law, John Tayloe II.

Lloyd's patronage enabled Buckland to escape the predominantly rural confines of Virginia's Tidewater region and move to a small, prosperous city during an unprecedented period of construction and renovation. At least fourteen townhouses were built in Annapolis between 1764 and 1774. Although Buckland's Maryland career lasted only three years, he has been erroneously credited with work on at least fifteen structures in the Annapolis vicinity and on Maryland's eastern shore. To date, only two houses and three public buildings can be firmly associated with his shop.

The woodwork on the first two floors of the Chase-Lloyd House occupied most of Buckland's workforce through April 1773. The floor plan features a wide central hall with an Ionic screen dividing the entrance from the stair. The stair rises from the center of the hall, divides at a landing with an ornately carved Venetian window, and terminates in a short hall with niches for sculpture. The dining room, which is the most

ornate space in the house, has doors with gadrooned surrounds with floral appliquéés in the crossettes, acanthus-carved trusses, pitched pediments with carved mouldings and frets, and Rococo frieze appliquéés with bird heads and leafage derived from a design for a stair bracket on pl. 39 in Abraham Swan's *British Architect* (1745). The windows also have gadrooned surrounds, but they rest on paneled plinths with applied garlands of fruit and flowers.

The carving in the Chase-Lloyd House is attributed to Thomas Hall, a London artisan who was indentured to Buckland. Hall ran away in December 1773, but soon returned to his master's service. Judging from Buckland's advertisements for runaway servants – primarily bricklayers and plasterers – his workforce grew considerably after his arrival in Annapolis.

Unlike Buckland's previous work, the commission that he undertook for Lloyd's neighbor Mathias Hammond in 1774 involved furnishing both interior and exterior plans and elevations. Although construction may have begun in April, Buckland's death in December prevented him from seeing its completion. Nevertheless, evidence that Buckland designed the house is found in the final account of his estate and in artist Charles Willson Peale's depiction of Buckland working on the exterior elevations and floor plan. Despite Buckland's untimely death, the Hammond house was completed as drawn. With its two-storey, five-bay central block and half octagon wings, it is one of the most ambitious townhouses surviving from the colonial period. The large southeast room on the first floor has an ornate carved chimneypiece and three windows and doors, all with entablatures with carved trusses, mouldings, and appliquéés. The latter are also based on pl. 39 in the *British Architect*, but the flow of the design and articulation of the leafage is more in the Neo-Classical taste. This stylistic shift may reflect the influence of Thomas Hall who worked in London during the late 1760s.

In addition to working on the Chase-Lloyd and Mathias Hammond houses, Buckland executed plans for a court house and prison in Caroline County, Maryland and received £25 for "expenses and services relative to the Public Building" in Annapolis. The latter may have referred to plans and elevations for the Senate Chamber in the State House. His Annapolis shop also produced a few pieces of furniture. The commissioners of the loan office paid him £16.12.6 for "one Large Double Desk" and miscellaneous repairs and his inventory listed table and picture frames.

During the 1750s and 1760s, Buckland referred to himself as a "house joiner" or a "house joiner and cabinetmaker," but in a letter written on 7 November 1772 he described himself as a "Citizen of the City of Annapolis ... Architect." This shift in self-perception was undoubtedly brought on by his growing prominence as a designer of domestic and public buildings and furniture. Today there is little dispute that Buckland was one of colonial America's greatest architects.

LUKE BECKERDITE

Biography

Born in Oxford, England, 1734. Apprenticed as a joiner to his uncle, James Buckland, London, 1749–55. Served indentures as a cabinet-maker and house-joiner under Thomas Mason, Fairfax County, Virginia, 1755–59. Active as an architect and carver in Richmond

County, Virginia, with workshops producing furniture and architectural components, from 1761. Moved to Annapolis, Maryland, 1771. Died in Annapolis in December 1774.

Selected Works

Examples of furniture attributed to Buckland's workshop are in the collection of the Museum of Early Southern Decorative Arts, Winston-Salem, North Carolina, and in the Colonial Williamsburg Foundation, Williamsburg, Virginia. Carving attributed to Buckland's workshop survives in Gunston Hall, Virginia, the Chase-Lloyd House, Annapolis, and the Mathias Hammond House, Annapolis. Notable design book collections related to Buckland are in the Redwood Library, Newport, Rhode Island, the Winterthur Museum, Delaware, the Metropolitan Museum of Art, New York, and the High Point Furniture Library, High Point, North Carolina.

Interiors

- 1755-63 Gunston Hall, Fairfax County, Virginia (south portico, interior and some furnishings): George Mason
- 1760 Truro Parish Glebe House, Fairfax County, Virginia (£93.2.0 received for unspecified work)
- 1761-64 Mt. Airy, Richmond County, Virginia (interior and some furnishings): John Tayloe II
- 1768 Richmond County Workhouse, Virginia (building and interiors)
- 1771-73 Chase-Lloyd House, Annapolis, Maryland (some exterior woodwork and interior): Edward Lloyd IV
- 1774 Mathias Hammond House, Annapolis, Maryland (exterior and interiors)
- 1774 Prison, Caroline County, Maryland (plans and elevations)
- 1774 State House, Annapolis, Maryland (£25 received for unspecified services, possibly plans for the Senate Chamber)

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Buffets, Cupboards and Sideboards

The basic need for receptacles for the purposes of storage and display has been fulfilled by the development of buffets, cupboards and dressers, and sideboards (or sideboard tables). These terms are mainly used to define pieces of furniture associated with rooms intended for eating – whether the hall, parlour or dining room. As a separate development – cupboards with fitted shelves for linen or pegs for hanging clothes are generally intended for bedrooms and became known as presses (*armoires* in France), while medieval "cubbordes of boxes" or "tills" were to develop into chests of drawers.

In the Middle Ages receptacles enclosed by doors were known in England as "aumbries" – the cupboards as such being an open structure of shelves or "bordes" on which were placed cups, both for use and for display. This corresponds to the French *buffet* – a term not apparently used in England with this meaning until the late 17th century. There are many illustrations and descriptions of these "riche cubbordes well and richly garnyshed" with silver and silver gilt objects. "Dressoirs" or dressers performed the same function, with the objects arranged in tiers according to the etiquette of the time and the status of the owner, "the largest firste, the richest in the myddis, the lightest before". By the early 16th century aumbries and cupboards had begun to combine as single pieces of furniture and the former term fell into disuse. They were often fitted into the panelling of a room, sometimes with canopies over them as can be seen in Holbein's drawing of Sir Thomas More and his family. If found in bedchambers they might have been described as "livery cupboards" after the nightly delivery of refreshments for a nobleman or his honoured guests.

When in use the shelves or tops of cupboards would be covered with a cloth from a variety of different materials, white diaper (with the ends falling down each side), damask, velvets or Turkey work. Closed aumbries for the storage of food had also appeared by the late 15th century – characterised by pierced panels with late Gothic tracery patterns, to be placed in the Solar or Great Hall.

Cupboards intended for the dining room, hall or parlour of the prosperous Elizabethan or Jacobean household developed as two-tier structures: either with an open lower section, with doors flanked by panels (often splayed) in the upper section; or with both upper and lower sections entirely enclosed. They often show the full range of Mannerist ornament – posts with bulbous "cup and cover" or figurative carving, low relief strapwork or inlaid decoration with arabesques. In France they inevitably show ornamental ideas derived from Fontainebleau. The chief purpose of these pieces was for the storage of utensils required for dining "cups and glasses to drink in, spoons, sugar box, viall and cruces for vinegar, oyle and mustard pot". The Court Cupboard which developed at the end of the 16th century was intended entirely for display: they derive from the French word *court* to distinguish them from their taller cousins. They consist of three open shelves supported by posts, sometimes with drawers in the frieze.

All three types of cupboards fell out of favour in the mid 17th century except in country areas where they frequently developed regional characteristics: in Wales the deuddarn or



Buffets from Vredeman de Vries' *Verscheyden schrynwerck*, 1630 (reprint of *Differents pourtraicts*, c.1585)

tridarn types; in northern England with distinctive variations in ornamental details. In more metropolitan circles they were replaced by marble-top side tables which were often supplied in pairs. Dining rooms in the grandest houses now contained virtually no cupboard or drawer furniture for storage; the sole purpose of these sidetables (or "sideboard tables") being to display plate in the renewed vigour of the Baroque style. New types of silver objects for the sideboard now emerged. In addition to purely ornamental pieces, the fountain and monteith were now used for rinsing glasses, the wine cooler and cistern were also used for rinsing glasses, while salvers and waiters were needed for the service of wine. In addition baskets for bread and cruet frames for condiments were now all to be found. The Hall of the Teutonic Knights in Berlin shows the style at its most extreme, while at Castle Howard in the early 18th century there were two sets of sideboard plate – one in white silver for everyday, the second in gilt for best. Lady Grisell Baillie described the essential items required for the well-appointed sideboard in the early 18th century: "Bread, Water Peper, Vinegar, ail, wines, Mustard, Shalot, Smal Beer, sugerr, Oyle, Sallad".

In more modest houses the dresser reappeared, generally consisting of a long narrow table with a deep frieze containing drawers, but sometimes with closed cupboards in the lower

section. They also acquired superstructures with further open shelves intended for storage and display of earthenware or pewter.

The architectural and decorative styles of the early 18th century dictated the forms and ornament of such pieces of furniture as well as the etiquette and traditions of the time. Often the grander sideboard tables correspond to pier or side tables placed below mirrors and between mirrors in other rooms of the house. The Palladian style inspired "the sumptuous sideboard [which to] an ingenious eye has often more the air of an altar than a table", while Chippendale provided designs for whimsical variations in Rococo, Gothick and Chinoiserie tastes. Corner cupboards, in one or two stages, or on stands, or of the hanging variety, appear in the late 17th century, sometimes built-in to the panelling of a room. If they were open they were used for the display of china; if they had doors they were frequently japanned in imitation of lacquer. Alcove cupboards, both open and closed, served the same purpose, especially on the Continent. However, the appearance of glazed "china cupboards" by the mid century sounded the death knell of this former type.

The idea of a special recess in the dining room to accommodate a side table and sometimes tiers of shelves became a common enough feature in Continental Europe from the late

17th century. In England, where they appear more rarely, they are known as buffets. It was not until the early Neo-Classical period that semi-domed niches with a fitted side table (or sometimes three) became a feature. At Kedleston Hall, Derbyshire, Robert Adam designed just such a bespoke feature, also suggesting the ideal arrangement of the Scarsdale family silver, their knife boxes, jasper cistern and new-fangled *athenienne* or perfume burner. It was but a short step from here to the development of the matching five-piece suite: the sideboard table (often with a brass rail for hanging a protective cloth and for supporting candle branches), two pedestals with vases (for a variety of useful purposes), a wine cooler beneath, and a pier glass or mirror above. Hepplewhite illustrates such an arrangement in his *Cabinet Maker and Upholsterer's Guide* (3rd edition 1794, pl. 124). For less ambitious households new shaped sideboards, with hollow fronts and lateral drawers or cupboards, appeared from c.1780 from commercial firms like Gillows. With the emergence of the Regency style such pieces, inevitably Grecian, took on a new massiveness according to the taste of the time.

The 19th century saw the proliferation of new designs and styles for sideboards of all sorts, many intended for entirely new locations in the household or public building. Some of the most spectacular pieces shown at the international exhibitions were described as sideboards – the *Wines and Spirits* Sideboard by William Burges (1862), the *Pet* Sideboard by Bruce Talbot (1872). They ceased to belong exclusively to the dining room – drawing rooms now acquired pieces with identical features, often surmounted by vast mirrors and containing open shelves and glazed cupboards intended for the display of *objets d'art* of all kinds. Often these were supplied as part of a suite of furniture in a particular style – Gothic, Anglo-Japanese, “Artistic”, New Art, or the revived 18th-century styles towards the end of the century. For the past hundred years the sideboard and cupboard have shown little development: storage and display problems have been resolved by different types of furniture.

JAMES LOMAX

See also Cabinets

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Bugatti, Carlo 1856–1940

Italian designer of furniture and interiors

Father of Ettore, the celebrated automobile designer, and the sculptor Rembrandt, Carlo Bugatti has been somewhat overshadowed by his sons and, with much of his work in private hands, his life and work are still comparatively little known. Born in Milan in 1856, he was active in a number of different media and worked variously as a designer of furniture, interiors and silverware and as a painter. His most significant work, however, was the furniture and interiors that he designed in the late 19th and early 20th centuries which combined exotic materials and rich decoration in a highly original and eccentric way. He participated in several of the major international exhibitions of this period and his emphasis upon craftsmanship was very much in keeping with the concerns of other 19th-century artists and designers. Yet, described as an “isolated genius”, he was fiercely jealous of his independence; he did not ally himself with any particular group or movement and the radical individuality of his designs defies classification.

He was the son of the sculptor Giovanni Luigi Bugatti, whose diverse interests also included architecture and science, and it is not perhaps surprising that Carlo's career should have embraced several design disciplines. He studied art at the Brera Academy of Art in Milan, although in later years he tried to give the impression that he had received no formal training. An early interest in architecture gave way to a concentration upon furniture and interiors, and he then moved on to jewellery, sculpture and even musical instruments in the latter part of his career.

He viewed the design and making of furniture as a form of pure art and took pains to master the techniques appropriate to different materials. This facilitated a close understanding of the individual properties of each medium and allowed him to manipulate and exploit materials in a unique and highly personal way. The development of his furniture can be divided into three phases: in the first his work has been described as “quaint and whimsical”; in the second he became bolder, relying on the circle, or parts of the circle, as the foundation for the design; and in the third phase his work became increasingly fluid and sculptural in form.

Bugatti's earliest known furniture is the bedroom suite he designed and made as a wedding present for his sister in 1880. This suite consisted of a pair of chairs, a bed-head and foot-board, and bedside cabinets. The pieces are constructed out of heavy, dark timber, and their geometric forms are alleviated only by asymmetrical features and the elaboration of the decoration. Applied wrought copper and fine fenestrations, combined with friezes of inlaid wood and ivory reflect the influence of contemporary fashions, and the impact of exotic Middle Eastern and Japanese styles, which were extremely popular during this period, are clearly evident in this work.

It was also during this phase of his career that Bugatti exhibited at the Italian Exhibition at Earl's Court, London (1888), where he was awarded a Diploma of Honour in recognition of the originality of his designs. In the same year he established his own workshops in Milan for the commercial production of his furniture. In 1900 he was commissioned to provide furniture for the Khedive's Palace, Istanbul, a project

that underlined his skill in adapting the Moorish style for contemporary European furniture. In 1901 Bugatti executed his first complete interior, The Flowers Room, for the first Lord Battersea in London. Every detail of the room was subjected to Bugatti's discerning eye and the result was a sumptuous theatrical statement of pure opulence.

During the 1890s the second distinct phase of Bugatti's work had begun to emerge. The solid timber structure remained along with increasing use of materials such as vellum set against intricate inlaid metal borders and ornament inlaid in ivory and mother-of-pearl. But his style developed away from picturesque asymmetry towards more balanced geometric shapes and there was much greater emphasis upon the circle as the dominant form. A typical example is the desk in the Metropolitan Museum, New York.

The Decorative Arts Exhibition in Turin (1902) marked the beginning of Bugatti's third, "organic" phase. He exhibited furniture within complete room-sets that illustrated the type of decoration and accessories that would be appropriate for his work. Placed against a backdrop of panelled walls and richly patterned carpets, Bugatti's furniture was almost completely covered in vellum, and the vellum itself was also decorated. The most extravagant of his room-sets was the Camera del Bovolo or Snail Room which included a table and chairs and high-backed banquette seats whose forms were based on the snail-shell spirals. The furniture was extremely sculptural and combined sweeping curves with geometric decoration. Its extraordinarily eccentric style anticipates some of the African-inspired furnishings produced some twenty years later by Art Deco designers such as Pierre Legrain and Armand-Albert Rateau. In recognition of his originality, Bugatti received another Diploma of Honour for this work.

In 1904 Bugatti moved to Paris. His furniture business was sold to the Milanese firm of De Vecchi who continued to produce his work. Bugatti himself became more involved in producing designs for silverware, and an exhibition of his work in 1907 illustrates his unique ability to mix different materials harmoniously, displaying pieces with delicate combinations of silver, ivory and turquoise. He continued to exhibit designs at the Salon des Artistes Décorateurs in 1910 and 1911 but in 1913 his wife's ill-health forced him to leave Paris and he concentrated increasingly on painting. Lacking any pupils or direct imitators, he was nevertheless the only Italian designer of the late 19th and early 20th century to gain international recognition and acclaim, and his work stands out as virtually unique for its time.

RACHEL E. FRENCH

Biography

Born in Milan, 12 February 1856, the son of the sculptor Giovanni Luigi Bugatti. Studied architecture at the Accademia di Belle Arti de Brera, Milan, late 1870s. Married Thérèse Lovioli in 1880 (died 1935): 1 daughter, and 2 sons, the automobile designer Ettore and the sculptor Rembrandt. Designed his earliest known furniture, 1880; established a commercial workshop for the production of furniture in Milan, 1888. Exhibited at several national and international exhibitions; awarded Diploma of Honour, Italian Exhibition, London, 1888, and Turin, 1902; silver medal, Exposition Universelle, Paris, 1900. Sold furniture-making business to De Vecchi and moved to Paris c.1904; took up painting. Exhibited silverware at the Galerie Hébrard, Paris, 1907, and at the Salon des Artistes-Décorateurs,

1910 and 1911. Moved to Pierrefonds c.1910; moved to Molsheim c.1937. Died near Molsheim in April 1940.

Selected Works

Much of Bugatti's work is in private collections but examples of his furniture can be seen in the Museum and Art Gallery, Brighton, Sussex, the Musée des Arts Décoratifs, Paris, and the Metropolitan Museum of Art, New York. A chair from the Camera del Bovolo is in the Brooklyn Museum, New York.

Interiors

- c.1901 Bedroom for Cyril Flowers, 1st Lord Battersea
- 1902 International Exhibition of Decorative Art, Turin (four rooms, including the Camera del Bovolo or Snail Room)

Further Reading

A useful introduction to Bugatti's career is Haslam, 1979; the most extensive coverage of his work, including many archive photographs of his furniture, is Dejean 1982.

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Built-in Furniture

Furniture that is made as an integral part of the fabric of a building, or built-in as an addition, has a very long history. It has been an essential part of the Japanese interior for many centuries, and has been part of the Western furnishing environment since the earliest homes.

Among some of the earliest surviving furniture are the built-in bednooks, cupboards and "dresser" located in the Neolithic settlement of Skara Brae in the Orkneys. Constructed from stone at the same time as the house, this built-in furniture was an integral part of the interior as well as the fabric of the building. This tradition continued into medieval churches, where stone seats and benches were commonly built into walls of chapter houses and choirs. In medieval domestic dwellings, the use of fixed wooden benches was common in a range of houses up to the 17th century. In addition to benches, cupboards and beds were among other furniture that was built-in. The space-saving reasons are clear, but questions of hygiene in the case of food, and personal comfort and privacy in the case of beds, gave a range of reasons in addition to the cost savings that

might be achieved by building in furniture during the construction of a house.

Changes in the use of built-in furniture occurred as the well-to-do became less peripatetic and demanded more versatile moveable furniture for their interiors, as opposed to the built-in items that were located in the less genteel sorts of dwellings. What this meant was that built-in furniture generally remained a less important form of furnishing in high-style interiors, yet continued to be highly important to the vernacular buildings. Indeed, built-in furniture was the rule in most commonplace buildings up to the 19th century.

The forms of built-in furniture often varied with the locality. In Devon, for example, farmhouses often had a kitchen with a fixed wooden bench under a window wall to be used in conjunction with a long table. A deep recess next to the fireplace had a large built-in cupboard which was used for storage and display, while a built-in corner cupboard was also on the other side of the hearth for storage. In the north of England, it was common to screen off the inglenook by a wooded seat called a heck or speer, built into a wall divider. The spice cupboards of the Lake District are an early indication of a pragmatic solution to a problem by using built-in storage. By building a cupboard in the wall where a fire was made, and fitting it with a tight door, the cupboard interior could be kept dry for salt, spices, etc., and yet remain convenient for cooking. These wall cupboards are also found in other parts of northern England from a later date.

The best known examples of historic built-in furniture are beds. Various arrangements of built-in beds have existed for many centuries, but it was in Scotland that the built-in wall or cupboard bed tradition was most strong. The box beds were clearly intended to provide privacy and a degree of warmth in a one- or two-room house. This Scottish custom remained in both the remote highland and island areas as well as in the lowland areas (for example in Robert Owen's New Lanark as well as urban tenement blocks) well into the 20th century.

In some cases wall and furniture were combined in that the built-in furniture in one room served as a wall on the other side. Sometimes these pieces were used in conjunction with an added partition wall. Long lateral settles, or large press beds were used in these cases, being common in North Wales and Ireland until the beginning of the 20th century. Another way of saving space and money, was by building in a cabinet across a corner. J.C. Loudon's *Encyclopaedia* (1833) described such an item: "the shelves, which are supposed to be of deal, are let into the plaster; and the whole, outside, and inside, including the plaster between the shelves is painted of a wainscot colour. The cost will be considerably diminished by having the upper doors in single wooden panels."

Other built-in furniture of various kinds has also been part of the interior furnishings of vernacular houses. Hinged wall-mounted tables, larders, closets, alcove cupboards and a wide variety of specialist storage cabinets, often related to particular geographical areas are among the diverse range of built-in furniture.

However, not all built-in furniture was associated with the vernacular or common home. In the late 17th century, Cornelius Meyer (1629-1701) published designs for an amazing arrangement of built-in and folding fixtures and fittings to furnish his famous one-room fantasy. During the

later 17th and 18th centuries, certain forms of high-style built-in furniture were in vogue. Room arrangements by such designers as Jean Berain and J.-F. Blondel often included luxurious beds built into niches, built-in buffets fitted into wall panelling, and sofas designed to fit into particular parts of the schemes in conjunction with the panelled wall designs. On a less grand scale, the built-in alcove was a feature of the first half of the 18th century. These display niches were often surmounted with a decorated semi-hemispherical head with pilasters framing the recess. These recesses became less popular with the decline of panelled walls, but have experienced a revival in some later 20th century interiors.

The development of libraries in the 17th century, and their wide acceptance in the 18th century, promoted a demand for book storage for which the built-in bookcase provided the ideal answer. In many instances they were contrived as part of the architectural shell of the room and were treated as such by the architect. The library at Ham House, Richmond (1670s) has built-in book storage as well as an integral writing cabinet. The library at the Hôtel de Lauzun, Paris, was devised so that books were stored in cupboards, whose doors were part of the integrated panelling scheme. Adam's magnificent Neo-Classical library at Osterley Park is an example of the grand architectural treatment that was popular in the 18th century.

During the 19th century, the American Shaker sects espoused the idea of built-in furniture. They produced elegant and functional built-in cupboards, chests and storage pieces designed to avoid clutter and display and to satisfy their creed of cleanliness and tidiness.

By the later 19th century the traditional built-in inglenooks of cottage homes were adapted to the Arts and Crafts-influenced middle-class tastes of the time. In addition to this revival there was a taste for built-in window seats and the so-called "cosy corner". The latter, which may have derived from medieval originals, were designed to be free-standing or built-in as an integral part of the wall. Cosy-corners often emphasised elaborate upholstery and carved features to promote an air of luxury and exoticism.

In contrast to the frivolous nature of the Victorian cosy-corner, at the turn of the 20th century, built-in furniture was seriously considered for its practical advantages. The taste for built-in wardrobes in the early 20th century was noted by the German architect, Hermann Muthesius. In his *The English House* he recorded that "built-in cupboards form a major element in the treatment of walls and are the most characteristic feature of the modern English bedroom". Although Muthesius warned against excessive built-in mania, he generally agreed with R.W. Edis, who, twenty years before, had recommended built-in cupboards in his *Healthy Furniture and Decoration*, as being hygienic. Muthesius added that they were also artistically advantageous "as they kept the room free and empty, so creating an impression of space and size". However, even such an apostle as Muthesius railed against the taste for built-in wash-stands which he considered were most unsuitable for their purpose.

During the 20th century, built-in furniture has developed from a vernacular necessity and a response to Victorian concerns with hygiene, to become a ubiquitous part of interior design and furnishings. The combination of apparent cleanliness, simple function, space-saving, and the integrated nature

of built-in furniture meant that it satisfied most requirements on one level or another. The idea of built-in furniture was soon sold to the new generations of home-makers. Again the reasons were more often practical than aesthetic. Christine Frederick, in her *Household Engineering*, had designed a house that could be maintained solely by a housewife. No doubt influenced by developments in office and factory planning and layout, she achieved this improvement by reducing the size of rooms, and also in the extensive use of built-in furniture. Her main reason for using this form of furniture was that it never needed moving and it made cleaning simpler.

In contrast to the purely practical aspects of built-in furniture was the growing desire on the part of some architects for a modern integrated building incorporating shell, interior, and furnishings. Frank Lloyd Wright in his "In the Cause of Architecture" (*Architectural Record*, March 1908) pointed out the role of built-in furniture in this integration process: "The most truly satisfactory apartments are those in which most or all of the furniture is built in as a part of the original scheme". When this concept was combined with ideas of cleanliness, function, practicality, space-saving and convenience, it is easy to see how built-in furniture was espoused by the new generation of Modernist architects. For example, Le Corbusier in his Villa Savoye, Pierre Chareau and the Maison de Verre, and Rietveld's Schröder House demonstrate the remarkable cohesion that built-in furniture and fittings can give to an architectural concept. The concept of built-in went hand in hand with ideas of function and rationality, so it is no surprise to find that fitted furnishings were soon part of the repertoire of most advanced architects. From these radical examples, along with the ideas of scientific management, built-in furniture was to become one of the hallmarks of most Modernist interiors.

By the second half of the 20th century some of the pre-war Functionalist architects' ideas were used in a diluted form in general practice. Built-in furniture was to gain wide acceptance both in new building (especially flats) and in re-planned private interiors. In this period, flat dwellers were seen as particularly lucky in that built-in furniture was usually supplied as a matter of course.

In 1947 *Modern Homes Illustrated* praised built-in furniture as being labour-saving and space-saving, and for "living" it was seen as especially suitable for small homes. Traditional ideas were revived and recommended. A built-in sideboard between the kitchen and dining room, with a hatch and two-way drawers was seen as a valuable feature. Another reclaimed idea was to have cupboards built-in as a double wall between two bedrooms, so that one half served one room and the other half served the other room. This was successfully incorporated into English prefabricated housing after World War II.

In the second half of the 20th century, "built-in" furniture has become the norm for many parts of an interior. The availability of pre-prepared and packaged panels and parts all made to standard modules, in combination with the expansion of the DIY trade, has led to the irresistible rise of the fitted kitchen and bedroom. In addition, the boom in the DIY sector has encouraged home-makers to build in their own fixtures, whether shelves in alcoves or fully fitted kitchens. In Europe it is common for a residence to have very little free-standing furniture (except for chairs), the rest of the storage requirement being built-in. A more recent trend has been the fitting of

customised furniture, designed for individual rooms and built-in by a joiner.

CLIVE D. EDWARDS

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Bulfinch, Charles 1763-1844

American architect

No practitioner in design better represents America's Federal period than Boston's Charles Bulfinch. Born in the decisive year of 1763, when the Colonial period began its road to Revolution, he died in 1844, during a powerful era of expansion in the USA. Scion of an old Boston family, Bulfinch graduated from Harvard in 1781, just before the close of the Revolution, and entered young manhood in a time of great prosperity for Boston.

Interested in architecture, and somewhat familiar with its principles through a small but select library of architecture books owned by his grandfather, Bulfinch visited England, France, and Italy between 1785 and 1787. In England he became enthralled with the conservative Neo-Classicism then in the twilight of its popularity. He saw the work of William Chambers and the interior decorations of James Wyatt both at Heveningham Hall and at the Pantheon in London. In Paris he met Thomas Jefferson and the Marquis de Lafayette, who provided letters of introduction that admitted him to notable hôtels and châteaux. For several months he remained on the road in Italy, studying the classical ruins he had known heretofore in books in the Harvard library.

Back home in Boston he entered the field of design rather as a gentleman, enjoying, as he put it, a "season of leisure, pursuing no business, but giving gratuitous advice in Architecture." Among those he designed houses for was Joseph Barrell, a wealthy merchant and shipper. This villa summed up early the particular "style" with which Bulfinch was to captivate New England for an entire generation. Built of pinkish red-brick, with pine trim painted cold white, the Barrell house was in plan a rectangle, pierced by a semi-circular projection that rose from the ground, on above the second storey cornice line, and

inside provided a saloon of that shape, rising a storey and a half and lighted by double bands of windows.

The plan is reminiscent of French houses of the time, with a succession of spaces climaxing in the saloon. As a surprise, a transverse hall featured a large “flying” staircase of wood, sweeping up in two ranges that united on a landing, then parted again to reach the second floor. Delicate composition ornaments appeared as Neo-Classical figures, urns, and swags and adorned the principal interiors as borders and also as ornament on door surrounds. The mantelpieces were marble. In the saloon a curved recess contained a stuffed satin *banquette*, with cushions laid against the wall. The pine floors were carpeted wall to wall. A bowed porch opened through the saloon’s windows, giving a view over formal gardens and the river to Boston.

Barrell’s house, the most ambitious of the early dwellings by Bulfinch, was considered the finest house in New England. Hardly had its paint dried when commissions came from the Secretary of War, Henry Knox, and also the fashionable beauty Mrs. Perez Morton. The latter’s house was built of frame, somewhat resembling a traditional New England house, with embellishments. The interior, however, was very grand. Composition decorations were richly Adamesque with sunrays, pearl-beads, and garlands. The drawing room’s coved ceiling was decorated with a deep swag of flowers.

Apparently Bulfinch accepted no fees for his work at this time. Possessed of family wealth, and living at home, he was a gentlemanly adviser, but one eagerly absorbing lessons in building from the tradesmen. From the first he had a strong affection for fine workmanship. His knowledge of construction grew, as his fascination with building increased. In 1796, at the zenith of Boston’s post-Revolutionary boom, he persuaded his family to invest in a remarkable real estate development known as the Tontine Crescent, which he built a few blocks from the center of Boston. Tall and elegant, the Tontine houses were worthy of the Bath crescents that inspired them. Alas, in a temporary business slump, the Tontine Crescent threw Bulfinch and his kin into financial ruin.

All he had left was his architecture. He learned to charge fees, and though never a businessman, he struggled to make his projects support his family. Between 1796 and 1798 he completed his greatest public building, the Massachusetts State House, a direct although liberal borrowing from Chambers’s Somerset House, which he had admired on his trip to England.

While the main influences on the structure are unquestionably English, Bulfinch also borrowed from A.-J. Gabriel’s façades on the Place de la Concorde in Paris, and somewhat from the national capitol of the time, New York’s Federal Hall, by Pierre Charles L’Enfant. The latter seems to have inspired a princely touch in interior decoration, which was rare in Bulfinch. The General Court, which stands behind a long colonnaded porch, has colonnaded galleries and rich arcades fashioned into ashlar reminiscent of stonework; it is domed and embellished with elaborate Neo-Classical composition ornament set against smooth plaster walls. *Guilloche*, garlands, modillions, rosettes, Ionic-capped pilasters, immense bursts of leaves and flowers all characterize both General Court and Senate. Wood trim by comparison is somewhat plain, although finely moulded. Presumably the surfaces have always been white, as they usually are today, although it would

not be hard to imagine the flat walls tinted, to emphasize the splendors of the composition ornament.

Row houses, churches, mansions, country residences, a prison, and remodelings of colonial buildings were projects he completed with distinction. His plans were often innovative, largely English, with French touches. The design themes of the interiors were nearly always the same, employing flat plaster, with composition embellishments. For the New South Church in Boston he devised a dome in plaster on lath, with deep span-drels; lesser groin vaults gave to the side aisles and altar area drama in light and shadow. At the Church of the Holy Cross, the ceiling is a shallow barrel vault crossed by smaller barrel vaults springing from Corinthian pilasters and lighted by arched windows.

Ironically, the best representative of his interiors is a painting which is one of the most valuable documents of America’s Federal era, Henry Sargent’s *The Dinner Party* (Museum of Fine Arts, Boston). It shows an interior – a ground floor dining room – in the Tontine Crescent. Spare in ornament, the room has a plaster cornice in white, against butter-yellow walls, with mahogany-grained doors and white mantel and door trimming. The floor is covered wall to wall with an ingrain carpet; red silk is swagged over the two windows, unlined, with light passing through it where a shutter is open. Gilt-framed pictures hang high on the wall, lined up like soldiers. Gentlemen sit at a long mahogany table, beneath the light of an Argand chandelier that awaits movement up or down by way of a counter-weight device in its chain.

Making a living was hard on Bulfinch. At one point he went to prison for his debts. He accepted a salaried public office in 1799, in which he served for many years, designing and building privately all the while. In 1817, when President James Monroe visited Boston on his New England tour, Bulfinch was his guide. So delighted was the president with Bulfinch’s work that he offered him the position of architect of the US Capitol, which was then under construction.

With a substantial salary, Bulfinch moved to Washington, DC, where he worked for the government until 1830. He proved as adept with monumental architecture as with the domestic mode that had made him famous. Bulfinch built the Capitol’s central rotunda on the east side and the Library of Congress on the west; the building externally is in harmony with the French Neo-Classicism of the wings, already underway, and was originally crowned with a tall, bulbous dome that, while it appears characteristic of Bulfinch, was not his preference but that of the building committee.

His rotunda, with its echoes of the Pantheon in Rome, survives today complete. It is at once a very simple and an august interior, carried out in marble, with a majesty of form, light, and shadow that makes it one of the greatest of all American public interiors. The excellence of Bulfinch’s taste in design, detail, and quality of workmanship are evident everywhere. Note for example the lobbies to the rotunda, with their chaste Corinthian columns in pale gray marble; their delicacy of design and skill in execution is worthy of fine statuary. Light pours into the space through a high-placed ring of windows and spills onto pilasters, classical panels, and patterned marble floors.

The Library of Congress chambers, which no longer exist, were workrooms surrounding a central reading room two

storeys high, with Corinthian pilasters and columns along the walls. The shallow, sky-lit ceiling was decorated with composition work in Neo-Classical motifs. For this interior Bulfinch designed a Neo-Classical stove in iron, a column topped by an urn.

Bulfinch is best-remembered for his houses and for the Massachusetts State House. However, it was after his move to Washington that he really proved himself an architect. Already in his fifties, he made a distinguished place for himself comparable to that of any architect in the nation. Today's west front of the Capitol, with its porch that once opened off the reading room of the Library of Congress, is known as the Bulfinch Front.

WILLIAM SEALE

Biography

Born in Boston, Massachusetts, 8 August 1763. Educated at Harvard University, 1778–81 (M.A. 1784). Toured Europe, visiting England, France and Italy, 1785–87; met Thomas Jefferson and the Marquis de Lafayette in Paris. Married his cousin, Hannah Apthorp, 1788 (died 1841); 7 children. Worked as an accountant for a local Boston merchant, 1787. Practised as an architectural adviser on an amateur basis, Boston, from the late 1780s. Following the failure of the Tontine Crescent development, suffered financial ruin and practised as a professional architect, Boston, from 1796. Accepted salaried post as Chair of Boston's Selectmen and Superintendent of Police, 1799; appointed supervising architect for the United States Capitol Building, Washington, DC, 1817; lived in Washington, DC, 1817–30. Retired to Boston, 1830. Died 4 April 1844.

Selected Works

Important collections of Bulfinch's drawings and designs are in the Library of Congress, Washington, DC. Numerous archive photographs of Bulfinch's buildings, including views of interiors, are in the Connecticut Historical Society, Hartford, and manuscript material relating to his work on the Harrison Gray Otis House and the Derby House is in the Essex Institute, Salem, Massachusetts.

Interiors

- 1792–93 Joseph Barrell House, Somerville, Massachusetts (building and interiors)
- 1793 Charles Bulfinch House, Boston (building and interiors)
- 1793–94 Theater, Boston (building and interiors)
- 1793–96 Tontine Crescent, Boston (buildings and interiors)
- 1793–96 State House, Hartford, Connecticut (building and interiors)
- 1795–96 Harrison Gray Otis House I, Boston (building and interiors)
- 1795–97 State House, Boston (building and interiors including the Representatives Room, Senate Chamber and Council Chamber)
- 1795–99 Elias Hasket Derby House, Salem, Massachusetts (building and interiors)
- c.1796 James Swan House, Dorchester, Massachusetts (building and interiors)
- 1796 Perez Morton House, Roxbury, Massachusetts (building and interiors)
- 1800–02 Harrison Gray Otis House II, Boston (building and interiors)
- 1803–04 Thomas Amory House, Boston (building and interiors)
- 1805–08 Harrison Gray Otis House III, Boston (building and interiors)
- 1811 Essex Bank (now Salem Fraternity Building), Salem, Massachusetts (building and interiors)
- 1818–29 US Capitol, Washington, DC (rebuilding and completion of work by Benjamin Henry Latrobe, and interiors)

1829–32 State House, Augusta, Maine (building and interiors)

Further Reading

For a scholarly survey of Bulfinch's career see Kirker 1969 which includes a detailed account of his principal works, and appendices listing minor commissions, attributed works, public buildings erected after Bulfinch's designs, and the contents of his architectural library.

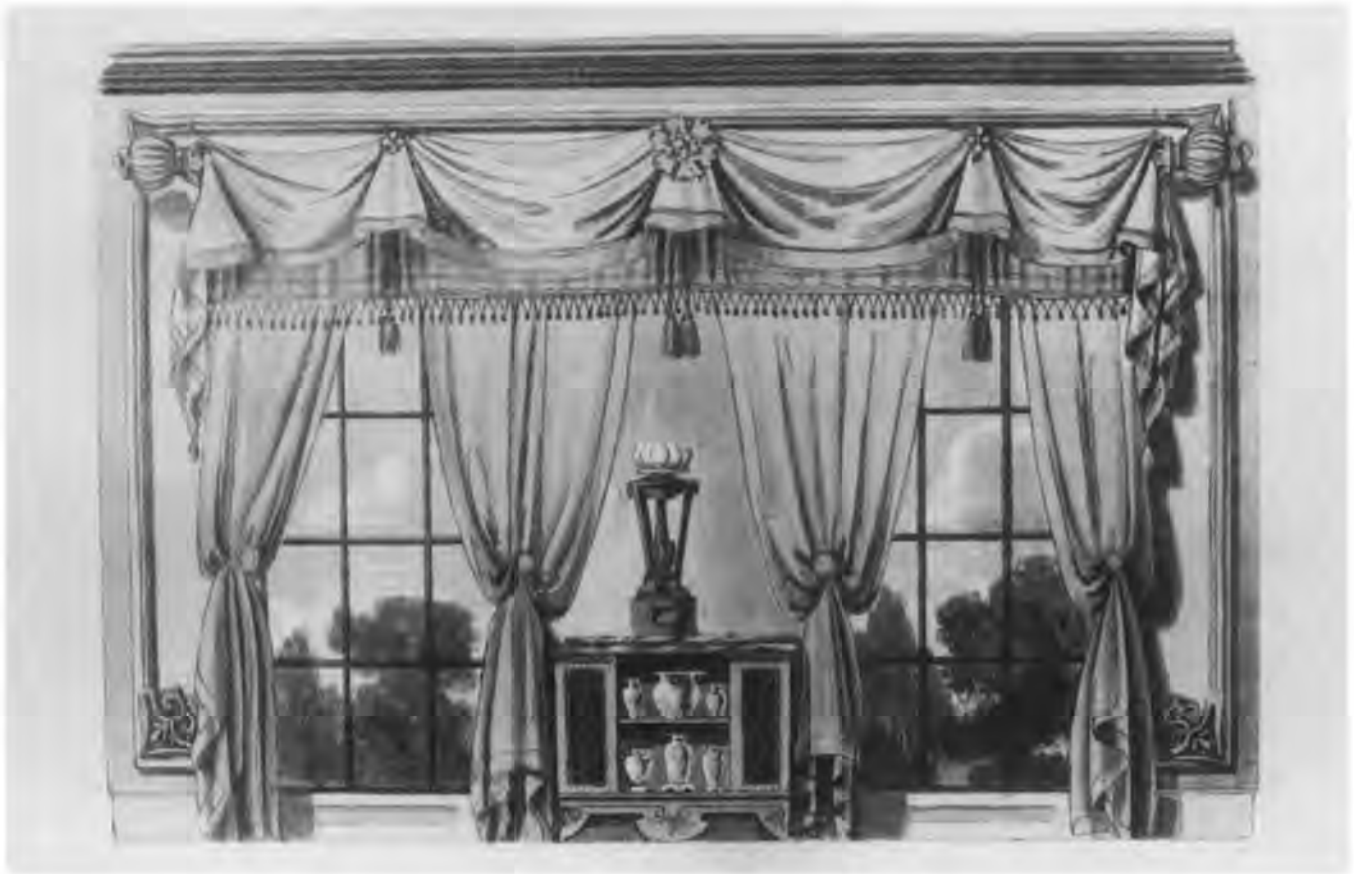
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Bullock, George 1782/83–1818

British sculptor and cabinet-maker

George Bullock is celebrated as one of the most innovative cabinet-makers active during the Regency period. It was his individualistic ability as a designer which distinguished the furniture made in his workshops from that of his contemporaries.

Details about Bullock's early life remain vague, but he appears to have been born in Birmingham where he followed in his mother's footsteps as a wax modeller. His earliest known work is a wax relief of the great collector Henry Blundell executed in 1801, by which date it is assumed that Bullock had arrived in Liverpool. By 1804 he had begun to practise there as a cabinet-maker as well as a sculptor and had various work-



Bullock: drawing room window curtain from Ackermann's *The Repository of Arts*, April 1817

shops in the city until 1814, when he became fully established in London. Bullock's reputation rests principally on this final phase of his career (1814–18) during which time he created some of his most characteristic furniture and when he executed his major commissions.

Bullock never entirely discarded sculpture and continued to make busts even while presiding over his grand establishment and newly built workshops in Tenterden Street, London. As well as furniture, Bullock designed interiors, textiles, light fittings, silverware, ceramics and chimneypieces. These last were made of the so-called Mona marble (mainly green like *verde antico* and red) from the quarries he owned on Anglesey. Although Bullock did not publish a self-promoting pattern book, he was, from the start, a skilful publicist and made good use of the Liverpool press to announce new developments in his career. Later, from 1816–17, he contributed eight attributed and five anonymous designs to the monthly series on "Fashionable Furniture" which appeared in Ackermann's *Repository of Arts*. This would have been an excellent publication in which to introduce to a wider audience his furniture, chimneypieces and interiors.

Bullock is first noted as a cabinet-maker in partnership with William Stoakes; together in 1804 they advertised as "General Furnishers and Marble Workers". In December that year Bullock designed a Gothic drawing room for the Marquess of Cholmondeley, for whom he also supplied furniture and mock

armour. In the *Liverpool Chronicle* (4 September 1805) Bullock took the "opportunity of acquainting his Friends, and more particularly those ... who have expressed a desire to see the Rich Gothic Furniture, Armour &c WHICH HE HAS DESIGNED AND EXECUTED FOR LORD CHOLMONDELEY ... previously to their being removed to Cholmondeley Castle". Throughout his career, Bullock moved easily between the Gothic, Old English (Antiquarian) and Neo-Classical styles. A rosewood and brass inlaid table (National Museums and Galleries on Merseyside), acquired by Sir William Cumming in the 1819 sale following the closure of Bullock's workshop, is a Neo-Classical variant of an oak Gothic-revival table designed for Battle Abbey, c.1817 (now in the Victoria and Albert Museum, London).

Although Bullock does not appear to have received any formal artistic training, he benefited from being taken up by such discerning figures as the Liverpool poet, patron and art historian William Roscoe and Henry Blundell, also of Liverpool. It was perhaps from Blundell's substantial collection of antique sculpture that Bullock learned the Classical vocabulary he adapted so naturally in his London-period furniture. For example, Blundell owned a restored relief *Girl Before a Round Temple* (National Museums and Galleries on Merseyside) a detail of which Bullock drew and turned directly into the pattern for a marquetry panel. Other immediately identifiable influences on Bullock's artistic development were

Thomas Hope's *Household Furniture* (1807) and the published designs of Piranesi and Percier. However, on every occasion where these debts can be established, it is also the case that Bullock has effected a distinctly personal transformation.

The most important source for our understanding of Bullock as a designer is an album of tracings known as the Wilkinson Tracings (City Museum and Art Gallery, Birmingham). On more than 200 sheets, there are hundreds of designs for furniture, silver, monuments, metalware, mounts, "buhl" marquetry, chimneypieces and interiors. The cover states these are "from designs of the late Mr George Bullock 1820". These, or another version, remained in his workshop after his death. The Wilkinson Tracings offer a broad overview of Bullock's mature achievements in the full range of styles which he employed. They also record the names of several clients, including those such as Mr. Sone (sic), Mrs. Barron, Lady Spencer, Sir Henry Bunbury and Lady Ormond for whom no other evidence of patronage survives.

A good idea of the appearance of a Bullock interior can be gained from the Drawing Room Window Curtain in Ackermann's *Repository*. The design shows elaborate curtains either side of a bold "dwarf cabinet" with brass grilles and marble slab, on top of which sits a bronze colza lamp. In common with major designers from the previous century such as William Kent and Robert Adam, Bullock clearly saw the importance of being involved with every aspect of the interiors he created.

Bullock's London career was brief but successful. The Prince Regent had already been patron of the Liverpool Academy, where Bullock had been the first president. In 1814, Queen Charlotte gave a cabinet by Bullock to Princess Sophia of Gloucester and there is other evidence of Royal patronage. On many of his better known commissions Bullock worked alongside the architect William Atkinson, including at Abbotsford, Biel, Gorhambury and Scone. His work at Abbotsford connected Bullock with Walter Scott's literary circle and strengthened his involvement with the nascent Antiquarian movement, to which the writer was such a central figure. It is, however, another Atkinson / Bullock commission that perhaps crowned his career.

In 1815 Bullock was chosen by the Prince Regent to supply the furniture and all the other domestic requirements for Napoleon and his entourage who were to be exiled on St Helena. As architect at the Board of Ordnance, Atkinson was responsible for the house. This well-documented commission saw Bullock designing a suite of interiors, all fully furnished and lavishly upholstered in fashionable Regency period taste. Bullock supplied a wide range of furniture, some in the British oak of which he was a keen advocate, but much in mahogany inlaid with ebony (which he also favoured) and also some ebonised and brass inlaid pieces.

Several features combine to distinguish Bullock's furniture. In design many of his cabinets, tables and chairs have a boldness dictated by an artist's creative eye rather than by more purely practical considerations. His choice and combination of materials created a powerful and striking effect: for example, in the contrasting use of oak and ebony on his clearly delineated marquetry, the designs for which were often inspired by British plant forms. In general, his treatment of flat pattern can

be seen as anticipating the approach, later in the century, of designers such as A.W.N. Pugin and Owen Jones.

A year after Bullock's death, having lost the driving inspiration of his forceful personality, his workshop was sold up. Much of the stock-in-trade (including marquetry panels, partly made up furniture, patterns for metalwork and design drawings) was acquired by the London cabinet-making trade. Thus, features of his style were immediately circulated and began to be incorporated into the production of Bullock's talented, but less inspired contemporaries. His distinctive furniture design was also disseminated by admirers such as Richard Brown (*Rudiments of Drawing Cabinet and Upholstery Furniture*, second improved edition, 1822) and Richard Bridgens (*Furniture with Candelabra*, 1826).

Bullock's work and personality were much admired by his friends. As Richard Brown wrote: "The late Mr Bullock was the only person who ventured into a new path ..." (*Rudiments* ..., under pl. XXV). And Sir Walter Scott observed: "he had a taste rarely found in that profession in which such sums of money are expended to make more barbarous and costly monstrosities ..." (Wainwright, 1988).

MARTIN P. LEVY

Biography

Born in Birmingham, 1782/83. In Liverpool by 1801; working as a sculptor, modeller and cabinet-maker by 1804; trading as Bullock and Stoakes with William Stoakes from c.1805 (partnership dissolved 1807); involved with the mining of Mona Marble in Anglesey from c.1806; in partnership with J. M. Gandy as "architects, modellers, sculptors, marble masons, cabinet-makers and upholsterers" from 1809; established in London as a sculptor, furniture maker, and proprietor of the Mona Marble Works from 1814. Continued to practise as a sculptor and exhibited at the Liverpool Academy and the Royal Academy, London. Contributed designs to Ackermann's *Repository of Arts* 1816–17. Died 1 May 1818; workshop closed 1819.

Selected Works

Examples of Bullock's furniture are owned by the Walker Art Gallery and Sudely Art Gallery (National Museums and Galleries on Merseyside) Liverpool, and by the Victoria and Albert Museum, London. An important album, containing more than 200 sheets of designs for furniture, silver, monuments, chimneypieces and interiors, known as the Wilkinson Tracings, is in the City Museum and Art Gallery, Birmingham.

Interiors

- 1805 Cholmondeley Castle, Cheshire (furniture and armour for the Gothic drawing room): Marquess of Cholmondeley
- 1814–19 Blair Castle, Perthshire (furniture): Duke of Atholl
- 1815 Longwood, St. Helena (furniture and fittings for Napoleon's use)
- 1816 Tew Park, Oxfordshire (furniture and fittings): Matthew Robinson Bouton
- 1816–19 Abbotsford, Roxburghshire (furniture and fittings): Sir Walter Scott
- 1816–17 Battle Abbey, Sussex (furniture and fittings): Sir Godfrey Webster

Further Reading

The most comprehensive account of Bullock's work, including a full bibliography, is Wainwright 1988. A full list of Bullock's commissions appears in Beard and Gilbert 1986.

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Buontalenti, Bernardo 1531–1608

Italian architect, designer and engineer

The chief architect of the Florentine Medici family in the second half of the 16th century, Bernardo Buontalenti worked in various media and his activities covered every area of courtly life. Trained as a painter and architect in the circle of Salviati, Bronzino and Vasari, he also worked as an engineer and he is even reputed to have designed a perpetual motion machine. His interest in scientific and mechanical studies was shared by his patron, Grand Duke Cosimo, and his work for the Medici frequently involved jobs where such expertise was essential. Buontalenti’s understanding of waterworks was the key to his fantastic designs for the Boboli Gardens Grotta Grande, and the layout of the grounds at Pratolino, and his elegant and eccentric designs for these projects were no less influential than his designs for masques and silver and hardstone vessels. He worked in a refined but energetic proto-Mannerist style and his work was both flamboyant and grand. Surviving examples and drawings illustrate his wit and artistic independence, qualities that were all the more unusual at a time when grace was a codified virtue and the undisputed authorities were classical forms.

Buontalenti’s earliest work for the Medici household was as a planner of festivals at the wedding of Francesco I and Johanna of Austria in 1565; the Medici nuptial masque consisted of a fully realised naval battle. He was also involved in the renovation of the Casa di Bianca Capello which he decorated with a delightful festooned, scrolled and figured sgraffito fresco on the street façade in 1567. Such pleasing accomplishments were rewarded by Francesco I with a commission to

design a villa and its grounds, the Pratolino. Sadly the main building of the villa was destroyed in 1822, but plans and a lunette painting by Giusto Utens of 1599 as well as visitors’ descriptions survive. The French essayist Montaigne was deeply impressed on his arrival in 1581 and commented favourably on the time and care that had gone into creating such a complex. A lake and waterfalls were engineered so that even during the summer water levels were constant. Much of the ornamentation of the extremely elaborate waterworks was mechanised and the grottoes were installed with moveable scenery. The gardens also contained organs, topiary, an aviary, a maze and numerous examples of statuary and fountains. On one of the lawns there were hidden sprinklers from which an automated shepherdess would gather water in a bucket while a small satyr played his pipes. The grounds were designed to be an entertainment and the landscape was fashioned accordingly. The villa rose above symmetrically laid-out gardens. The chapel is still standing; it is a small, graceful domed structure that Buontalenti would repeat with modifications later in his Tribuna in the Uffizi. Pratolino is an excellent example of the harnessing of intricate fancy to complex mechanics for which Buontalenti was so celebrated.

The Uffizi was Vasari’s last Medici project and he did not live to see its grandeur realized. His students Buontalenti and Alfonso Parigi inherited the job and carried it through to completion. Among the many buildings incorporated within the Uffizi was Buontalenti’s octagonal domed Tribuna (1574–89). The design included clerestory windows, which the earlier Cappella at Pratolino had not. And the interior was ornamented from floor to the ceiling. The marble floor was patterned to divide the space into a graceful ground plan articulating each block of the interior space corresponding to its segment of the unifying dome. The revetment on the floor was imitated up the walls and around the window niches in paint, wooden and plaster mouldings and *pietre dure*. The dome itself was painted brilliant blue with gold-leaf, starry scales. The connection and contrast between the solid geometry of the floor and the dizzy illusionism of the roof lent a sense of gravity and airiness to a small and powerful room. Buontalenti’s controlled seriousness may have been informed by his interest in fortifications for which he also drew plans. Such sombre effect was perhaps not his favoured design product, but it was evidently a part of his more rigorous Renaissance formalist vocabulary – a part he would express again in his designs for the Cappella de’ Medici, San Lorenzo.

Another triumph of decorative extravagance and technical virtuosity is the Boboli Gardens complex (1583–93). Buontalenti took over the general plans from Tribolo and worked in conjunction with Bartolommeo Ammanati who was architect of the extension project of the Pitti Palace. Vasari had also been involved in the planning stages but his designs for the façade of the grotto do not survive and were never completed. The grotto, known as the Grotto Grande, is arguably Buontalenti’s masterpiece. Flat lintels over columns make up the niched lower elevation which was crafted into a loggia with three arches while, in the interior, the free handling of forms explore the Renaissance concept of the grotesque. Exaggerated or stylized natural elements are carefully aggregated in unnatural volumes and combinations. According to the historian Eugenio Battisti, “The symbolic and pictographic language of

the grotesque voices such marvellous ideas! But unfortunately it follows no glossary, no syntax, no conventional, united plan. Sometimes it has a relationship with the material whose soul it attempts to reveal; it articulates itself in the vaguest ways as the material suggests; it does not speak aloud by hints without explaining. And at least in certain of its forms, for example crystal, it expresses itself in a wide variety of formal tendencies which always demand new images and alternative technical solutions for displaying them."

Although Buontalenti's grotto does follow a united plan, the intention was to surprise and dissemble at every opportunity. The basic materials are plaster, stone, sponge, pumice and shell. Their textures ripple and blend into one another, agitating the heavier outlines of the forms they describe. The shapes are therefore a kind of three-dimensional *trompe-l'oeil*, and the rocks, waves, and stalactites prove on closer inspection to be a community of human and animal figures. The challenge of interpreting the forms and their relationship to the supporting walls, surrounding spaces and materials was further complicated when the grotto was first constructed due to Buontalenti's masterful manipulation of light. There are no windows and the only source of light is the oculus in the ceiling. The plans originally adapted this space for a crystal fishbowl; the light was meant to filter through the water and crystal and the shadows of small fish would have thrown a dappled, undulating pattern over the entire interior thereby creating a striking underwater effect. In the event, this project proved too complicated but fountains and other mechanized props contributed to the transformational power of the place. The grotto was also to have been the setting for Michelangelo's statues of the Slaves, and it contained Bernardino Poccetti's frescoes of Pyrrha and Deucalion.

Buontalenti's work in the Grotta Grande suggests a sense of drama and theatre that is also evident in his festival productions. The baptism of Filippo de' Medici, for example, was a stunning spectacle. Buontalenti modified the interior of the Baptistry of San Giovanni adding two silvered, balustraded staircases in a platform over the medieval font. The existing columns were to be hidden by pilasters built on volutes. These created niches for the Ammanati stuccoes finished and installed for the occasion. A screen was also rigged in front of the lower gallery giving the plans a particularly Roman accent. Ideas from the Pantheon and Bramante's villa architecture are visible in Buontalenti's plans which pre-date the wider influence of Roman architecture in Tuscany.

The exterior of the Baptistry was similarly dressed. The "Gates of Paradise" were hidden by a temporary portico designed as a triumphal arch which suggested Constantine's in its design and its decorations. The newly made oval double font and its *pietre dure* table were also Buontalenti's and they formed the centrepiece of the ceremony. No expense was spared and the festival grew naturally into a huge civic event. In addition to the hunting and feasting that were organized, elaborate decorations were ordered to complement the rituals. Buontalenti was called on for these arrangements as well and he produced model or "counterfeit" creatures out of wood, cloth, clay, and wax, each capable of movement or the spectacular emission of fireworks. Such displays were not to be enjoyed frequently by Florentines as they were extraordinarily costly. But the weddings of Virginia de' Medici to Cesare d'Este

in 1585, and of Ferdinando I de' Medici to Christine of Lorraine in 1589 were on a similar scale. The 1589 wedding was a reprise of earlier naval battles for wedding celebrations, but the extravagant *conchetto* was vastly expanded in its execution. The bride was led through the streets of Florence which had been decorated with triumphal arches celebrating the past of both families and the parades, pageants, masques, banquets, ballets and musical intermezzi were ceaseless. The lavish culmination was staged at the Pitti Palace in the courtyard leading to the Boboli Gardens. The area was flooded to accommodate eighteen galleys from which victorious Christians played their parts and took a Turkish fort.

Because these celebrations are impossible to re-visit, and the drawings are so brief a guide, Buontalenti's contributions to the artistic culture of his age are generally measured by more enduring monuments. His skill in *pietre dure* design stands out as brilliant and pioneering. The Capella de' Medici was decorated entirely with stone and semi-precious revetments cut into the heraldic emblems and mottoes of the twelve league cities of Tuscany, based on their Etruscan precedents. Even in this monumental and dark setting, the decoration maintains an element of chivalric pageantry which makes permanent the presence of the families who sponsored such displays. The heaviness and endurance of the rock itself defies the transience of the festivals and politics that are left on paper and in archives. Regrettably, such a monument can only hint at the fully realized creations of such a diverse and curious mind.

MELI COSTOPOULOS

See also Grottoes and Shellwork

Biography

Born in Florence, 1531. Training is unknown, but his fresco of *Christ on the way to Emmaus*, in S. Miniato al Monte, Florence, is dated 1547. Taken under the protection of the Medici family; probably learned painting and architecture in the circle of Francesco Salviati, Agnolo Bronzino and Giorgio Vasari. Appointed tutor to Francesco de' Medici, whose passion for scientific studies he shared; remained in Medici family's service for the rest his career from c.1557–1608. Accompanied Francesco de' Medici to Spain in 1562–63; appointed engineer to the Medici, 1568. Worked on Medici villas and grottoes, 1580–97. Designer of silver and hardstone vessels, and porcelain for the Grand-ducal factory, 1575–87. Died in Florence in 1608.

Selected Works

The largest number of Buontalenti's architectural drawings and decorative designs are in the Uffizi, Florence (c. 200); others are in the Louvre, Paris; Victoria and Albert Museum, London; Chatsworth House, Derbyshire; and in Rome and Florence.

- 1565 Decorations for the marriage of Francesco I and Johanna of Austria: Grand Duke Cosimo I de' Medici
- 1567 Casa di Bianca Cappello (renovation, sgraffito façade, and interiors): Francesco I de' Medici
- 1569–80 Medici villa, Pratolino (gardens, grotto, fountains, houses): Francesco I de' Medici
- 1574 Designs for funeral of Cosimo I (catafalque, decorations): Grand Duke Francesco I de' Medici
- 1574–80 Casino di S. Marco, Florence (building and interiors): Grand Duke Francesco I de' Medici
- 1574–89 Tribuna, Uffizi, Florence (interior, central table and cabinet) Grand Duke Francesco I de' Medici
- 1575–90 Medici Villa, Petraia: Grand Duke Francesco I de' Medici

- 1577 Baptismal font for Prince Filippo de' Medici: Grand Duke Francesco I de' Medici
- 1583–93 Grotta Grande in the Boboli Gardens, Florence
- 1585 Design of theatrical events for marriage of Virginia de' Medici and Cesare d'Este: Grand Duke Francesco I de' Medici
- 1589 Design of theatrical events for marriage of Ferdinando I de' Medici and Christine of Lorraine: Grand Duke Francesco I de' Medici
- 1594–1602 Cappella de' Medici, S. Lorenzo, Florence (interior marble decoration)

Further Reading

A useful survey of Buontalenti's drawings in the Uffizi and further bibliography is in Botto 1968. For detailed documentation and an account of the architectural and iconographical aspects of Pratolino see Zangheri 1979. See Heikamp 1964 for the Tribuna.

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- Smith, W., "Pratolino" in *Journal of the Society of Architectural Historians*, 1961
- Wright, David R., "The Medici villa at Olmo a Castello: Its history and iconography", Ph.D. thesis, Princeton: Princeton University, 1976
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Burges, William 1827–1881

British architect and designer

William Burges was one of the leading exponents of Britain's mid-19th century Gothic Revival, and an architect who was responsible for some of the most extraordinary interiors of the period. Heavily influenced by the French architect Viollet-le-Duc, and by A.W.N. Pugin, his architectural and interior designs were the antithesis of the graceful and coherent classi-

cism of the 18th century, which Burges called "the dark ages of art". Instead, he was an uncompromising advocate of medieval design and worked in a distinctive style that became known as "Burgesian gothic". Most of his designs were inspired by historical precedent but they were also often enlivened by a quirky and humorous individualism. Indeed, his vivid interiors frequently border on the fantastic and are bright with gilding, painting, stained glass, furniture and textiles. His rooms are warm and rich with red, gold and green generally dominant. The overall effect is occasionally overwhelming, but never gloomy or dull.

Burges's projects were nearly always highly elaborate and he paid great attention to each detail of his buildings, and to each stage of the design process. In many schemes this would include designing not only the structure, but also its decoration and furnishings. No doubt because of this, Burges was a costly architect to employ and many of his most spectacular proposals, such as those for London's new Law Courts, or for cathedrals in Edinburgh, Lille or Brisbane, would have proved prohibitively expensive. Burges himself was also possessed of a comfortable private income and so could afford to be exacting and uncompromising in his designs. Consequently few buildings by him exist.

He travelled extensively in Europe and the Middle East throughout his career, measuring and drawing buildings. Many details of these buildings appeared in his subsequent work and he adopted a skilfully eclectic approach to decoration and design. His principal source of inspiration was medieval European architecture, especially that of 12th- and 13th-century France. But he was also interested in Arab architecture and design and was an early champion of Japanese art which he likened to the art of the Middle Ages in that it was uncontaminated by industrialisation.

Burges's early works were completed during the period in which he was articled to the architect Edward Blore and in partnership with Henry Clutton. His first major independent commission came in 1863 with a competition for rebuilding the Cathedral of St. Fin Barre in Cork, Ireland. The main influence in this project is 13th-century French Gothic and, despite its comparatively small size, the cathedral is built on a grand scale. Sculptural decoration always played a large part in Burges's designs and there are over 1200 pieces at Cork alone. Equally lavish are his two major churches at Studley Royal and Skelton in Yorkshire, and his restorations at Waltham Abbey. With such commissions Burges became an important figure in the renaissance of stained glass manufacture and his churches glow with colours. Their furnishings, such as choir stalls, pews, lecterns and so on, are designed in a bold, muscular style that is highly individual.

Burges's domestic designs were equally opulent, and although the commissions to build and decorate Knightshayes Court, Devon, and Gayhurst, Buckinghamshire, were not completed, Burges's drawings record the richness and colourfulness of his projected interiors.

His most important patron was the 3rd Marquess of Bute, a wealthy and cultured aristocrat who shared his architect's vision of the medieval past. Bute commissioned Burges to transform his Welsh seat, Cardiff Castle, from a small, plain historic house into a neo-Gothic fantasy. It was a project that would last the rest of Burges's life. Beginning with the Clock



Burges: library, Tower House, 9 Melbury Road, London, late 1870s

Tower in 1869, Burges created some fifteen interiors of extraordinary splendour within five towers reminiscent of the architecture of fairy-tales.

All Burges's interiors had themes and at Cardiff the rooms were inspired by incidents from classical and medieval literature and history, depicted in mural paintings, tiles and stained glass. The designs were realised by his team of artisans which included, among others, the sculptors Thomas Nicholls and Ceccardo Fucigna, the painters Horatio Lonsdale, Frederick Smallfield and Fred Weekes, and the stained glass artist G. Saunders. This talented group worked with Burges on many of his most important schemes. One of the principal interiors at Cardiff was the Summer Smoking Room. Burges designed an impressive dark encaustic tiled floor covered with tiled panels which was inspired by the medieval work at Westminster Abbey; the walls were covered with tiled panels illustrating the legends of the zodiac, painted by Smallfield in delicate tones of pale blue, pink and gold. The chimneypiece, a characteristically dominant design featuring a massive hood, was carved

with scenes of courtly love by Nicholls before being painted and gilded.

Some of the rooms at Cardiff Castle included Burges furnishings. The Library (1875–81) remains the only interior to survive intact and includes bookcases and desks made by Gillow and carved by the Bute workshops. Lord Bute's Sitting Room, the Bachelor Bedroom and the Summer Smoking Room also included examples of Burges's textiles, usually made of crewelled serge with Gothic diaper and band designs. Nevertheless, there is little in the way of conventional Victorian upholstered comfort which was always subordinated to the medieval appearance of Burges's rooms. His interest in Middle-Eastern styles culminated in the Arab Room which is lined with marble, has *mishabaya* shutters fitted to the windows and a spectacular richly gilded and painted Muqarnas ceiling. Burges would prepare detailed drawings, cartoons and models for his interiors which would be used by decorators such as Harland and Fisher, and later by Campbell and Smith who worked on several of his schemes.

At Castell Coch, another commission for the Marquess of

Bute in Glamorgan, Burges's academic approach to the restoration of the structure was combined with a more personal style in the interiors which, like those at Cardiff, are elaborate Gothic fantasies. The drawing room is particularly impressive and has a dramatic domed ceiling decorated with birds and butterflies against a sky-blue background. This room was completed after Burges's death by his assistants J.S. Chapple and William Frame.

During the 1870s Burges also began creating his own home in Kensington. Tower House, in Melbury Road, was an astonishing tour de force of his thoughts and ideas and was described as "massive, learned, glittering, amazing" and "strange and barbarously splendid". The rooms at Tower House were not as large as those at Cardiff Castle or Castell Coch, but they demonstrate how Burges was equally comfortable working on a small scale. Indeed, many of the interiors have an intricate jewel-like quality. The Library, whose walls are lined with the witty *Alphabet* bookcases, is dominated by another of his massive chimneypieces, as is the adjoining Drawing Room. Both chimneypieces were carved by Thomas Nicholls, and the walls and ceiling of the Drawing Room were decorated with legendary and mythical lovers, painted by Fred Weekes, echoing the romantic theme of the *Roman de la Rose*.

Burges's passion for Gothic pervades every aspect of his work as a designer. His furniture, in particular, was strongly influenced by 13th-century French precedents and many pieces featured intricate and detailed paintings of mythical or historical scenes. Several pieces were exhibited in the Medieval Court at the International Exhibition of 1862 where they excited much interest and praise. The *Yatman* cabinet (now in the Victoria and Albert Museum) of 1858 is a typical example of his work – colourful, highly decorated and amusing. Painted neo-Gothic furniture is often described as Pre-Raphaelite in deference to the early pieces decorated by Morris, Marshall, Faulkner & Co. but Burges's interest in this style clearly predated that of his contemporaries by several years. Nevertheless, unlike other decorators or cabinet-makers, Burges's furniture was only made to commission and his designs were never repeated or mass-produced.

By the time Burges died in 1881, the Gothic Revival was more or less a spent force. However, the legacy of Burges's own work endured, for not only did he create some of the most memorable interiors of the period, his interest in medieval techniques was later revitalised by the Arts and Crafts movement.

MATTHEW WILLIAMS

See also Gothic Revival

Biography

Born in London, 2 December 1827, the son of Alfred Burges, a successful marine engineer. Studied engineering at King's College, London; articulated to the architect Edward Blore in 1844; moved to the office of Matthew Digby Wyatt (1820–77) in 1849. From 1851 in partnership with Henry Clutton; in independent practice, London, from 1857. Made successful competition designs for Lille Cathedral, 1856, and Crimea Memorial Church, Constantinople, 1857; from 1858 designed furniture, jewellery and metalwork, and later wallpapers and stained glass; main interiors from mid-1860s. Member of several antiquarian and artistic societies including the Medieval Society, from 1857, and the Hogarth Club, 1858–63; delivered Royal

Society of Art's Cantor Lectures on "Art Applied to Industry", 1864, and published extensively on antiquarian subjects in the *Gentleman's Magazine*, the *Ecclesiologist*, and *Annales Archeologiques*. Exhibited furniture at the 1862 International Exhibition, London. Died in London, 20 April 1881.

Selected Works

A complete list of Burges's secular and ecclesiastical commissions appears in Crook *William Burges* 1981. A large collection of his designs for buildings and interiors, including many drawings for furniture and decorations at Buckingham Street and Tower House, is in the Drawings Collection of the Royal Institute of British Architects, London; 9 albums of sketches are in the Prints and Drawings Department of the Victoria and Albert Museum, London. An additional collection of drawings is in Trinity College, Hartford, Connecticut. Important collections of Burges's furniture and metalwork are held at the Victoria and Albert Museum, the Fitzwilliam Museum, Cambridge, the Cecil Higgins Art Gallery, Bedford and at Knightshayes, Devon.

Interiors

- 1858–71 15 Buckingham Street, London (decoration, fittings and furniture): William Burges
- c.1858–62 Treverbyn Vean, Cornwall (decorations and chimneypieces): Lt. Col. C.L. Somers Cocks
- 1858–65 Gayhurst, Buckinghamshire (alterations, fittings and furniture): Lord Carrington
- 1864–79 Worcester College, Oxford (hall and chapel)
- 1867–74 Knightshayes Court, Devon (decorations and furniture): Sir J. Heathcote-Amory
- 1869–81 Cardiff Castle, Glamorgan (alterations, extensions, decoration, fittings and furniture): Marquess of Bute
- 1871–77 Harrow School, Middlesex (speech room)
- 1875–81 Castell Coch, Glamorgan (reconstruction, decoration and fittings): Marquess of Bute
- 1875–81 Tower House, Melbury Road, London (building, decoration, fittings and furniture): William Burges

Burges's numerous designs for furniture include the *Yatman* cabinet (1858), *King René's Honeymoon* cabinet (1861–62), *Narcissus* washstand (1865–67), *Zodiac* settle (1869–71), *Alphabet* bookcases (1876), *Philosophy* cabinet (1878–79) and the *Vita Nuova* washstand (1879–80). His wallpapers were produced by Jeffrey & Co, and his tiles by Minton & Co. and W. B. Simpson. He also designed jewellery and metalwork, stained glass and painted decoration.

Further Reading

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Burlington, Earl of 1694–1753

British architect and connoisseur

Lord Burlington was perhaps the most influential patron of the arts and architecture in early 18th century England. Of Anglo-Irish origins, he was appointed Lord Treasurer of Ireland and Lord Lieutenant of the East and West Ridings of Yorkshire by George I in 1715. His wealth and position at court enabled him to patronize a number of architects and designers, most notably William Kent (1685/86–1748). He also promoted the architectural designs and ideas of the Italian architect Andrea Palladio (1508–80) and in so doing established the pre-eminence of Palladian Neo-Classical architecture, essentially a reaction to the perceived "unpatriotic" and licentious Baroque tradition exemplified by Wren, Hawksmoor and Vanbrugh.

The young Burlington acceded to the family titles on the premature death of his father in 1704. His interest in the arts was most likely kindled by his mother, a noted patron in her own right and, like most aristocrats, he completed his education with the Grand Tour. It was between this Tour in 1714–15 and his second visit to Italy in 1719 that he was converted to the idea of a new architecture based on the tenets of Palladio. The catalyst for this was undoubtedly the publication in 1715 of two seminal works in English architectural history. The first was volume 1 of the three-volume *Vitruvius Britannicus*, mainly a collection of engravings of 17th and early 18th century English country houses by the Scottish architect Colen Campbell (1676–1729), and the second was the first full English edition of Palladio's *I Quattro Libri dell' Architettura* – *The Four Books of Architecture* – edited by immigrant Italian architect Giacomo Leoni.

During Burlington's Grand Tour his London home in Piccadilly, Burlington House, was being extensively altered and refurbished by the architect and Baroque traditionalist, James Gibbs and a plan of the house appeared in the first volume of *Vitruvius Britannicus*. Burlington subsequently dismissed Gibbs and employed Campbell to oversee the continued refashioning of his London home. The Earl himself now determined to seek out the work of Palladio at first hand and this resulted in his second visit to Italy in 1719.

Andrea Palladio had drawn his inspiration from the buildings of classical antiquity and especially those of the 1st-century architect and engineer Vitruvius. Palladio wished to free Italy from the Gothic influence and lead architecture back to "correct proportions". Introduced into England a hundred

years earlier by Inigo Jones – the "British Vitruvius" of Campbell's title – Palladianism was anglicized by Burlington and his protégés and developed into a distinctive style which set the tone of English architecture and interior decoration for the ensuing half century.

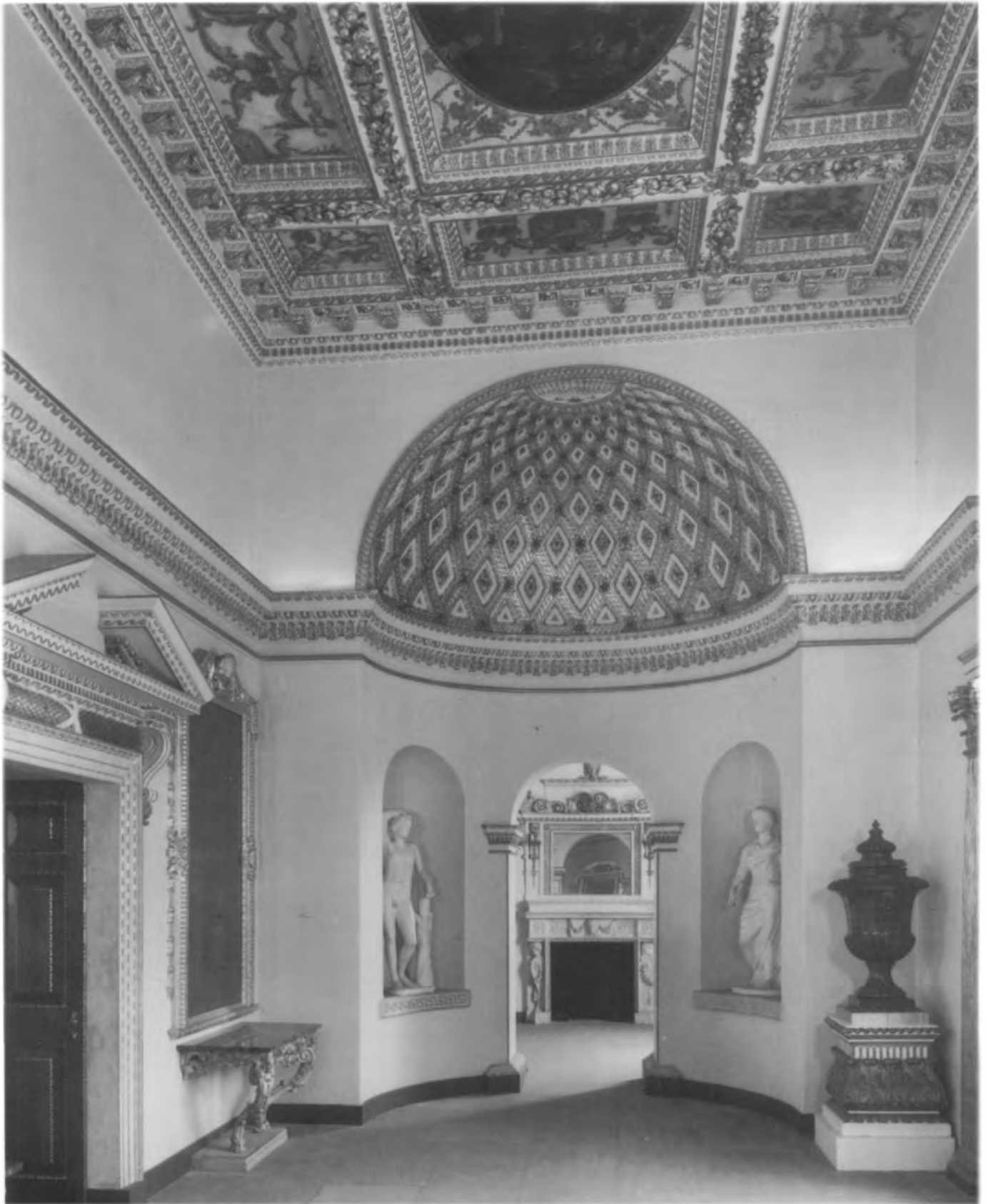
Burlington acquired a number of Palladio's unpublished drawings while in northern Italy and visited the best examples of his built repertoire. He also met William Kent there and so began the partnership which lasted until Kent's death in 1748. Burlington commissioned Kent to paint a number of ceilings in Burlington House. These included the *Banquet of the Gods* in the Great Saloon, the *Assembly of the Gods* in what is now the Secretary's Room and an *Apotheosis of Inigo Jones* in a third room (now over the main staircase).

Burlington, meanwhile, was developing his architectural ideas with the construction of three major buildings, the Dormitory of Westminster School in London, Petersham Lodge in Surrey and Tottenham Park in Wiltshire, the latter based on the layout of Palladio's Villa Poiana. It was in these buildings that Burlington established the principles of English Palladianism, notably the use of four symmetrical wings to the main house (rather than the two used in a traditional Palladian villa) and the associated multi-level roofscapes.

Chiswick House is the apogee of Burlington's interpretation of Palladio's aesthetic. It also introduced the villa into the English vernacular, a style of domestic architecture which has endured. Although relying on Palladio's Villa Capra (Rotonda) for inspiration, with its coffered domes and half-domes, Chiswick incorporates significant variations, for example the use of thermal windows and the octagonal dome and hall of the *piano nobile* (first floor). Probably never intended as a dwelling house, the villa was described as "the beautiful model" by Horace Walpole and can be considered an architectural masterpiece. William Kent was entrusted with the interior decoration which, though sombre, incorporates traditional classical mouldings: egg and dart, Greek key and Vitruvian scrolls as well as Inigo Jones-inspired triangular pediments over the doorways. The opulent ceiling in the Blue Velvet Room, with Kent's painting of *Architecture with Attendants* in the centre is clear testimony to the growing abilities of Burlington's protégé.

It was at Chiswick also that Burlington and Kent initiated the change from the formality of the Italian Renaissance garden to one which emphasized a natural landscape of vista and perspective. Kent was to develop these ideas more radically in his later landscape gardening work.

The Grand Assembly Rooms in York (1731–32), funded by public subscription, enabled Burlington to interpret his ideas in a public building. Again he drew inspiration from Palladio, who had executed a design for a hall "suitable for festivals and entertainment". This design in turn was based on a description in Vitruvius's work of a hall built in the "manner of the Egyptians". Intensely classical with its colonnaded hall lit by clerestory (high-level) windows, the Assembly Rooms reflect the grandeur of ancient Rome, not only in concept but also in interior detailing. The design of the secondary spaces – square, rectangular, round, a double-apsed entrance hall, with one room leading into another – was echoed later in the work of Robert Adam. The concept of the Egyptian Hall, with its long and short axis, displaced the cube-shaped hall hitherto



Burlington: interior of Chiswick House, 1730

employed in domestic architecture and was copied throughout Europe. As a final act of patronage Burlington donated the magnificent Venetian chandeliers and chimneypiece.

Burlington also commissioned the publication of a number of architectural volumes which added to his reputation as an arbiter of taste. Kent's *Designs of Inigo Jones*, based on the Earl's collection of Jones's drawings, was published in 1727 and Burlington's own *Fabbriche antiche* followed in 1730. This contained Palladio's unpublished drawings of ancient buildings which Burlington had purchased during his second visit to Italy.

Burlington retired from public life in 1733 and spent most of his remaining years at Chiswick and his Yorkshire estates at Londesborough. His ideas provoked a mixed response during his lifetime. The strong contrast between the severity and restraint of Palladian exteriors and their often lavish and ornate interiors, for example, was frequently criticised and contemporaries also complained that Palladian houses were dark and gloomy owing to the wide spaces between windows (as, for example, at Houghton Hall, Norfolk). Nevertheless, the partnership between Burlington and Kent marked a turning point in English architecture and, although some doubt still exists about the exact contribution of each, there is no doubt that, whether considered as architect or patron, Lord Burlington exercised a profound influence on the English architectural tradition. As Kent wrote to him in 1732, "What you and I do, it may be esteemed a hundred years hence, but at present does not look like it." Time has proved kinder than Kent's pessimistic forecast.

NICHOLAS NUTTALL

See also Kent

Biography

Born Richard Boyle in London, 25 April 1694; succeeded as 3rd Earl of Burlington and 4th Earl of Cork with large estates in Yorkshire and Ireland, 1704. Travelled to Italy on a Grand Tour, 1714–15; visited Vicenza to study the work of Palladio, 1719; first architectural projects date from c.1721. Married Dorothy Savile, 1721. Appointed Lord Treasurer of Ireland and Lord Lieutenant of East and West Ridings of Yorkshire, 1715; made a Privy Councillor, 1729; made a Knight of the Garter, 1730; resigned all political appointments in 1733 and devoted the remainder of his life to intellectual pursuits and architecture. Published scholarly works on Inigo Jones (1727) and Andrea Palladio (1730). Died in London, 4 December 1753.

Principal Works

A collection of Burlington's architectural plans and drawings is in the Drawings Collection of the Royal Institute of British Architects, London. Manuscript material, including correspondence, is held at Chatsworth, Derbyshire, and Althorp, Northamptonshire.

Interiors

- c.1721 Tottenham Park, Wiltshire (building and some interiors): Charles, Lord Bruce
- 1722–30 Westminster School, London (dormitory)
- c.1723 29 Old Burlington Street, London (building and some interiors): General Wade
- 1726–27 Warwick House, St. James's, London (internal alterations): Lord Bruce
- c.1730 Foxhall, Charlton, Sussex (banqueting hall)
- 1730 Northwick Park, Worcestershire (remodelling including entrance hall): Sir John Rushout
- 1730 Chiswick House, London (building and interiors; with William Kent): Lord Burlington
- 1731–32 Assembly Rooms, York (building and interiors)
- c.1734 Holkham Hall, Norfolk (building and some interiors; with William Kent, including north dressing room): Earl of Leicester
- 1747 Kirby Hall, Northamptonshire (building and interiors; with Roger Morris)

Publications

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Burns, Robert 1869–1941

Scottish painter and decorative artist

During his long career the Edinburgh artist Robert Burns worked in many different media and styles. His work ranged from decorative oil paintings in a late Pre-Raphaelite style to German-inspired advertisements, from Symbolist book illustra-

tions to elaborately worked metalwork. One medium, however, which Burns returned to repeatedly was interior decoration.

Burns's interest in interior decoration began during the years 1889–91 which he spent studying in Paris. The Nabis were the new influence in French art at this date and Burns would probably have seen and admired their mural paintings. On returning to Edinburgh in 1892 he became involved with Patrick Geddes's Edinburgh Social Union, helping to paint murals in the Old Town tenements which Geddes was renovating. Burns's murals – scenes from Celtic and Arthurian legend – have since been painted over, but similar paintings by his friends and colleagues still survive.

Burns's involvement in interior design continued after he left Geddes's circle; he exhibited several mural and stained glass designs in the Royal Scottish Academy annual exhibitions – including in 1919 a sketch for the decoration of an, as yet untraced, music room. In 1900 he was commissioned by the Glasgow architectural firm Salmon and Gillespie to design mosaics for a house at 22 Park Circus in Glasgow.

Interior decoration commissions were limited, however, by Burns's other commitments. From 1908 he was head of the Painting and Drawing department at Edinburgh College of Art and he was working as a fine artist, specialising in moody landscapes of East Lothian and in Austrian-inspired interior scenes. In 1919 however, he left his job at the art college and in the following year resigned his associateship of the Royal Scottish Academy, choosing instead to concentrate on applied and commercial art.

This break left him free to accept the commission for which he is now best known, the interior decoration of the flagship premises of D.S. Crawfords, an Edinburgh-based chain of restaurants and tea rooms. The decoration of this eating place, which contained several different restaurants, grill rooms and cafes, took from 1923 until 1927 and the resulting interiors became an important part of Edinburgh social life, described by Edwin Muir in 1935 as “places more strange than a dream” (*Scottish Journey*). The consciously artistic tea room had been very popular in Scotland since the 1890s when Miss Cranston commissioned George Walton and Charles Rennie Mackintosh to decorate the interiors of her Glasgow tea rooms. Novel interior decoration, especially when it created an otherworldly atmosphere, drew customers; David Crawford's aim in employing Burns was “to create an environment which would attract the best class of customer” (“A caterer's experiment”, *Commercial Art*, August 1926).

Crawfords Tea Rooms were made up of two buildings, one on Princes Street, the other on the adjoining Hanover Street, which were linked by a large room called the Oak Hall. This hall was one of the first rooms to be decorated by Burns and contemporary photographs show that it was not conceived as a unified scheme. The only obviously artistic elements are two painted panels over the fireplaces, a series of bas reliefs and a curtain appliquéd with the Crawfords logo. These have to compete with heavy oak panelling, classical columns, plaster urns, a paisley patterned carpet and shaded candelabra-style wall lights. If Burns's involvement in the interiors had stopped at this point it would be difficult to understand why he was praised by contemporaries as an artist who proved that “the commonplace can be recreated enticingly uncommon when

embued with spirited design” (E.A. Taylor, *The Studio*, 1925 p.36).

However, the Chinese Room, a banqueting room on the first floor, completed towards the end of 1926, provides a total contrast, justifying Burns's reputation as an interior designer. In this room Burns gave his attention to every detail – basing the scheme around a magnificent set of painted panels depicting the wreck of the Spanish Armada off the coast of Scotland. These panels, which covered two facing walls, were inspired by Japanese screens of the Edo period. They are predominantly gold, black and red, with full-sailed galleons foundering against black rocks, the sea spray, anemones and barnacles picked out in tooled gold leaf over modelled plaster. The remaining walls were hung with woven oriental textiles that set off two elaborate lacquered and veneered cabinets which were designed by Burns and made by the Edinburgh firm Whytock and Reid. The room is conceived as an integrated scheme – from the stepped-back ceiling and the air conditioning grills to the lacquer coal boxes and specially painted china, everything was made to fit the oriental theme. The contrast between these two rooms is dramatic and the evidence which remains of the other rooms suggests that either Burns gained confidence as the project developed, or that at some point his role changed from that of an artistic adviser enlivening an existing scheme to that of a full blown interior designer.

Burns did not work alone in these schemes but brought in a number of younger artists, many of whom had been students at Edinburgh College of Art. These artists were responsible for working up Burns's sketches into either finished works of art – at least one of the fireplace panels was painted by Burns's protégé W.R. Lawson – or into measured drawings to give to manufacturers. The artists were given little scope for individual creativity. Burns was ultimately responsible for every design, even choosing the colouring of the letters on the bronze hanging signs outside (Letter from D.S. Crawford to the sculptor Pilkington Jackson who had notional responsibility for the hanging signs, National Library of Scotland).

The newly refurbished tea rooms were very favourably received, receiving several eulogistic reviews in *The Studio*. This was to be Burns's last interior commission, however. He received no more commissions from Crawfords, though he continued to design advertisements for them, and in 1929 he suffered a stroke which confined him to bed for six months. While recovering he began to work on a series of book illustrations for his patron Alexander Hunter Crawford which were to take him the rest of his life.

Crawfords Tea Rooms were refurbished in Scandinavian style in the 1960s and have since been broken up into separate shops. Various panels and pieces of furniture survive in the National Gallery of Scotland, the Royal Scottish Academy and in several private collections.

JANE LINDSEY

Biography

Born in Edinburgh, 9 March 1869. Studied painting at the South Kensington Schools, London, and at the Académie Delécluze, Paris, 1889–91. Active as a mural painter with Patrick Geddes's Edinburgh Social Union, 1892. Worked as a painter and commercial artist, producing designs for stained glass and interiors, from c.1893. Elected Associate of the Royal Scottish Academy, 1902 (resigned

1920). Head of Painting and Drawing, Edinburgh College of Art, 1908–19; active as a painter of landscapes. Concentrated upon applied and commercial art from c.1920; suffered a stroke, 1929; active as a book illustrator from 1929. Exhibited frequently at the Royal Scottish Academy, Royal Society of Painters in Water Colours, Royal Glasgow Institute of the Fine Arts, and Aberdeen Artists' Society, between 1893 and 1926. Died in Edinburgh, 30 January 1941.

Selected Works

Panels from the Chinese Room, Crawford's Tea Rooms, are in the Royal Scottish Academy, and some pieces of furniture are in the National Gallery of Scotland, Edinburgh. Examples of Burns's paintings and illustrations are in the Hunterian Gallery, Glasgow, and the National Gallery of Scotland, Edinburgh.

Interiors

- 1900 22 Park Circus, Glasgow (mosaics)
 1923–27 Crawford's Tea Rooms, Princes Street and Hanover Street, Edinburgh (interiors including the Oak Hall and the Chinese Room)

Burns's designs for furniture were made by Whytock and Reid, Edinburgh.

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Byzantine Interior Design

The word "Byzantine" refers to the culture of the Byzantine Empire which was founded by the first Christian Roman emperor Constantine in c.330 AD, and lasted for over a thousand years until it was conquered by the Muslim Ottomans in 1453. The term is also used to describe the art and architecture of the Greek, Russian, Armenian and other Orthodox Churches which have perpetuated the formal conventions of the Byzantine era during the post-medieval period to the present day. Centred on its capital city Constantinople, situated between Europe and Asia on the Bosphorus, Byzantium was at the height of its power under the emperor Justinian in the 6th century. The Empire reached as far as Persia in the east, included the upper reaches of the Nile and the hinterland of the North African Mediterranean coast to the south, stretched along the northern Mediterranean coastline from Gibraltar, encompassing the Italian and Balkan peninsulas and extended as far north as the northern shores of the Black Sea.

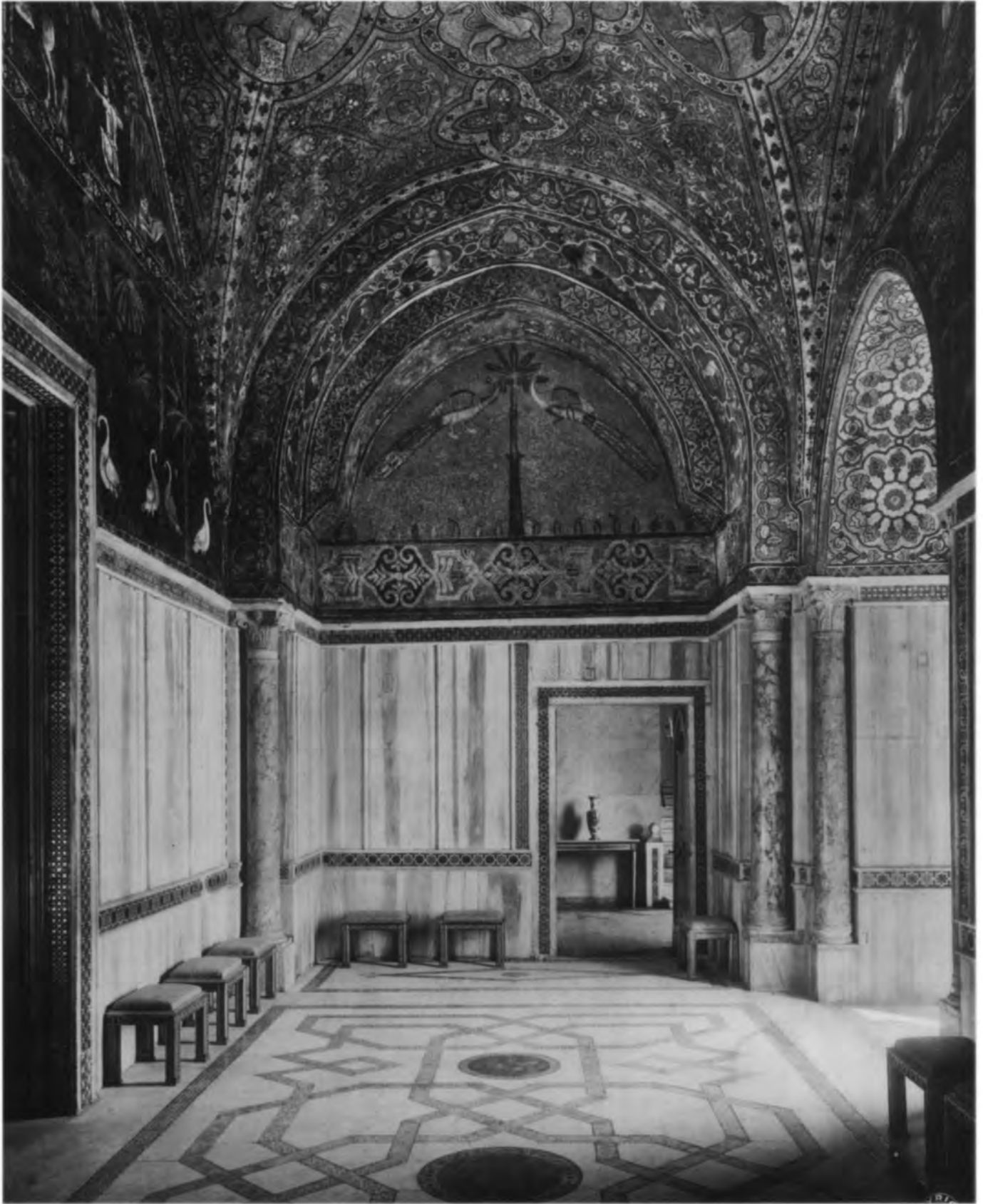
Despite the duration and extent of Byzantine influence, the principal elements of Byzantine art and architecture were remarkably constant. The greatest threat to representational art occurred in the 8th century when the controversy of Iconoclasm and the triumph of the image emphasised the iconic character of Byzantine pictorial art. With Greek as the

imperial language, the Byzantines regarded themselves as the legitimate heirs of the Greeks of Antiquity and responsible for integrating Christian Orthodoxy into their Classical heritage. Also influenced by the Orient, their philosophy was concerned with defining the indefinable and led to a consuming interest in the finer points of religious doctrine, in which ceremony was given important symbolic functions. The edicts of emperor Constantine VII Porphyrogenitus (913–959), *De Ceremonis* and *De Administratione*, provide insights into the contribution expected from the architectural context and from the visual arts in conveying the symbolic aspects of ceremony. The greater part of written sources and surviving examples of Byzantine culture relate, therefore, to an ecclesiastical context; the secular and domestic aspects of Byzantine civilization are still largely underestimated.

The Byzantines modified and made their own contributions to the Graeco-Roman tradition. The re-use of Roman columns and carved capitals, sometimes alongside their own, serves as a demonstration of their lack of distinction between the two cultures. However, their lack of respect for architectonic principles as seen, for example, in their treatment of carving which tends to obscure the definition between the capital and the abacus, demonstrates the Byzantine preference for ornament. Their favoured building material was brick, with which they perfected the use of pendentives and unsupported semidomes to carry hemispherical domes. A unique achievement of this method, in terms of scale, is Justinian's church dedicated to Holy Wisdom, Hagia Sophia (532–537) in Constantinople. The dome in square plan, as exemplified in the 11th-century church of Hosios Loukas in Phocis, has served continually since Iconoclasm as a model for both the monastic and secular church in Orthodox cultures.

In contrast to the brickwork of the exterior, the magnificence of church interiors was intended to evoke the splendours of the Heavens on earth. On ground level, the brickwork was concealed under marble revetment, slices of marble applied as veneer on the wall giving mirrored patterns of veining. In the upper registers, mosaics of ornamental friezes and biblical scenes, and later narrative schemes of wall painting, covered the brick structure. Most of these forms of treating the internal surfaces are to be found in the Monastery in Chora (converted to the Kariye Djami) in Constantinople, which belongs to the first half of the 14th century. Byzantine descriptions praise church interiors for the quality and colour of effects of light reflected off the polished polychrome surfaces of marbles, mosaic, and ritual objects of enamel, gold and other burnished metals.

Comparatively little material relating to domestic architecture survives from the earliest period of the Byzantine Empire, and it is assumed that the constructions were less permanent than their Roman equivalents. The surviving material on imperial palaces is in the form of written accounts, mostly by Western visitors, notably by the Bishop of Cremona, Liudprand (922–972), by Eudes de Denil (visited the capital under Comnene rule in 1147) and by the Frankish crusaders in 1204, Robert de Clari and Villehardouin. Owing to the ceremonial structure of religion and government, the imperial court required a complex of buildings. The Byzantine Palace was therefore an elaboration of the Roman villa plan found at Tivoli and Piazza Armerina and anticipates the Alhambra and



Byzantine: Sala di Ruggero, Palace of the Normans, Palermo, Sicily, c.1170

the Topkapı Sarayı. Byzantine palaces dating from the early 5th century have been excavated at Lausus and Antiochus, but the most important are the imperial palaces in Constantinople. The site of the Bucoleon, founded by Constantine, stretches from the Hippodrome to the sea walls and accommodated up to 20,000 people.

The second imperial palace in Constantinople dates from the 12th century and was built by the Comnene dynasty on the Theodosian walls at the point of the Golden Horn, commanding the sea, the city and the hinterland. The plan of both was similar, with a great number of buildings housing state rooms, private apartments, military quarters, offices of administration and of government and workshops supplying the court community, arranged around gardens, terraces and connected by stairs, colonnades and covered passages. Western visitors were struck by the number of richly furnished chapels and shrines housing venerated relics, by the imposing scale and magnificence of the bronze doors and porphyry floor of the main entrance, the Chalke Gate, and by the mosaics in the imperial apartments depicting Byzantine emperors and their achievements. Descriptions also emphasise the use of precious metals for functional purposes, such as silver used for floors, door hinges and for the chains of hanging lamps. The furnishing of the Room of Porphyry hung with silks epitomises the importance attached to costliness by the Byzantines, for only children born in this bedchamber were entitled to ascend the throne.

The sources are not specific on the furnishing and arrangement of interiors. In an imperial bedchamber, the focus of attention was not the bed but a central fountain in the form of a peacock from which the water flowed in channels to the four corners of the room. Formal banquets were taken on couches in basilican halls, the largest containing nineteen cubicles for the couches aligned on each side of the principal couch in an apse. From the evidence of representational art, such as the mosaic of empress Theodora and her suite in the apse of San Vitale in Ravenna, it can be seen that textiles hanging from rings on poles served as adaptable partitioning in large halls. Floors were of polished stone or marble, inlaid in geometric patterns. The throne of Maximian of the early 6th century (Ravenna, Archaeological Museum) suggests that ceremonial seating furniture of wood was elaborately carved and inlaid with sculpted ivory plaques. Due to the formality of conduct at court, it appears that little attention was given to other forms of seating. Carved ornament, whether in ivory, wood or stone, was generally executed in shallow relief with drilled holes. Typical ornament relied on geometric pattern, often making repeated use of roundels and interlacing, and favoured motifs included scrolled vines, sharp-leafed acanthus, the peacock and symbols of Christianity, imperial insignia such as the double-headed eagle and elements assimilated from Eastern and Oriental sources.

The impression the Byzantines' predilection for automata left on Western visitors features frequently in accounts of Byzantine interiors. Dishes of food in the great dining halls as well as lamps were operated automatically and the most memorable was the raising aloft of the Emperor himself, seated on his fabulous gilded throne, blazing with jewels.

By the 13th century, the plan of an imperial residence had developed into a narrow, rectangular building with vaulted

halls superimposed on several floors. The ruined Palace of Pophrogenitus, also depicted on the Theodosian walls, has a three-storey elevation ornamented externally with polychrome treatment of the ashlar. The principal apartments were raised onto the first floor. The remains of the imperial palace of the Nymphaion, Kemalpasa near Izmir, inhabited by the emperor John III Vatatzes exiled at Nicaea during the Latin occupation of Constantinople after 1204, is similar and the near contemporary palace at Mistra offers a more complete example. An impression of the marble revetment and mosaic decoration of these Byzantine medieval interiors can be obtained from the heavily restored Sala di Ruggero (1170) in the Palace of the Normans in Palermo, Sicily.

The appreciation of Byzantine art and architecture has had a chequered history. Relations between western Europe and Byzantium were not as antagonistic as the history of the perpetual religious disputes might suggest. Byzantium was renowned for its luxury and exoticism, and objects from Byzantium, often in the form of diplomatic gifts, were highly prized in the West. The late 8th-century silk with the charioteer motif from the tomb of Charlemagne (now divided between Aachen and Paris, Musée Cluny), the 9th-century silk discovered in 1827 in the tomb of St. Cuthbert in Durham Cathedral and the fragments of the 11th-century textile found in the tomb of Edward the Confessor (now London, Victoria and Albert Museum, Textile and Dress Collection 2,3,4-1944) are some examples of the prestige attached to Byzantine textiles in the western medieval world.

Another channel for the dissemination of Byzantine art in the West were the Crusades, and many ecclesiastical treasuries in Venice and in the Kingdom of the Franks were filled with items looted during the Sack of Constantinople by the Fourth Crusade in 1204. As a measure of how these objects were valued in the West, many of them were subsequently mounted in metalwork or incorporated into jewellery and regalia by secular rulers, among whom the Medicis and Louis XIV of France were renowned for their collections.

Following the Ottoman conquest of Constantinople in 1453, access to Constantinople and to other Christian sites in territories of the former Byzantine Empire was closed to Christians. Consequently, the regard for Classical Greece maintained in the Orthodox tradition of the Byzantine Empire was marginalised in the Humanist Renaissance of western Europe. During the Neo-Classical era, European Byzantine monuments and sites, such as St. Mark's, Venice, and later the church on Torcello, and the ecclesiastical buildings of Ravenna and Sicily (San Vitale, Ravenna; San Apollinaire, Classe; the churches at Monreale and Cefalù, Sicily, and the Palace of the Normans, Palermo) were perceived as extraneous achievements of the medieval period. And it was only with the scholarly interest in the classification of historical styles that emerged in the mid-19th century that Byzantine art began to be accepted as a distinct category. Owen Jones's *Grammar of Ornament* (1865), which includes a chapter devoted to Byzantine ornament illustrated with three plates, represents one of the first pattern books to reflect the revival of interest in the art of Byzantium. The author of this section acknowledged the pioneering publication of Christian monuments in Constantinople, W. Salzenberg's *Alt Christliche Baudenkmal vom Constantinopel*, which had been published in Berlin in

1854 as a result of Western European concern for the crumbling Ottoman Empire. And with the increasing enthusiasm for decorative polychromy and dense pattern came a reappraisal of Byzantine colour and interlaced patterns.

Nevertheless, archaeological interest in Byzantium was never developed to the same extent as it was for other cultures, and the art of Byzantium did not stimulate a revival which resulted in stylistic consistency. The hemispherical forms and geometric ornament and polychrome decoration were viewed as synonymous with Norman, Ottonian and Carolingian art in the revived Romanesque style. When Byzantine elements were accentuated, it was usually for political or religious purposes. Representative examples frequently quoted are Paul Abadie's Sacre Coeur in Paris (1875–1919) and John Francis Bentley's Westminster Cathedral (1894–1903), the seat of Roman Catholicism in the United Kingdom, with ivory inlaid choirstalls designed by Ernest Gimson. This also accounts for the use of Byzantine forms and non-Christian motifs as appropriate for synagogues and other Jewish buildings, exemplified in the Jewish synagogue in Berlin. In the United States, the architect H.H. Richardson (1838–86) blended Byzantine influences with the Romanesque Revival, and Charles Vöge's *Byzantine Architecture and Ornament* was published in Boston in 1890. The contribution to the progressive reform movements of the late 19th century – the Arts and Crafts movement and Art Nouveau – is yet to be evaluated.

The popular perception of Byzantium remained shrouded by myth and fable and the taste for brightly coloured and gilded mosaic decoration and for luxurious materials characteristic of the end of the 19th century made Byzantium one of the sources for fantasy. The episodes of Homer's *Odyssey* depicted in mosaic by Gaetano Meo in the dome of the double-storeyed central hall in Sir Ernest Debenham's house built by Halsey Ricardo at 8 Addison Road, Kensington in London (1905–07) reflects a concept of Greek decoration that was far from authentic. The revival of mosaic decoration owed as much to Arab as to Byzantine decorative schemes and the distinction between Christian and Muslim cultures became confused in the vogue for Orientalism. An example was the decoration in glass mosaic by Tiffany for a chapel at the Chicago World's Columbian Exposition of 1893 and this popular fashion can still be seen in the mosaic and marble interiors of the London Railway's Criterion Eating Room (1874) on Piccadilly. The mosaic decoration in the apse of the Guards Chapel, remodelled by G.E. Street in 1875–78, reflects an acad-

emic dimension of the Byzantine Revival that also has yet to be fully evaluated.

CLAIRE BRISBY

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C

Cabinets

Originally a small private room, often planned to house a personal collection, a cabinet is now considered as a case for displaying or storing objects. Cabinets are usually distinct from cupboards in that they have drawers, and distinct from chests of drawers in that they have doors. This can present difficulties in description as the types and styles of cabinets can vary enormously.

They originated from the early simple coffers, chests, and cupboards that were found in the ancient world. These fulfilled the requirement for storage, but were not necessarily attractive. The Spanish *vargueno* from the 16th century is an early example of a moveable cabinet that also had a stand to display it upon. It has been said that this model was the first type of cabinet in the true sense. Originally used as church furniture, its particular arrangement made it useful for other situations: supported on a trestle stand, the dropfront, the drawers and small cupboards inside made it ideal for a number of uses. Although the first mention of the cabinet as an item of furniture appears to date back to a French record of 1528, by the early 17th century cabinets were one of the main items of a fashionable interior and were considered to be a reflection of status as well as a focal point of the room. The desire to display meant that the cabinet was placed in a prominent position within either the main bedchamber, withdrawing room or gallery. Ham House, Surrey, has a large ivory cabinet in the principal bedchamber, which is indicative of the costly materials, impressive techniques and high value that was placed upon cabinets in the 17th century. Cabinets were sometimes made in pairs to double the effect or they were displayed with a table *en suite*.

Many cabinets attained the status of works of art in themselves, being finely veneered, painted or inlaid with precious materials. The wide variety of finishes and settings including painting, inlaying, marquetry, *pietre dure*, tortoiseshell, metal inlays, and other embellishments such as mirrors, mouldings, and carving also meant that the status of the maker assumed greater importance. The term cabinet-maker reflects this changed role.

The centres of excellence of this trade in the 17th century were Antwerp and Augsburg. Augsburg continued to produce show-piece cabinets for over a century, with the famous *Wrangelschrank* being the epitome of their craft. In Antwerp

an international trade developed in exclusive cabinets often veneered in ebony with painted inside doors.

Oriental cabinets were introduced into Europe early in the 17th century and although not always lacquered, this particular finish was the most popular. In both France and England the lacquered or japanned cabinet was usually intended to sit upon a stand, often exuberantly carved and gilded or silvered.

Towards the end of the 17th century the highly decorated Baroque-inspired cabinet fell out of favour and was replaced by a larger, flatter, squarer cabinet on a stand. This was decorated with veneers, used to produce floral marquetry designs. Amsterdam and The Hague became centres for specialists in this field of decorative wood veneer. Jan van Mekeren's Amsterdam workshops produced some of the most outstanding work. With the influence of the Dutch court, this taste spread to England, and cabinets on stands decorated either in floral or geometric marquetry were considered high-style.

In France the Royal workshops encouraged production of exotic pieces. Pierre Gole's cabinets on stands with fully formed figures supporting a cabinet with drawers are an example of this exclusive patronage, while the Dutch cabinet style was interpreted by cabinets on stands wholly finished in ebony. These have been particularly associated with Jean Mace. Another exotic taste was established by André-Charles Boulle, whose work with metal and tortoiseshell inlays was widely admired.

Just as exotic was the work of Italian cabinet-makers who produced cabinets finished with *pietre dure*. The diarist, John Evelyn, purchased panels of *pietre dure* and had them mounted into a cabinet, while the famous Beaufort cabinet represents a marvellous example of the process. This cabinet was commissioned by the Duke of Beaufort in 1726 to be inset with *pietre dure* panels from Florence. Other parts of Italy specialised in different cabinet styles. Naples specialised in ebony and ivory cabinets, specifically for the Spanish taste.

Each part of Europe had its own specialty. In Egerland (once Germany, now Hungary) there developed cabinets with drawers or sections in the interior, with doors carved with low relief panels. More generally in Germany there was a taste for white or ivory-finished cabinets. Particularly attractive was japanned decoration applied on a white background.

During the early 18th century, the flowering of the Rococo taste was witnessed throughout Europe. In Italy, cabinets sometimes developed into top-heavy edifices balanced on side



Cabinets: ebony cabinet with inlay and marble plaques by Henri Fourdinois, Paris, 1860s; awarded Grand Prix, 1867 Paris Exposition Universelle

tables, although the work of cabinet-makers such as Pieta Piffetti was oddly magnificent. A more practical, but no less exuberant version of Rococo was found in German cabinets. The large secretaire cabinet, often asymmetrical, crested and covered in marquetry and bronze mounts was a typical product of the period.

In England the taste for Rococo was less well established, but the cabinets of makers such as John Channon reveal an interest in this style of decoration. The cabinet on a stand continued as a type-form through the century. Whether designed to display rare marbles, exotic marquetry, glass paintings or other expensive materials, the idea of impressive display was never far away.

Cabinets for other special purposes were also developed during the 18th century. The china cabinet was a term used both by Thomas Chippendale and Ince and Mayhew to describe units for the display of china. Glass doors indicated display, while storage required solid doors. Print cabinets were low, rectangular cases with doors and sliding shelves designed to be pulled out for examination of the contents. Collectors' cabinets were planned to house particular collections, for example, medals, minerals, birds' eggs and so on.

During the 19th century cabinets were made in a great variety of shapes and styles depending upon the fashionable revived taste. The early Regency particularly offered smaller side cabinets set on plinths or short legs. Useful for storage, they again offered a surface suitable for decoration. Dark timbers combined with brass, white on black penwork, lacquered panels or even pleated fabric, all offered a decorative finish.

Most spectacular however, were the cabinets designed for the international exhibitions that were a feature of the century from 1851. These magnificent cabinets were not intended for sale; rather they were an opportunity for a cabinet-making firm to display their skills and demonstrate the quality of their workmanship. The English makers Jackson and Graham showed a cabinet and mirror in the Paris Exhibition of 1855, which was nearly fourteen feet high, encrusted with enrichments and ornament much of which was gilded. More restrained was the Adam-style cabinet shown by Wright and Mansfield in the Paris Exhibition of 1867. One of the most remarkable examples of this genre is the carved fruitwood and ebony cabinet made by Henri Fourdinois. An example of consummate skill, it took six years to complete and was also displayed in Paris in 1867.

These exhibition pieces were often unique, but there was a growing demand for cabinets for the home. A particular cabinet from the mid to end of the 19th century was the side cabinet. The type probably derived from the French *meuble d'appui* or the smaller Regency cabinets, and was available in a wide variety of styles. These cabinets still had a function but were often made with highly decorated marquetry panels, ormolu mounts, marble tops and the like.

For Gothicists and Arts and Crafts designers the cabinet was an ideal vehicle for displaying their particular taste. William Burges's painted cabinets, J.P Seddon's architect's cabinet with panels painted by Pre-Raphaelite artists and William Morris and Philip Webb's *St George* cabinet give an indication of this trend.

Another development was the work of reformers such as Charles Eastlake and Bruce Talbot. The progressive style of their work was defined by inlay, carving and a trend towards elementalism. The style of cabinets was pushed further by E.W. Godwin who had helped to develop an Anglo-Japanese style characterised by cabinets decorated with Japanese carvings and giving a lighter delicate feel. This led into a more commercial Art furniture movement, both in England and America.

The 20th century has seen the continuation of the cabinet as a furniture form. The results have been varied. Arts and Crafts influence has maintained the cabinet in its traditional role, with makers such as C.R. Ashbee using it as a vehicle for crafts objectives. Other designers, Koloman Moser for instance, introduced their particular style into the form, Art Deco designers revived the use of exotic materials on cabinets, and subsequent practitioners like Piero Fornasetti used the cabinet as a basis for art work.

In contrast to these decorative cabinets was the Modernist ideal of reducing storage to a minimum function. Hence, box-like cabinets were part of a complete storage programme. The work of architects such as Walter Gropius, Charles and Ray Eames, Robin Day, as well as products such as the Plan range

illustrate this. In the last quarter of the century, the choice of styles, as well as the eclectic nature of interiors has meant a revival of historical images offering reproductions of classic cabinets, a development of the Modernist cabinet into mainstream popular models as well the idea of a cabinet being continually adapted to a variety of decorative aesthetics.

CLIVE D. EDWARDS

See also Buffets, Cupboards and Sideboards

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Cabinets of Curiosities

"Cabinets of curiosities" were collections of natural and artificial objects, popular in educated and aristocratic circles in 16th and 17th century Europe – they are sometimes referred to by their German name, *Wunderkammer*. The term "cabinet" can refer to the collection, or to the room, or a specially worked cupboard in which the collections were stored and presented. Cabinets of curiosities were emphatically private collections, corresponding with the "closet" or cabinet in the scheme of a palace or country house as the most private of withdrawing rooms. Many of the most influential cabinets were formed by university professors as a teaching resource for natural sciences; but as they became fashionable they were acquired by monarchs and cultivated by many with pretensions to learning. Cabinets could be both encyclopedic in content as well as arranged to impressive visual effect. Dr. Johnson defined a museum in his 1755 *Dictionary* as "a repository of learned curiosities" and a number of significant private cabinets became the foundation for the great public collections of the 19th century.

In 1594 Francis Bacon (1561–1626) wrote of the essential requirements of a learned gentleman. He listed a good library

and a well-stocked garden with a menagerie: "so you may have in a small compass a model of universal nature made private". A gentleman, he said, required "a goodly, huge cabinet ... wherein whatsoever the hand of man by exquisite art or engine has made rare in stuff, or form or motion: whatsoever singularity, chance or the shuffle of things hath produced: whatsoever Nature has wrought in things that want life and may be kept, shall be sorted and included".

Bacon's description of the type of rarity that was prized in such collections is an indication of both their scope and their function. The curiosities were the objects of study, comparison, learning and conversation. While cabinets might include paintings, fragments of classical sculpture, as well as antique coins, they were also likely to contain precious stones, shells and other exotic objects from distant lands and objects of a perceived historical or mythological significance.

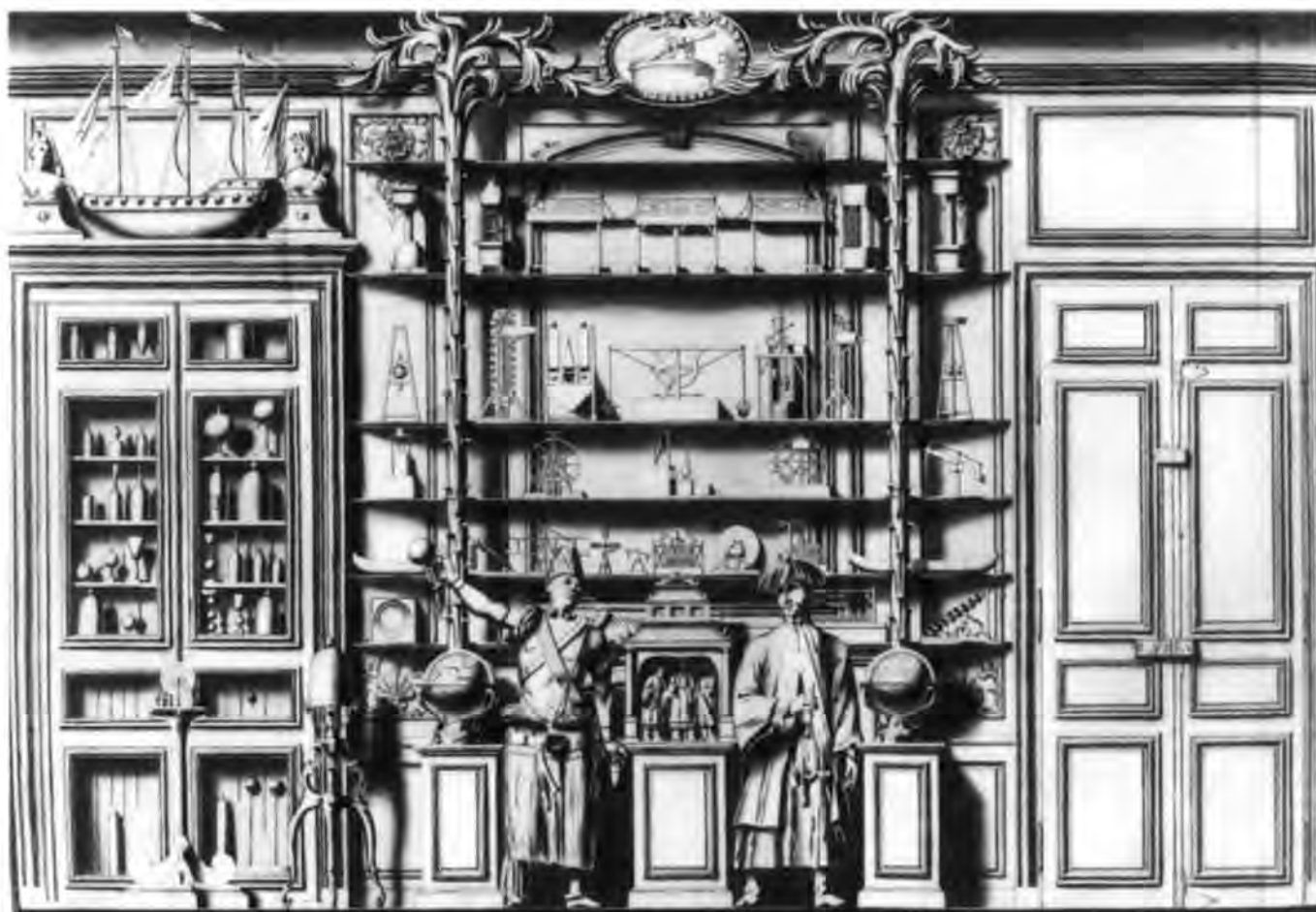
The collecting of curiosities has a long tradition in Western Europe. Pliny the Elder described collections of semi-precious stones preserved in temples; Suetonius noted that the Emperor Augustus had such rarities in his palace as the bones of giants and the weapons of fabled heroes. In the medieval period natural curiosities had found their way into churches alongside the relics of saints. Durandus described ostrich eggs in churches "and other things of the like kind which cause admiration and are rarely to be seen ... that by their means the people may be drawn to church and have their minds more affected". During the Renaissance in Italy the revival of interest in classical literature led to a corresponding interest in the surviving small objects of that historical period: coins, inscriptions, and other archaeological fragments.

The range of the contents of such cabinets of the 16th and 17th centuries was broad and is surprisingly all-encompassing to the modern eye, used to the narrow specialisms of museums and collectors in the later 19th and 20th centuries. Indeed, "the very traits of diversity and miscellaneity which serve in our eyes to impair the serious intent of these collections were essential elements in a programme whose aim was nothing less than universality" (MacGregor, 1983).

Cosimo de Medici (1519–74) and his sons had a collection renowned for its ethnographic content, with objects from South America, Africa, India and Japan. John Evelyn described it in 1644 as containing: "hundreds of admirable Antiquities, Statues of Marble and mettall, vassas of porphyry", also, "antique habits, as that of Chineze Kings, the sword of Charlemain (and) ... such rare tourneries in Ivory, as are not to be described for their curiosity". The Medici family were also patrons of Ulisse Androvandi (1522–1605), Professor of Botany and Natural History at the University of Bologna, who published a series of important reference works on zoology and mineralogy, derived from the collections of his own cabinet.

One of the great princely collections outside of Italy was that of Rudolf II (1552–1612) at Hradschin in Prague, where four whole rooms were filled with the curiosities of art and nature. If he was unable to acquire a work of art he admired for his collection he had it copied by skilled artists. His collection was dispersed in the 17th century.

Olias Worm (1588–1654) in Copenhagen, Denmark, where he was Professor of Latin and of Medicine, formed one of the most important collections in northern Europe, which after his



Cabinets of Curiosities: Bonnier de la Mosson's physical sciences cabinet, by Jean Courtonne, 1739–40

death passed to the royal cabinet. There is a published catalogue of 1642, which includes fossils, plants, “sea unicorns” and parts of mermaids, as well as Egyptian antiquities and other ethnographic material. A contemporary observer noted: “many royal persons and envoys visiting Copenhagen ask to see the museum on account of its great fame and what it relates from foreign lands, and they wonder and marvel at what they see”.

Certain private cabinets became the founding collections of important museums. The famous collection of the Tradescant family of Lambeth became the foundation for the Ashmolean Museum (1683), while the British Museum was created from the cabinet of curiosities of over 100,000 items collected by Sir Hans Sloane (1660–1753), physician to the governor of Jamaica, the Duke of Albemarle.

At the height of their popularity, the cabinets were intensely personal fields of operation. Always seen as a source of education, like a library in a well appointed house or palace, they were also for relaxation; John Ray was shown the cabinet of the Elector Karl Ludwig at Heidelberg in 1663: “after dinner his highness was pleased to call us into his closet, and shew us many curiosities ... (including) an excellent and well digested collection of ancient and modern coins and medals of all sorts in which the prince himself is very knowing”. Similarly, John Evelyn on his travels wrote in his *Diary*, in 1644, that he

visited: “Signor Angeloni’s study: where with greater leysure we survey’d the rarities, his cabinets and medaills especially”. But perhaps one of the most engaging descriptions of the sheer enjoyment of collected objects comes in his *Numismata*, in 1697: “nothing can be pleasanter than to see a circle of these virtuosi about a cabinet medals, descanting upon the value, rarity and authenticalness of the several pieces that lie before them.”

JEREMY MUSSON

Further Reading

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Cameron, Charles c.1745–1812

British architect and interior designer

The ambitious son of a carpenter and builder, Charles Cameron was first apprenticed to Isaac Ware, then spent the years 1767–69 in Rome, studying and measuring and drawing antiques with the aim of producing a work that would establish him as an authority on the architecture and decoration of antiquity. Having been trained in the Palladian tradition, he first planned his work as a new edition of Burlington's *Fabbriche antiche* (1730) as well as correcting and continuing Palladio's work on antiquity. He was also influenced by the works of Giovanni Battista Piranesi. His publication *The Baths of the Romans* was published in 1772 after his return to England. The work received mixed reviews, but the plates were admired.

Cameron failed to achieve the success of such predecessors as Robert Adam, and after various vicissitudes he went to Russia in 1778. Catherine the Great was impressed by his publication and his knowledge of antiquity and, having been frustrated in her desire for a Roman house by the French architect Charles-Louis Clérisseau (1721–1820), she made Cameron her architect. Cameron spent the rest of his life in Russia, producing palaces and interiors for the Empress and her successors in the current Neo-Classical style. The works were shaped by his Palladian background as well as his first-hand knowledge gained in Rome. Furthermore Clérisseau's designs of 1773 for a Roman House as well as over 1,170 drawings of antique subjects had been bought by Catherine and were used by Cameron in his various works.

Cameron produced a series of brilliant interiors for the palace at Tsarskoe Selo, including the Green Dining Room of 1780–83, which had raised stucco decoration in the Clérisseau style, but is exaggerated in size and scale and lacks the grace and subtlety of Adam's work based on the same ancient and Renaissance sources of *grotteschi*, inset plaques and urns. The decoration of the door panels was smaller in scale, more successful and less "provincial" in appearance. Cameron's surviving drawings are more delicate and subtle, so the differences may be due to the artists and workmen who executed the work. Cameron's decoration of the 5th Apartment of 1782–84, containing Catherine's bedroom with inset Wedgwood plaques with gilded bronze embellishments, glass panels and mirrored surfaces, is far more successful and original. It has the delicacy of the works of Adam but with the added richness of shining metal and coloured moulded glass. Other rooms had delicate detailed silk panels recalling Clérisseau and Adam. None of these rooms was original in shape as they were primarily the redecoration of Rastrelli's old palace.

Cameron's exteriors for the Agate Pavilion 1782–85 and the Cameron Gallery (1783–86) were Palladian in style combined with severe Neo-Classicism. The interiors were decorated with rich materials, including, besides flat glass over coloured felt, malachite, agate, and moulded glass columns, all of which produced a richness and brilliance of colour – particularly blue and gold and black and terracotta – and a variety of textures and surfaces that was lacking in Neo-Classical interiors in England and Germany.

Cameron's work for Grand Duke Paul at Pavlovsk (from 1781) is perhaps the architect's most complete work (now completely restored). The Palladio-inspired exterior is square, with a dome, but the rich interiors were inspired by the Pantheon and Roman baths and have various geometrical room shapes with domes and niches. The Grecian Hall, for example, with its great Corinthian columns, niches and elaborate stucco ceiling resembles Adam's work at Kedleston. Any lack of subtlety is more than compensated for by the richness and colour of the decoration and the wide variety of precious and shining materials. The furniture, too, is elaborate in style and primarily by Russian designers, perhaps using Cameron's designs.

Cameron's Russian works are brilliant examples of the Neo-Classical style as it spread from Italy, France, and England. His use of a wide variety of rich, precious and colourful materials is unparalleled in the development of Neo-Classical interiors.

THOMAS J. MCCORMICK

Biography

Born in London, c.1745, the son of Walter Cameron, a Scottish carpenter-builder. Apprenticed to his father in 1760; subsequently became a pupil of the architect Isaac Ware. Lived in Rome from 1767, collecting material for a new edition of Lord Burlington's *Fabbriche antiche* (1730), published as *The Baths of Rome*, 1772. Returned to London by 1769. By 1778 had established himself in Russia as court architect to Empress Catherine II; worked chiefly on the royal palaces. Married Catherine Bush by 1784. Dismissed from service by the Grand Duke Paul after the Empress's death, 1796; re-employed as an official architect on the accession of Paul's son in 1801; made Architect to the Admiralty in 1802. Died in St. Petersburg early in 1812.



Cameron: Great Hall, Agate Pavilion, Tsarskoe Selo, 1782–85

Selected Works

A large collection of over 100 drawings by Cameron is held by the State Hermitage Museum, St. Petersburg. An album of designs is in the Alexander Palace Museum, St. Petersburg; 10 additional designs are in the Museum of the Academy of Arts, St. Petersburg; and 37 drawings relating to the Palace of Pavlovsk are in the Palace Archives, Pavlovsk. A design for a ceiling is in Sir John Soane's Museum, London.

Interiors

- 1780–83 Great Palace, Tsarskoe Selo, Russia (1st Apartment including the Salon Blue, Green Dining Room, Chinese Room, Bedroom and Music Room): Empress Catherine II
- 1781–84 Great Palace, Tsarskoe Selo, Russia (4th Apartment including the Salle des Arabesques and the Salle de Lyon): Empress Catherine II
- 1781–96 Palace of Pavlovsk, Pavlovsk, Russia (completed by V. Brenna: interiors including the Italian Hall, Grecian Hall, Cabinet de Toilette and gallery): Grand Duke Paul
- 1782–84 Great Palace, Tsarskoe Selo, Russia (5th Apartment including the Silver Cabinet, Blue Tabatière, Mauve Bedroom, Boudoir, Raphael Room and Cabinet of Mirrors): Empress Catherine II
- 1782–85 Agate Pavilion, Tsarskoe Selo, Russia (building and interiors including the Agate and Jasper Rooms, Great Hall and Cabinet de Toilette): Empress Catherine II
- 1783–86 Cameron Gallery, Tsarskoe Selo, Russia (building, interiors and furniture): Empress Catherine II

1790–1800 Batourin Palace, Ukraine, Russia (building and interiors): Count Mikhail Razoumovsky

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Campen, Jacob van 1595–1657

Dutch painter and architect

A native of Haarlem, Jacob van Campen was admitted to the Guild of St. Luke in his native city in 1614 after training as a painter. His first recorded design for a building is for a double house on the Keizersgracht in Amsterdam (1625) for Balthazar and Joan Coymans. He may have been partly responsible for the design of the Huis Ten Bosch (House in the Woods) near The Hague (c.1629–52); but Pieter Post (1608–69) was nominally the architect although van Campen is known to have supervised the decoration of the Oranjezaal, the large central cruciform-shaped space rising to a dome in which the decorations, painted by Jacob Jordaens and other artists, are in a pompous Baroque manner commemorating the Triumph of Prince Frederik Hendrik. The allegorical programme for these decorations had been prepared by Constantijn Huygens, the Prince's secretary, and through him van Campen was introduced to Prince Johan Maurits van Nassau, from whom he received the commission to design the Mauritshuis in The Hague c.1633. Once again, Post seems to have been largely responsible for the execution of the building, and his drawings are the only record of the original interiors, which were destroyed by fire in 1704; but it is known that the vestibule was decorated with murals of Brazilian landscapes. An engraving of 1660 shows that the ceiling of the main apartment was painted with allegorical scenes in panels, and that there were heavily carved garlands on the walls, but the reconstruction after the fire was in the Louis XIV style.

Van Campen designed a number of residences as well as the Nieuwe Kerk at Haarlem (1645), but his masterpiece is the Amsterdam Stadhuis (Town Hall), which was known as "the eighth wonder of the world". The phenomenal growth of Amsterdam began at the end of the 16th century. Between 1600 and 1640 the population of the city had increased at least fourfold, its area had trebled, and it had become the world's most important trading centre. Fulsome comparisons were made between the onset of this golden age and the benefits brought to Rome by Augustus during the years of peace when he restored the arts to their former splendour. In Amsterdam, too, peace, supported by prosperity, was seen as an opportunity to encourage the arts, to embellish the city, and to confirm the fundamental importance of law and justice. It was in this climate that a decision was taken to erect a palatial building symbolic of the city's wealth and serving the dual purpose of a court of justice and the seat of the city council. Van Campen was chosen as architect and his design was approved in 1648.

At the centre of the plan is the great first-floor *Burgerzaal* (Citizens' Hall). This was inspired by the Roman basilican form, with two storeys of giant Corinthian columns; the programme of its decoration is the glorification of Amsterdam as the centre of the world. The marble floor is inlaid with maps of the Eastern and Western hemispheres, and Universal Harmony is the general theme, with sculptured references to Strength, Wisdom and Good Government. Above the four arches leading off to the galleries are the four elements, Earth, Water, Air and Fire, and higher up are figures emblematic of Peace, Prudence, Justice, Atlas, Vigilance and Moderation. Apart from the painted ceiling and coloured marble in the two doorways, all this is white, and it is only in the smaller rooms leading off the galleries that colour forms part of the decoration.

The sculpture, which forms an integral part of the whole design while providing a carefully worked out iconography, is the work of Artus Quellinus (1609–68), an artist born in Antwerp who had trained in his native city and later studied in Rome under the guidance of François Duquesnoy. His work at Amsterdam, although Baroque in spirit, complements van Campen's formal classical architecture surprisingly well.

The most interesting aspect of the plan is the integration within the whole of the rooms required for the dispensation of justice according to a traditional ritual. The *Burgerzaal* and the rooms at the north and south ends together form one cross-axis dedicated to the process, although the former had many other daily and ceremonial uses. Within the various rooms devoted to justice, decoration played an important part. Prisoners accused of serious criminal cases were interrogated in the *Pijnkamer* (Torture Chamber) on the ground floor. The object was to obtain a confession and representations of methods of torture – flogging, shinscrews and thumbscrews – are carved as decoration in the vaulted ceiling. On the day of execution the condemned man was brought to the *Vierschaar* (Court of Justice), a claustrophobic, coffinlike space, entering through bronze doors on which are depicted emblems of punishment; when they closed shut behind him they were fastened by a serpent. On the long wall the officials sat on a marble bench under the Eye of God, which looked unwaveringly at the prisoner. The caryatids supporting the entablature are in the form of captive women, and between them are large carved panels of appropriate subjects. Everything is of death-like white marble in this panorama presented to the prisoner as he faces his judges. Finally he was turned to face the Secretary at the end of the room to hear his fate; if he looked up he could see weeping children and a skull. There was little need for further edification within this marble drama; but as the condemned man passed through the final room and out to the scaffold his last sight would have been of four great two-edged swords inlaid in the marble floor.

Van Campen, after a disagreement, withdrew from the building in 1654 and died three years later without seeing the completion of his masterpiece. He was succeeded by Pieter Post, but not all van Campen's designs for decorative painting were completed. Quellin died in 1668, but he had already handed over to Rombout Verhulst (1624–98) and other capable sculptors. The building was officially inaugurated with great ceremony and much rhetoric in 1655, although work went on for several years. Then, in 1808, Louis Napoleon, the

short-lived king of Holland, recognised its pre-eminence among the public buildings in his capital by appropriating it as a royal palace – a status it still has.

DEREK LINSTRUM

Biography

Born in Haarlem, Netherlands, 1595. Trained as a painter. Member, Guild of St. Luke, Haarlem, 1614. Active as an architect from 1625. Associate of the Dutch humanist Constantijn Huygens. Died in 1657.

Selected Works

A list of Campen's architectural commissions appears in Swillens 1961.

- c.1629–52 Huis ten Bosch, The Hague (decoration of the Oranjezaal; building by Pieter Post)
- 1633 Mauritshuis, The Hague (building with Pieter Post; internal decorations including the vestibule)
- 1648–54 Stadhuis (now Royal Palace), Amsterdam (building and interiors; completed by Pieter Post)

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Candid, Pieter 1548–1628

Flemish painter, sculptor, architect and designer of tapestries

Born Pieter de Witte (or de Wit), Pieter Candid was a Flemish painter, sculptor and architect active in Florence and Munich in the latter half of the 16th century, who together with Friedrich Sustris was responsible for establishing the Italian Mannerist style of painting and decoration in South Germany.

According to the contemporary historian Carel van Mander, Candid was born in Bruges c.1548, the son of Pieter de Witte, a tapestry maker. In 1558 his father moved to Florence to work for the Grand Duke, Francesco I de Medici, and changed the family name to Candido. Pieter Candid was trained as a

painter and worked under the direction of Giorgio Vasari. An early commission dating from c.1569 was for a fresco in the chapel of San Luca in the church of SS. Annunziata, Florence; the work itself may have been carried out by one of Candid's pupils, Giovanni Fedini. Soon afterwards, Candid assisted Vasari with the decorations in the Sala Regia in the Vatican (1569), and later with the decoration of the interior of the Dome of Florence Cathedral, c.1572.

In 1576 Candid was made a member of the Accademia del Disegno in Florence and in 1583 he was given an official position there. Several important commissions date from this period. In 1578 he produced an altar painting for the Cathedral in Volterra; in 1585 he painted a fresco of the Madonna and St. Jerome and St. Michael for the church of San Niccolo del Cepo; and in the same year Francesco I commissioned him to paint a series of portraits of members of the Medici family. But in 1586 he was called to Munich by Wilhelm V, Duke of Bavaria (reigned 1579–92) on the recommendation of the sculptor Giovanni da Bologna. Candid remained in Munich for the rest of his life, completing a range of important and varied commissions, many in association with the painter and designer Friedrich Sustris whom he had met previously in Florence. He worked with Sustris on the decoration of the Antiquarium, or classical museum, in the Residenz, supplying a number of paintings of allegorical subjects that were set into the ceiling amidst the rich Italianate grotesque decorations supervised by Sustris. A sketch exists for an allegory of Hope (Spes) from this scheme. Candid is also recorded as working on the Grottenhalle at the Residenz which was mainly designed by Sustris.

When Wilhelm turned to religion and began to support the Jesuit order, Candid received a number of associated commissions. An altar painting of the Martyrdom of St. Ursula for the Church of St. Michael was executed in 1588, and no less than eight other commissions for the Jesuits were carried out during these years. In 1595 he produced an altar painting for St. Ulrich, Ugsburg; in 1600 another for the Capuchin Church in Munich. And later, in 1620, he executed a large painting depicting the Ascension of the Virgin to celebrate the military victory at Weissenberg that stood on the high altar of the Frauenkirche, the Cathedral of Our Lady, Munich, until 1858.

Candid was also active as a sculptor, and as a designer of sculptures that were produced by his workshop. The attribution of many of these works is unclear but notable examples include the statue of Perseus in the centre of the garden of the Grottenhalle (although this piece is also associated with Sustris), the Allegory of Bavaria in the Rotunda of the Hofgarten executed by Hans Krumper, and the Mausoleum of the Emperor Ludwig of Bavaria in the Frauenkirche, erected by Krumper in 1619–22.

Throughout this period Candid was also active as a designer of tapestries, a branch of art that was particularly encouraged by Wilhelm's successor, Maximilian I. From c.1604 until 1614 Candid was engaged on two series of twelve tapestries, one of grotesques and the other commemorating the deeds of Otto von Wittelsbach, the 12th-century founder of the Bavarian ducal line. These were made for the Residenz and are now preserved in the Burg Traunkirchen, Landshut, where Sustris had previously worked in 1573–80. A second series of tapestries, woven between 1612 and 1614, depicted the Twelve Months,

the Four Seasons and Day and Night. In 1614 Candid began work on a series of Heroes and Heroines from the Old Testament and from classical history for the Kaisersaal in the Residenz; the painter Hans Kappler assisted in the preparation of the cartoons. Despite the fact that later historians have sometimes described these tapestries as vulgar and heavy, this series arguably represents Candid's finest achievement in this medium. Whether working on a grand scale or, as with the Seasons, more intimately, Candid's great strength lay in his ability to incorporate all the richness of Italian decoration in the borders and edges of his tapestries, while at the same time employing the more simplified figurative systems demonstrated in Raphael's Sistine Chapel tapestries in the central sections. This approach prepared the way for the grand style later used in Rubens's tapestry designs.

Candid was also responsible for several painted decorative schemes. These included decorations in the Altes Schloss at Schleissheim (1617), and a set of allegorical ceiling paintings in the Goldener Saal in the Augsburg Rathaus, or Town Hall of 1619. The latter were executed by the local Augsburg painter Matthias Kager (1575–1634).

Candid's style, particularly in some of his designs for statuary, owes much to the Mannerist tradition of sculptors such as Giovanni da Bologna. But the style of his drawings, many of which survive, appears closer to the Northern Italian style of artists like Paolo Veronese combined with strong influences derived from his study of High Renaissance masters such as Raphael and Michelangelo. Like Sustris, he played an important role in introducing the Italian style to the Munich court and in popularising a refined and colorful style of art that led naturally and easily into the German Baroque.

DAVID CAST

See also Sustris

Biography

Born Pieter de Witte (or de Wit) in Bruges, 1548, the son of a tapestry maker. Moved with his father to Florence, 1558, and trained as a painter. Worked under Giorgio Vasari (1511–74) in Rome and Florence, 1569–74. Member, Accademia del Disegno, Florence, 1576. Active as a tapestry designer under Jan van der Straet (1523–1605), Florence, c.1576. Active as a painter in Volterra, 1578, and Florence, 1585. Summoned by Duke Wilhelm V of Bavaria to Munich, 1586, where he worked as a painter in the Residenz under the direction of Friedrich Sustris (c.1540–99). Active as a painter of altarpieces from the late 1580s, and later as a sculptor; designed tapestries for the Munich workshops of Hans van der Biest from 1604. Continued to work as a painter in Munich until the 1620s. Died in Munich, 1628.

Selected Works

- 1569 Sala Regia, Vatican (painted decoration under the direction of Vasari)
- 1586 Antiquarium, Residenz, Munich (painted decoration under the direction of Sustris)
- 1586 Grottenhalle, Residenz, Munich (grotto decoration under the direction of Sustris)
- 1617 Altes Schloss, Schleissheim (painted decoration)
- 1619 Town Hall, Augsburg (designs for decorations for the Goldener Saal)

Candid's tapestries included a series of grotesques (1604–15); a series commemorating the deeds of Otto von Wittelsbach (c.1604–11); a series of the Twelve Months, the Four Seasons, and Day and Night

(1612–14); and a series representing Old Testament Heroes and Heroines (begun 1614).

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Candles, Candle-holders and Candle-stands

Until 1800, artificial lighting in interiors was almost completely dependent on candles, a form of illumination that was always costly since good wax candles were very expensive. Tallow candles (made of animal fat) and rushlight (meadow rush soaked in fat) were less expensive but smelt badly and were quickly consumed. This meant that candle-holders were rare objects in ordinary households and even in larger houses there were surprisingly few.

Over the centuries many terms have been used to designate hanging and standing candle-holders. Although the historical terminology is often confusing, three different types can be discerned: the candlestick to place on a flat surface; the sconce to hang on the wall; and the chandelier which is suspended from the ceiling. Designs of candle-holders and -stands changed over the centuries and followed fashion. Major artists and interior designers contributed designs, among them Albrecht Dürer, Christoph Jamnitzer, Jean Berain, Daniel Marot, Johann Michael Hoppenhaupt, Juste-Aurèle Meissonier, Robert Adam, and Augustus Pugin. These designs were often carried on by others and produced in more than one country.

A basic form of lighting was the lantern, a receptacle for a light-fixture, enclosed partly by small panes of glass or translucent material to protect the candle from drafts, set in a frame of metal or wood. Lanterns were hung in important passages, staircases, and halls; side lanterns were attached to walls.

Probably the best-known support for candles, usually singly, is the candlestick, a free-standing support with a nozzle into which the candle is inserted. The stem is often in the form of a baluster, column, or human figure and over the centuries this has produced considerable variety. Materials, too, have varied considerably, notably metal – brass, silver, Sheffield plate, or pewter – but also including ivory, rock-crystal, glass, Delftware, porcelain, and wood.

Candlesticks for ecclesiastical purposes normally have prickets (spikes) rather than nozzles to hold the candles. The chamber candlestick, with a short stem, wide pan, and a handle, was intended for the bedroom. A candlestick for more



Candles: designs for girandoles by Thomas Chippendale from *The Gentleman and Cabinet-Maker's Director*, 1762

than one candle, generally with six branches, is called a candelabrum; *candélabre* in French.

The etymology of lighting can be confusing, to say the least. During the Middle Ages, and even up to the 16th century, the term "candlestick" was occasionally applied to what we call a chandelier – a hanging light fixture with several branches suspended from a ceiling or roof. Originally the French term for candlestick, the name chandelier (from the French *chandelles*, tallow candles) has also been used for a wall-light or sconce. In England, these hanging fixtures were generally known as hanging candlesticks or branches and it was not until the 18th century that the term chandelier came into use in England. After the mid-18th century they became known in France as *lustre*, a term also employed in England.

Chandeliers were generally made of brass or carved and gilded wood; and the most precious ones were of silver and rock-crystal. The earliest surviving chandelier dates from the 11th century – a large hanging ring onto which the candleholders are attached. In the 15th century a type was developed with a moulded stem and several branches in one or two tiers; this was made well into the 18th century. From the late 17th century onwards, pyramidal chandeliers made of rock-crystal became fashionable. A century later rock-crystal was replaced by cut glass and Venice became a centre of production.

The sconce, or wall-light, consists of one or more branches springing from the lowest point on a reflector back plate. Like candlesticks, they have come in a wide variety of materials, including silver, pewter, carved wood, earthenware, and cut glass, sometimes combined with other materials such as enamel or embroidery. A looking-glass in a wooden or silver

frame occurs as a backplate from the late 17th century onwards, often pleasingly shaped, sometimes decorated with a chased armorial device or monogram. Occasionally the branch takes the form of a human arm, the hand holding a socket or a scroll on which the socket is placed. Sconces were used for general illumination, but for activities such as reading, sewing, or writing, additional light from a candlestick or girandole was necessary.

The girandole, a pyramidal candelabrum, derives from the Italian *girandola* a type of firework like a horizontal Catherine wheel. In the late 17th century it referred to an elaborate type of candelabrum with pendants of cut crystal or glass, forming a pyramid of light – as described in the French royal inventories of 1660. In the 18th century the term girandole applied to all candelabra as well as to chandeliers and lustres, with or without crystal pendants. In mid-18th century England it referred in particular to large carved and gilt-wood sconces in the Rococo style; also to a wall bracket with mirror back. Later in the century the mirror was often circular and convex and was sometimes used alone.

To elevate a lamp or candle to a convenient height, a torchère or portable stand was often employed. Normally these were made in the form of a table with a tripod base, turned or baluster shaft, occasionally in the form of a human figure, and a small, circular, square, hexagonal, or octagonal top with moulded border, often adjustable in height. Occasionally torchères were made in the form of a Negro holding up a circular tray. This type, originating from Italy, was fashionable during the second half of the 17th century and often called a *guéridon*, the French name for a Negro pageboy.

The most valuable torchères were made in silver, but they were more often in wood, enlivened with sculptural details such as gesso work, lacquer, or marquetry. Although torchères were primarily candle-stands, they have also been used to support objects such as vases or dishes. From around 1670 into the 18th century, torchères were often made in pairs, or *en suite* with a table and mirror, or with a cabinet. In 14th- and 15th-century France the word *torchère* or *torchière* referred to a type of candlestick which was larger than usual. Later the word was also used for a large candelabrum and, in the last quarter of the 17th century it became what it is today, a stand on which a candlestick or candelabrum could be placed.

ELOY KOLDEWEIJ

See also Lights and Lighting

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Cassina

Italian furniture manufacturer; established 1927

Cassina is one of an influential group of family-owned Italian businesses that have dominated avant-garde and High-Style furniture manufacturing in the post-war period. Based in Meda, near Milan, since the 18th century, by the 1930s the Cassina family was producing upholstered pieces for major Milanese department stores such as La Rinascente and Mobilificio di Fogliano. Under the inspired partnership of the brothers Umberto and Cesare, the marketing possibilities of modern design were fully exploited by the company. By restructuring the production and distribution systems (partly aided by a large naval order between 1947–52) they were able to capitalise on the post-war growth of Italian and interna-

tional middle-class elites who were increasingly interested in modern, stylish furniture by major Italian and international designers. After early collaborations with Paolo Buffa and Franco Albini, the firm turned to the prolific architect-designer Gio Ponti, and the practice of producing design-led pieces for which Cassina is now famed began.

Ponti's *Distex* armchair combined 1950s angularity with upholstered Italian élan and the *Superleggera* side chair, a synthesis of traditional and contemporary styles, was a particular international success which Cassina has mass-produced since 1957.

During the 1960s the Italian furniture industry embraced the new materials and technologies of an increasingly imaginative and uninhibited era and Cassina's continuing collaborations with the new generation of Italian designers advanced this process. Cassina particularly excelled at producing sophisticated contemporary models that nevertheless still had traditional appeal. Examples of this furniture include the 1963 Vico Magistretti 892 chair made in beech or walnut with a stained or lacquered finish, and the plush, yet modernistic leather pieces designed by Mario Bellini in the 1960s such as the *Cab* chair of 1967 which has zips up the sides of the leather-covered steel skeleton. Luxury and comfort also combine in the designs by Tobia and Afra Scarpa such as the model 917 of the early 1960s.

By purchasing the exclusive reproduction rights from the heirs of Charles Rennie Mackintosh, Gerrit Thomas Rietveld, Erik Gunnar Asplund, Frank Lloyd Wright, Le Corbusier, and Charlotte Perriand, Cassina created a collection of masterpieces of late 19th- and 20th-century furniture design named the "Cassina i Maestri." The Le Corbusier chaise longue of 1929 was the first classic piece to be reproduced by Cassina (since 1965). The work of reconstructing the furniture pieces LCI, 2, 3 and 4 was carried out by Cassina when Le Corbusier was still living and other models were added in 1974, 1978 and 1985 under the supervision of the Fondation Le Corbusier with the collaboration of Charlotte Perriand. Coloured versions of some of the pieces were introduced in 1985 using pastel colours close to shades illustrated in Le Corbusier's original palette and which matched the taste of the 1980s.

Each piece of furniture in the "Cassina i Maestri" collection bears a copy of the signature of the author, a production number, information on the materials used and the original design, biographical details of the designer and a bibliography and list of museums and galleries which have exhibited the piece. Through its commitment to authenticity, and by promoting such classic pieces as the Corbusier *Grand Confort*, chaise or the Rietveld 635 *Red and Blue* chair of 1918 (first reproduced in 1978) Cassina has cleverly tied in its own products with the celebration of the grand tradition of European Modernism. Many of the interiors associated with the "designer decade" of the 1980s would inevitably feature a Cassina reproduction of a Corbusier chaise longue or a Mackintosh Hill House ladder-back chair.

Some of the company's own most renowned pieces of furniture were produced during the Italian design renaissance of the 1970s and 1980s. These include the *Aeo* chair by Paolo Deganello of the early 1970s with its soft slung form, or the *Manhattan Sunrise* sofa by Gaetano Pesce of 1980, inspired by pop sculpture and the Manhattan skyline. Vico Magistretti's



Cassina: *Superleggera* chair designed by Gio Ponti in 1955

1981 *Sinbad* armchair marks a continuing interest in the manufacture of luxury designs. Inspired by brightly-edged English horse blankets, this sumptuous sofa combines innovative materials with rich colour, and evokes a sense of effortless luxury. It is a Modernist interpretation of comfort allied with wealth and style, as are Magistretti's *Maralunga* chair and ottoman and the Mario Bellini series of marble tables.

Many of these innovative pieces were launched by Cassina at the annual Milan Furniture Fairs, and their showroom in Milan is a showpiece of contemporary Italian exhibition- and retail-expertise. An international team of designers has also been called upon, such as in the famous *Wink* armchair by Japanese designer Tokiyuki Kita. On the death of Umberto Cassina in 1991, Vico Magistretti remarked on the opposing yet complementary skills of the two Cassina brothers: "Umberto decided how and when to manufacture while Cesare selected the designs, thus creating a perfect management division". Cassina was brought into the American Steelcase Group in the late 1980s.

SUSAN HOYAL

See also Ponti

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Cassoni

In current usage, "cassone" refers to the several styles of large chests used as decorative furniture in wealthy Italian Renaissance homes. Household inventories suggest that these massive forms were most often grouped in bedchambers, flanking either beds or walls in the otherwise sparsely furnished interiors. They also indicate, however, that the term cassone was not used consistently during the period; at any rate scholarship has not yet reached any conclusions about its precise meaning between about 1400 and 1600. In fact it appears only rarely before 1500, and was little used in southern Italy even after that date. A much more common term, *forziere*, generally referred to painted or leather-covered chests reinforced with iron straps, but cassone was also occasionally used to describe these. The distinction may have been refined in later years, as the carved walnut chests characteristic of the high Renaissance seem not to have been described as *forziere*.

As dowry chests, cassoni were an important focus of marriage preparations and ceremonies, although it should not be supposed that all cassoni were made for weddings. Many exhibit two families' coats of arms, usually placed symmetrically on the stiles or the side panels, and carved or painted figures on the stiles sometimes serve as armorial supporters. Later examples in the style of antique sarcophagi often display arms where classical Roman carvers would have placed inscriptions or portraits. A cassone in the Victoria and Albert Museum depicts the family arms of Elisabetta Gonzaga impaled by those of her husband, Guidobaldo di Montefeltro, but most armorial designs are less graphically suggestive. Despite the arms which document their marriage, this is a simple board chest decorated with paint and gilding and was probably not made for their wedding – unless it was part of a group including several grander examples. Dowry chests were usually commissioned in pairs, but patrician families owned large numbers of cassoni: Isabella d'Este, for example, arrived in Mantua for her wedding in 1490 with 13 painted chests. But it is likely that the corpus of cassoni which survive – nearly all richly decorated with panel paintings, gilding, inlay or carving – presents a distorted picture. Chests with painted panels, in particular, were rarely mentioned in inventories or depicted by artists. Even less elaborate cassoni, however, were expensive and treasured possessions. Most were lined with fabric, and a



Cassoni: painted cassone from the workshop of Apollonio di Giovanni (c.1416–65), showing the meeting of Solomon and the Queen of Sheba

few were painted in imitation of brocade, which suggests that fine textiles sometimes decorated the exterior.

Because Italian women's direct inheritance was increasingly restricted after the 13th century, the dowry took on added importance. Packed in paired cassoni, dowry goods were carried to the conjugal home in public wedding processions which literally described the transfer of wealth between newly allied families. This practice, which seems to have been confined to the aristocracy and the upper-middle classes, continued as late as the mid-15th century in Florence. In procession, extravagant cassoni intimated the dowry's value without actually displaying its contents publicly, and served as vehicles for social competition. Although in most cases the bride's father commissioned these, after about 1450 this was often the groom's responsibility. Cassoni presented as a groom's marriage gift could still be paraded through the streets, if less formally.

The workshops which produced cassoni responded slowly to new artistic developments, and the flat, even patterning of Gothic chests remained popular outside Florence and Siena into the late Quattrocento. Iron straps were less common after 1400, but the façade division they imposed – usually tripartite – was retained in many later chests. In Venice and the Adige Valley, “engraved” designs were cut into softwood with hot needles and filled with pigment; cypress, which repels insects, was favored. Venetian workshops also specialized in gesso relief, gilded and painted in vibrant colors. Both types were essentially mass-produced: engraving was laid out with

templates, and mould-made relief elements were easily rearranged. Tin-leaf, varnished yellow, could replace gilding, which was more expensive than even painting or carving. The imagery on these richly textured chests included the iconography of chivalric courtship: female archers and heart-struck men, lovers at a fountain and falconers on horseback. On later cassoni, symbols of the garden of love gave way to painted narratives from Ovid, Boccaccio, Petrarch, classical mythology and biblical subjects. Storiated panels could be confined within moulded quatrefoils or roundels or extend across the façade; side panels often continued the tale. Paired cassoni were conceived as a seamless narrative or developed a relationship between two subjects. Apollonio di Giovanni's workshop (1446–63) specialized in such painted cassoni, and served clients from all the great Florentine families. Although little is known about other workshops' production, individual cassone panels have been attributed to Sandro Botticelli, Domenico Veneziano, Jacopo del Sellaio and Paolo Schiavo, among others.

The stories illustrated on cassoni offer a complex view of marriage, and often represent cautionary tales rather than romantic statements. The brutal rapes of Lucretia and the Sabines may have been reminders of wifely duty: submission, fidelity and childbearing. Dido and Griselda modeled devotion, while Callisto and Daphne showed the risks of passion. In general, cassoni panels imply that romantic love is fraught with danger, while loyalty and selflessness are heroic choices. These messages were later supplanted by epic classical themes,

but they should not be underestimated. Many Renaissance Italians believed that images seen during pregnancy would influence the child, and the paintings of Paris and Helen found inside the lids of several paired cassoni were probably charms for beautiful children. Storiated panels may have offered similar spells for a successful marriage.

In the second half of the 15th century, cassoni became larger and more architectural in form, with coffered, moulded lids and tall plinths. Walnut chests with intarsia decoration remained popular throughout Italy after 1470 into the 16th century, but by the early 1500s cassoni *a moda di tomba* were all the rage in Tuscany and Rome. Carved in high relief with caryatids or dolphins bulging on each corner, broad volutes, classical mouldings and lions'-paw feet, these chests show the influence of sculpture rather than painting. Their strongly Mannerist façades, often crowded with writhing, heroic figures, were left unpainted: dark walnut was preferred, gilded sparingly if at all. Little progress has been made in attributing carved cassoni, but Rome was probably a center for their production. Both carved and intarsia cassoni were made as pairs, often "right and left handed" for symmetry.

According to Vasari, the cassoni tradition led to the use of *spalliere* – framed, rectangular panels used as friezes – as well as other painted furniture, and furnishings were often conceived in tandem to create a unified effect. For a 1515 wedding, Andrea del Sarto's workshop was commissioned to paint two panels to hang above a pair of carved walnut cassoni, and similar panels were used throughout the bedchamber. The painted walls of the Palazzo Davanzati in Florence echo the motifs on early marriage cassoni: the arms of a husband and wife, roses, lilies, fruit trees and peacocks – emblems of Juno, to whom wedding vows were sacred.

19th-century antiquarians and art collectors were fascinated by cassoni, which they collected avidly. William Morris and Philip Webb's *Saint George* cabinet (1861) is a direct, if romantic, interpretation of painted cassoni, and inspired many Victorian designers' fanciful "medieval" furniture. Unfortunately, the restorations undertaken by early collectors also tended to be fanciful: new carcasses were constructed to support painted panels, gesso relief was replaced and gilding added, especially on walnut chests where little or none may have been evident. Along with the removal of panels to be hung as paintings, these improvements have created tremendous obstacles to connoisseurship. Scholars' interpretations of individual panels' original context often differ substantially, and in many cases the material evidence which could resolve the issue is long since lost.

JODY CLOWES

See also Chests; Renaissance

Selected Collections

Important collections of cassoni are at the Victoria and Albert Museum, London; at the Museo Nazionale del Bargello, Museo Bardini and Museo Stibbert, Florence; and at the Metropolitan Museum and Frick Collection, New York.

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Castaing, Madeleine 1897–1992

French interior decorator and antique dealer

Decorator, antique dealer and connoisseur of modern art, Madeleine Castaing was the most influential exponent of the eclectic decorating style that emerged in fashionable circles in the post-war period. During the mid and late 1930s a number of experts and connoisseurs had come to the conclusion that modern furniture did not have the scale and presence to hold its own in an important interior. This view was encapsulated in the furniture historian Ralph Edwards's article of 1936 entitled "Old Furniture and the Modern Background" (published in the magazine *Decoration*) which predicted the mixing of styles that was to become fashionable after the war. Raymond Mortimer's article, "Modern Period Character Mania: The Alternative to Period Style", (*Decoration*, 1937) not only endorsed this theme, it defined and developed it further. Mortimer also emphasised the role of the decorator as arbiter of taste, proclaiming: "Having accepted the principle of mixing styles – aesthetic judgment supplanting period consistency – we realize that all things that are good of their kind do not necessarily mix. They must have been conceived in the same spirit – have some abstract aesthetic relationship".

Castaing was particularly well-placed to make such judg-



Castaing: dining room for Madame Ferenzi, Paris, 1948; watercolour by Aleksandr Serebriakov

ments. Her credentials as an interior decorator were strongly underpinned by her professional skills as an antique dealer and by her serious interest in modern art. She moved in the inner circle of Parisian artistic life, combining her reputation as an arbiter of taste with a more cerebral involvement in supporting and promoting the Lithuanian Expressionist painter Chaim Soutine. Furthermore, her knowledge of period and modern styles was coupled with considerable artistic flair, and, as a result, her expertise and judgment were eagerly sought after by a wealthy Parisian clientele.

Castaing's first antique shop opened in the rue du Cherche Midi in 1941, when Paris was under the shadow of German occupation, but it was with her new premises, established at the corner of the rue Jacob and the rue Bonaparte in 1947, that

she is most closely associated. The situation all over Europe was still intensely grim during this period and yet a pent-up creative energy, suppressed through the years of war and its aftermath, produced an extraordinary renaissance in the arts of living. Thus, Castaing's first decorative commissions coincided not only with Dior's "New Look" that was to revolutionize fashion, but also with the important fresh direction taken by interior decoration in England that was led by John Fowler and Nancy Lancaster.

The Castaing shop was extremely distinctive. The exterior was painted black and the low-set windows offered a view of a dimly-lit, rambling interior containing a seemingly careless arrangement of furniture and *objets d'art* of every description and value ranging from museum-quality antiques to flea-

market finds. Castaing aimed to create an impression of private rooms from which the occupant had just departed – in other words, of rooms that were not overly formal or immaculately tidy. The stock was unpriced and Castaing parted with her favourite pieces only with huge reluctance and for very substantial prices. This did nothing to diminish their desirability for her devotees, among whom she was proud to name the artist and film director Jean Cocteau. She insisted that she must feel a total rapport with her clients and she brought a dedicated perfectionism to the achievement of the desired effect.

Almost impossible to categorize, the Castaing style consists of an apparently random mixture of furniture from all periods, with wallpaper and textiles in a subtle blend of nostalgia and modern chic. A pared-down, simple architectural framework showed the antique furniture to great advantage, though she sometimes indulged in dramatic touches, like marbled wallpaper, for her own front hall, or woven canework wall-panels at the Villa Santo Sospiro. The element of chic makes the French version of post-war eclecticism quite distinctive. Castaing's own designs, coupled with an unrivalled eye for quality and individuality, made her interior schemes inimitable, and her patrons were prepared to accept her wilfulness and the enormous cost of her ideas in the knowledge that only she could create this particular neo-19th century look with total conviction.

The Castaing revival style was a mixture of Neo-Classical, Biedermeier and Regency, combined with judicious touches of Second Empire buttoned upholstery and papier-mâché inspired by the evocative descriptions in Balzac's novels. She was responsible for stimulating interest in English mahogany among French decorators. Any suggestion of scholarly antiquarianism was put to flight by her bold use of colour; much black, with sienna, grey, "Pompeian" red and sky-blue, and her particular favourite "Castaing green", like turquoise water, which she used for the walls of her shop. Her signature touches were a taste for flowered needlework, and striped carpets of her own design with low seating in quilted satin and lacquered coffee tables, also her own designs. The shock factor was provided by the frankly esoteric in the form of staghorn furniture or oversize painted shell chandeliers.

The effect was quite unlike the austere correctness of the Regency Revival or the claustrophobic stage-setting of "Victoriana", with wax or woolwork fruit under glass domes, as espoused by posing undergraduates largely as a joke. Smart "Victoriana", created by artists and fashion people – Digby Morton, Lady Ashton and John French in London, and Carlos de Beisteguy, who was responsible for the famous pastiche, Château de Groussay, in Paris – was quite different, and can be seen as a parallel strand to Castaing's work. "I don't care about periods", she remarked, "If a room is finished and there is no life to it, there is nothing there". Her decorating philosophy was exemplified in her Parisian apartments – the ghostly *prémises* full of cobwebby and shrouded furniture, like Miss Havisham's dining room from Charles Dickens's *Great Expectations* – and at Lèves, the Castaing's country property near Chartres.

CHARLOTTE GERE

Biography

Born in Paris, 1897. Married Marcellin Castaing. Worked as an interior decorator and opened her first antique shop in Paris, 1941; business moved to premises at the corner of rue Jacob and rue Bonaparte, 1947. Died in Paris, 1992.

Selected Works

Business records and drawings relating to Madeleine Castaing's decorating commissions remain in the hands of the firm, now known as the Fondation Castaing, which is based in the rue Bonaparte premises, Paris.

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Cast-Iron Furniture

During the 19th century cast-iron furniture was a characteristic feature of many domestic interiors. It was designed to be especially suitable for gardens, conservatories and halls, although useful and purely decorative items could also be found in other parts of the Victorian home. Garden benches and tables, hall stands, stick and umbrella stands, jardinières, wash stands, radiator covers, *objets d'art* and mirror frames, were all manufactured in large quantities and there was a thriving home and export market in Great Britain, although the United States, Germany and a number of other European countries were also important centres of production.

During the 18th century cast iron was used within the home environment, but its application was largely restricted to the manufacture of cooking pots, oven ranges and grates. It was during this period, however, that companies such as Coalbrookdale in Shropshire, and Carron in Falkirk, were established in Britain, and it was to be only a matter of time before they turned their hand to the production of furniture. In the early years of the 19th century the virtues of cast iron as a material had been fully recognised by architects, and its incorporation into the design of the Brighton Pavilion and its use by Paxton in the Crystal Palace project is well known. The development of cast-iron furniture was a spin-off of the decorative architectural ironware business established by firms like Coalbrookdale. Furniture production at Coalbrookdale was introduced in the early 1830s alongside the manufacture of a range of so-called artistic wares and they produced everything from cake plates and inkstands to the large and imposing hall stands already mentioned. A number of eminent artists and designers worked for the company including the sculptor John Bell whose Coalbrookdale iron *Andromeda* was shown by the firm at the Great Exhibition in 1851. Critics commented on this exhibit favourably saying "as an example of casting it may

take rank with the best specimens in the Exhibition.” Bell also designed the *Deerhound* hall table, a commissioned piece where the deerhounds, which provide the four supports for the table top, bear on their chests the arms granted to John Hargreaves of Blackburn, Lancashire. This elaborate and imposing item, clearly demonstrating the firm’s capability, was shown at the Paris International Exhibition in 1855. Christopher Dresser also worked for the Coalbrookdale company and a number of designs for hall stands, hall chairs and garden benches can be attributed to him. A pioneer of industrial design, Dresser was well aware of the considerable potential embodied in cast iron as an ideal material for the manufacture of furniture.

As a substance cast iron had many advantages which made it suitable for the manufacture of furniture. As an alloy of iron and other materials, its crystalline structure enabled it to be poured into moulds when in molten form. The process by which castings could be produced was, and still is, relatively simple, involving sand moulds and carved wooden templates. Simple objects such as solid and pierced decorative panels could be produced straightforwardly in two-part moulds, though more complex objects might involve three-part moulds or even a lost-wax process. It will perhaps be obvious that the great virtue of cast iron lay in the fact that it could be moulded to take on almost any form. The tractability of cast iron and the simple technology needed to produce three-dimensional objects meant that decorative items of almost any form could be produced to identical standards, repetitively and at an economic cost. The early 19th-century preoccupation with bringing the garden into the home and the cult of naturalism, which was to reach its zenith during the High Victorian period, provided the foundry industry with the stimulus to produce goods which would satisfy the demand for garden, conservatory and hall furniture. The writer J.C. Loudon in his *Encyclopaedia of Cottage, Farm and Villa Architecture* (1833) recommended the use of cast-iron furniture for halls on the grounds that it was cheap and practical, and illustrated examples of hall chairs in various styles. The majority of the furniture items were made from prefabricated panels which could be bolted together to produce the desired object.

In stylistic terms the items conformed to the Victorian taste for heavy ornamentation, and in this respect the medium responded well to the reproduction in cast iron of naturalistic, Gothic, Renaissance and Neo-Classical repertoires of ornament. It had the added advantage of being able to be finished in a variety of ways and painted finishes and bronzed metallic effects were not uncommon. Indeed in certain cases the user might not even know the object was made from cast iron at all, as the finishing process could hide the nature of the core material. Garden benches and conservatory benches, one of the commonest types of cast-iron furniture, were usually made from three panel components, two for the sides and one for the back, the seats more often than not being made from wooden slats. The panels often took the form of logs, with branches and twigs smothered in foliage – this was considered to be a very appropriate form of decoration given the object’s likely location. Hall stands on the other hand were often made from panels where the ornamental detail was more formal or even abstract in nature. In both cases, however, the objects were

functional, decorative, sturdy and were easily capable of withstanding wet environments and heavy usage.

While the products of some of the foundries which displayed items at the Victorian exhibitions held in Europe and America received critical acclaim and the firms were awarded medals for their efforts, many design critics poured scorn on the cast-iron furniture produced in the mid part of the century. A.W.N. Pugin criticised the excesses of ornament found on many cast-iron objects in the 1830s and as late as 1868 Charles Eastlake wrote “all cast iron ornament is bad in style”. Although tractability had been one of cast-iron’s fundamental assets in terms of its application to the production of a wide range of objects, it was this very property which eventually led to the resultant objects being so heavily criticised. With hindsight this criticism seems unfair. In many respects it was an admirable industrial material with a potential that was fully exploited by foundry entrepreneurs. Certainly if sales and usage are anything to go by, decorative cast-iron furniture was popular with a wide range of consumers.

Many companies protected their designs by registering them with the patent office, and surviving examples often bear the diamond registration marks used to mark items between 1842 and 1883. The simple code embodied in the diamond gives information related to the day, month and year of registration. After 1883 the marks “Rd. No.” (registered number) followed by a series of digits may be found. Both of these sources of information are useful when research is being carried out on an item today. Some companies marked objects with their own cypher or mark and this is indeed true of Coalbrookdale products where a small rectangle on the underside of an object will reveal the name.

One category of furniture incorporating cast-iron components is 19th-century patent furniture. The first patent for a metal bed was taken out in 1849 and the major bedhead components were made from cast iron. But, in the late 1850s, when steel tubing became available, cast-iron bedsteads were superseded by tubular steel ones. More successful, however, was the range of tables designed for specific purposes. Carter’s patent Literary Machine, sold by J. Carter of 64 New Cavendish Street, Portland Place, London provides a good example of such a table. It consisted of a small round circular table top made of mahogany, supported by a tubular metal stem and with a moulded cast-iron cruciform base. From beneath one side of the top an arm projected which supported an adjustable surface which acted as a book rest. Many of these industrially-made novelty objects combined technical ingenuity with modern materials and the use of cast-iron components for structural support and decorative ornamental detail represented an interesting and valid use of the material.

The demand for cast-iron furniture had fallen by the end of the century as fashions changed, and this is reflected in the reduced number of designs shown in the foundry trade catalogues. It is only in recent years that cast-iron furniture has made a comeback as interest in the Victorian period has grown and conservatories have once again become popular features of late 20th century homes. Many of the cast-iron seats and tables made today are reproductions of designs first introduced in the 19th century.

Selected Manufacturers

Manufacturers involved in the production of Cast-Iron furnishings included the following: William Bullock and Co., West Bromwich; the Coalbrookdale Company, Shropshire; the Carron Ironworks, Falkirk; Walter Macfarlane and Co., Glasgow; and The James Foundry Co., Staffordshire. American producers included the Miller Iron Co., Providence, Rhode Island; J. L. Mott Ironworks, New York and Chicago; and Robert Wood and Co., Philadelphia.

Selected Collections

Specialist collections of British Cast-Iron furniture can be seen at the Falkirk Museum, Falkirk, Stirlingshire, the Victoria and Albert Museum, London, and the Coalbrookdale Museum of Iron, Telford, Shropshire.

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Celtic Revival

The Celtic Revival had a particular vogue during the last two decades of the 19th century and the period leading up to World War I in the 20th. At its zenith, Grant Allen in the *Fortnightly Review* of 1893 could claim that it was the Celtic spirit that lay behind most innovations in Western culture, fixing on examples as diverse as Socialism, Methodism and the Eisteddfod. Like most of the ideological movements of the period, it embraced all aspects of culture, and although its most successful form was in literature, particularly that of Yeats and the Irish literary revival, it was also evident in many interiors and furnishings of the period. In discussing early 20th century styles, *The Lady's Realm* of 1905 (vol XVIII, p.228) commented that "fumed oak and inlays of ebony and ivory point to a Celtic origin, and many town houses are furnished throughout on this scheme of decoration."

There had been considerable interest in the Celtic peoples among antiquarians of the 18th century, but the intellectual origins of the Celtic Revival proper may be traced to research and debate in philology, archaeology and racial theory during the second half of the 19th century. It was from writers like Ernest Renan and Thomas Carlyle that a notion of Pan-Celtic identity and culture was established. Celticism appeared as an

expression of the marginal or peripheral cultures at the north-western extremity of Europe, where the Celtic peoples had been driven in the early Middle Ages by successive invasions. Racially and culturally, Scotland, Ireland, Wales, the Isle of Man, Cornwall and Brittany were felt to have a common ancestry distinct from the rest of Britain and France. Such speculations and new scientific discoveries surfaced in the later 19th century among the national and religious disputes in the countries of the so-called Celtic fringe. In this respect the Celtic Revival could be described as a manifestation of National Romanticism which thrived during the same period in central Europe and Scandinavia. Celticism was viewed as a tribal phenomenon with a great literary and musical tradition; it was argued that the oral culture emanating from this Celtic Spirit had been overwhelmed and marginalised by the onset of industrialisation and urban growth, although it had managed to prevail in traditional rituals, crafts and festivals.

One of the principal aids to the Celtic Revival in the visual arts was the archaeological discoveries of the mid to late 19th century and the presentation of important finds in publications and museum displays. The Tara Brooch and the Ardagh Chalice, for example, discovered in Ireland in 1850 and 1868 respectively, were copied by several metalworkers (notably Waterhouse and Co. of Dublin and, slightly later, Edmond Johnson), the designs eventually being used on objects as diverse as dishes, tea sets and the paraphernalia of the gentleman's desk. It was the publication of Celtic decoration, however, particularly those patterns from manuscript illumination, which created a repertoire of designs that could be applied to a range of media and contexts. Among the decorative arts featured in "artistic" interiors of the period, Celtic designs were particularly popular for metalwork, stained glass, stencilwork, textiles and carving. A further boost to the Revival was the appearance of such crafts in International Exhibitions of the period, particularly those in America where cities such as Chicago, host to the World's Columbian Exposition of 1893, had a large Irish population.

Given the emerging consciousness of Irish identity, it is not surprising that Celtic designs should have been prominent in works produced under the aegis of the various Arts and Crafts associations in Ireland. The Dun Emer Guild, for example, set up in 1902 by Evelyn Gleeson and the two Yeats sisters, Lily and Elizabeth ("Lolly") took its name from "Emer", the wife of the ancient Celtic hero Cu Chulainn. Much of the imagery used in their textiles, carpets and book illustration was derived from the traditional Celtic vocabulary of interlace patterns and stylised dragons. The most celebrated craftsman of the Irish Arts and Crafts Movement was Harry Clarke, a stained glass artist and book illustrator, whose work was influenced by Celtic patterns while also being heavily dependent on the febrile stylizations of Aubrey Beardsley and the late Symbolists. Alongside the craftworkers of the Dun Emer Guild he was employed on several collaborative schemes such as the Honan Chapel in Cork in which the unifying element was the protean Celtic interlace pattern, found on glass, stone, metal and textile.

Working from the Isle of Man between 1889 and 1901, H.M. Baillie Scott developed an integrated style of interior decoration, inspired largely by William Morris but exploiting a richer sense of an ancient tribal past that was redolent of

popular ideas of the Celt. This style gained great international prestige when Baillie Scott's designs for the Palace at Darmstadt were published in *The Studio* in 1898. In 1901 Scott won the top prize in the competition for a house for an Art Lover, with a design based on similar principles, although very little of it was explicitly "Celtic". The designer who did most to bring the styles and motifs of the Celtic Revival into the mainstream was Baillie Scott's Manx collaborator, Archibald Knox (1864–1933). Between 1899 and 1912 Knox designed two lines for Liberty's, Cymric and Tudric ware, which exploited the elaborate interlace pattern of Celtic ornament. Initially applied to plate and candlesticks, the designs which Liberty's promoted as "suggestive of a more remote era than this", were soon to be found on picture frames, wall mirrors, clocks, cigarette cases, belt buckles and jewellery. Such was the popularity of the two-dimensional Celtic interlace that it was also applied to the firm's carpets, textiles and ceramics.

The association of Celtic culture with Ireland and hence Catholicism, could explain why evidence of the Celtic Revival, with its range of suitably sinuous forms, was not more pronounced in the Glasgow Style interiors of Charles Rennie Mackintosh and his associates. Although Glasgow had a large Catholic community, it was largely composed of recent immigrant Irish or Highland workers who lacked the wealth and political clout to impinge on the world of the International New Art. In Edinburgh, on the other hand, Catholicism was not so socially problematic and it was here that Celticism found its most vociferous and active exponent, the maverick Patrick Geddes (1854–1932). The periodical *The Evergreen*, one of the numerous illustrated art magazines of the 1890s, was a mouthpiece for Geddes and the artists and designers sympathetic to Celticism. Among the latter was Phoebe Traquair who provided a direct link with the Irish Arts and Crafts Movement, having trained in Dublin.

What distinguished Geddes from his Irish counterparts was his commitment to large-scale mural schemes to put over his aesthetic and cultural ideals. There are, however, very few documented or surviving Celtic interior schemes by this group, a notable exception being Ramsay Garden in Edinburgh (1893–95) undertaken by a number of craftworkers under the direction of Geddes and the artist John Duncan. As well as private flats which made up the bulk of this development, the self-governing student hostel incorporated a large common room decorated with extensive Celtic knotwork and a series of twelve murals on the spiritual history of the Gael, which in Geddes's view extended to the Arthurian cycle and to modern figures like Charles Darwin.

A recurring theme in the writings of the Celtic Revival was the emphasis on the separate development and character of the early Celtic church. Given the national and political context in the wake of Catholic Emancipation, therefore, it is not surprising that the more important decorative schemes should have been applied to ecclesiastical interiors, in Ireland notably St Brendan's Cathedral (Loughrea, c.1902–20), and the Honan Hostel Chapel (Cork, c.1916). Equivalent examples in Scotland would be the Catholic Apostolic Church decorated with murals by Phoebe Traquair (Edinburgh, 1895–97), and St. Conan's Kirk (Argyll, 1907–30).

Irish Home Rule in 1921 confirmed the popularity of the Celtic Revival as a national style based on true sources. Not

surprisingly therefore, Celtic-inspired decoration has persisted in Ireland throughout much of the present century and it is still possible to see new decorative schemes in public and private buildings which deploy Celtic motifs alongside other symbols as the expression of an independent, native Irish culture.

PAUL STIRTON AND JULIET KINCHIN

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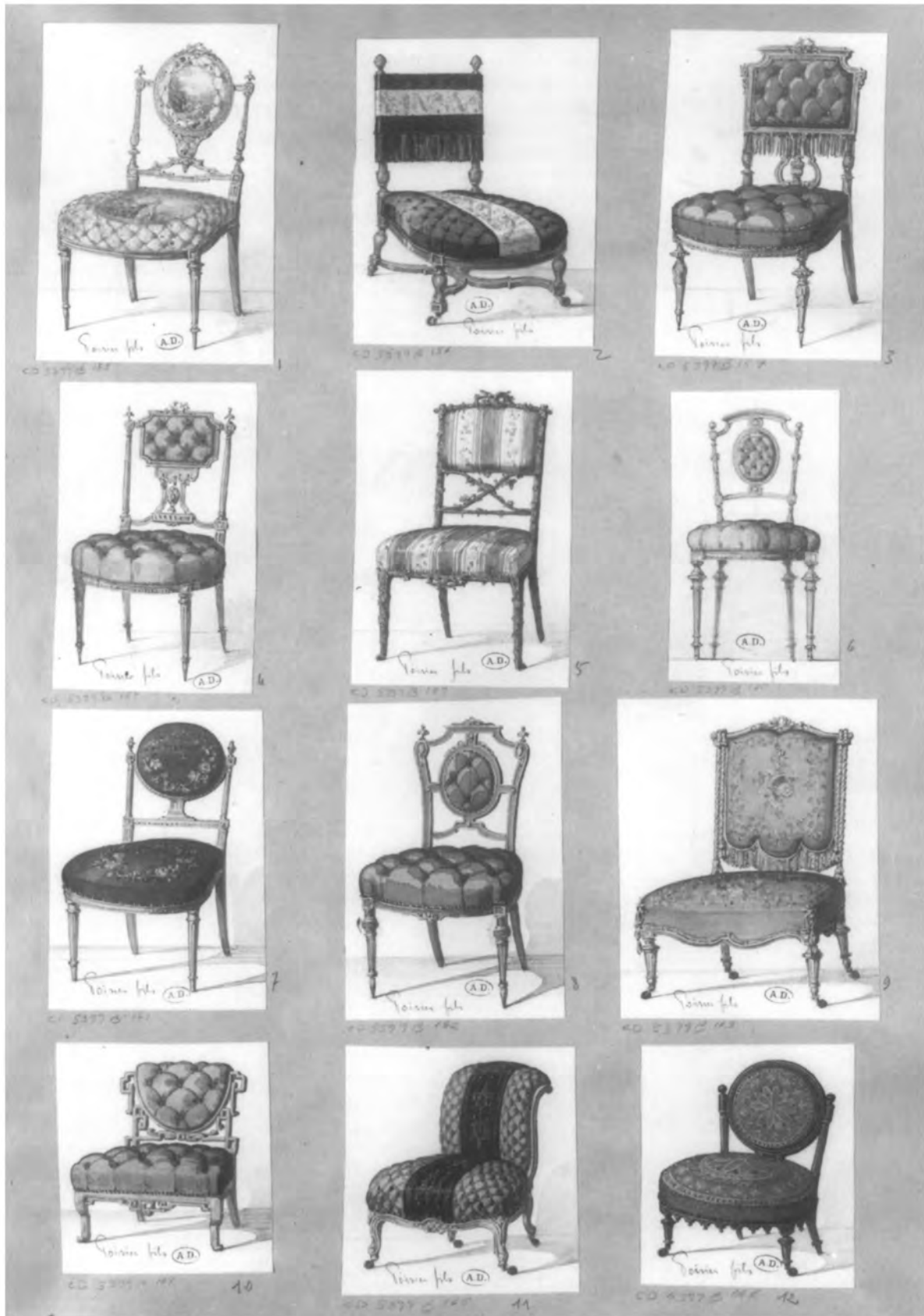
Chairs

In its widest sense the chair holds a special position in the interior as it is the only item designed to support people. It is not a coincidence that the parts of a chair often has human attributes, for instance, arms, legs, feet, back, and seat. The variety of chairs that has developed over 4000 years of furniture use testifies to the importance of this furniture type. Chairs ranging from simple stools to elaborate thrones represent aspects of social history, the most common being the indicator of status.

The range of chairs appears to be endless. Apart from those indicating position or status, there are others intended for a wide variety of special purposes. These include dining, sleeping, rocking, relaxing, praying, reclining, exercising, and sewing. In addition, the selection is further extended by methods of construction including fixed, folding, wheeled, and skidded. Also the choice of materials in chair-making has ranged from marble to plywood, and from coal to glass.

In Egypt, seats were derived from backless stools, initially having framed seats with carved bulls' legs to the front, and then to armchairs by the 4th dynasty (c.2600–2500 BC). The best-known example of an Egyptian seat is Tutankhamun's gold throne, both as a model of furniture-making and also as the embodiment of the symbolic authority of the chair. On a more mundane level, stools remained popular, often designed with braced struts and a white paint finish. Folding stools were also used: they often had hide seats, and cross-frames decorated as carved ducks' heads inlaid with ivory.

In ancient Greece, seating arrangements were based on a range of stools and chair types. Stools were basic four-legged versions or box-like constructions. In addition there was the



Chairs: designs for chairs by the firm Poirer et Remon, Paris, late 19th century

diphros, a four-legged stool with stretchers. The famous *klismos* chair form, originally with well-proportioned outward-curving legs and a back panel at shoulder height, gradually developed a top-heavy back board, thus making it rather clumsy in appearance. The Romans developed the *curule-sella curulis* – a seat with arms and no back. This was an important precursor of the folding chair or *faldstuhl* and the X-chair.

In the Byzantine period chairs and thrones remained important and were now based on a box shape with back. X-framed chairs, sometimes made of metal, were fitted with a slung leather seat. Combinations of desk and lectern were significant, indicating the importance of manuscripts and reading.

Chairs remained a sign of rank and the style of chair reflected its occupant's position within society. The throne of the Emperor Maximian which was covered with carved ivory plates indicates this status. Thrones were the ultimate symbols of authority: examples include the English Coronation chair, Dagobert's bronze throne, and the silver throne of King Martin of Aragon.

During the Middle Ages, chairs developed in England, France and the Netherlands, based on a box-like panelled structure, possibly derived from chest construction. Chair types, including simple turned chairs with pegged members and box-seated chairs, were decorated with carving, applied mouldings and arcading. In conjunction with these patterns the X-framed chair remained a favoured model.

Chairs developed from a box-panelled shape gradually began to be less heavy, more open, and usually fitted with arms. They were given a slight rake to the back, but the legs remained straight. Joiners continued to make chairs, often adorning them with prestigious ornament inlaid into the backs of such "joyned" chairs.

The chair developed a greater number of variations in the 16th century. The *caquetoire* was a French-style chair designed for conversation, while the farthingale chair developed in England and Europe. The name farthingale is a modern description for a broad seated side chair or back stool introduced in the latter part of century and common for the next 100 years throughout Europe. It was used for casual seating and dining and for the latter purpose would be covered in leather.

During the 17th century chair types continued to proliferate. Regional variations became important with such examples as the Yorkshire and Derbyshire chairs. These were identified by a variety of arcaded backs and particular turnings. In America the regional types included the Boston chair, a leather-seated chair with a broad central splat, while the Brewster chair from New England was a spindle-backed rush-seated chair with high posts and decorative finials. Though known as early as the 15th century, the chair-table was not popular until the 17th century. It was a wooden armchair with a large hinged back which could be let down for use as a table. The settle was sometimes further developed into a combination piece, with the back turning into a table (called a monk's bench). The thrown chair with highly turned parts was an example of the turner being employed to make chairs in this period.

Chairs continued to be made in massive and solid forms, but there was a growing demand for comfort and luxury. The result of this was the beginning of upholstery, the earliest

examples being simply based on stretched coverings over a frame. This developed into the X-frame chair which was supplied with loose cushions. By the Restoration, twist turning had become a typical feature of the period, and the tall-backed walnut chairs with caned seats and back panels were easily recognisable. Constructionally they were not always so sound, since in many cases, seat-rails were simply placed on top of the legs and dowelled instead of being tenoned in between. However, the introduction of the splayed back leg does show some consideration for the possibility of over-balancing. The double-scroll Flemish leg changed to a Dutch bandy-leg which gradually led to the cabriole shape. By the 1690s an inverted cup and trumpet was used for legs on tables, tallboys and cabinets. Castors, using leather or wood rollers were introduced around this time. Daybeds or couches, with six legs, had cane, carved or turned-wood decoration to match the chairs. Settee-backs were divided to give the effect of chairs joined together, and for dining chairs, drop-in seats and the stuff-over method were both used.

Queen Anne chairs were noticeably restrained in their added decoration, although the most important feature to emerge from this period was, without doubt, the cabriole leg. Introduced in the late 17th century, and perfected at the beginning of the 18th, the cabriole leg, with its uniting of two opposing curves, was seen as the epitome of the curvilinear design. Compound curves were introduced into the hoop backs of chairs, and stretcher braces disappeared as construction techniques improved.

Chair types continued to increase. Hall chairs with hard seats, often decorated with coats of arms, became important. The *sgabello* chair, derived from Italian originals, and often fitted with a shell-shaped back was also used for halls and entrances. Upholstered easy chairs with embroidered coverings, and upholstered wing-chairs with padded arms and backs demonstrated a renewed desire for bodily comfort as well as the avoidance of cold draughts.

The vernacular types continued to develop, especially with the Windsor chair. This traditional chair form made with a solid wood seat and stick back was known in England and America from the early 18th century and has continued as a type-form ever since. The regional variations are wide and give credence to the idea of a lively local design tradition. Indeed, in the second half of the 20th century the Windsor chair has been used in traditional and contemporary interiors.

Around 1700, Daniel Marot introduced a style of chair with a narrow back which enclosed a vertical solid vase or splat, and is sometimes known as a Queen Anne chair. The introduction of cabriole legs changed chair construction by removing the stretcher bars. The construction method demanded a wider knee which soon became a favourite place for carved decoration. Other technical changes occurred: shoe-pieces for backs were now pinned and glued to back rails, and seat rails were rebated to accept drop-in seats. Chairs had broader seats and the cabriole legs were finished in a ball and claw foot.

During George II's reign, legs became even more elaborate having high relief carving and decorated seat rails with solid splats replacing pierced ones. These features remained essentially the ingredients of wooden armchairs throughout the mid-century. There were innovations and changes of scale and detail in line with changes in taste. An example was the intro-

duction of the square-section leg with stretcher bars; the ladder-back dining chair; fretted and latticed work in the Chinese style, and various Gothic motifs.

Numerous designers have been credited with particular chair styles. Robert Adam's French influence is apparent in his chair designs based on the oval back and taper-turned leg, whereas the Neo-Classical influence was found in the round, or rectilinear style of backs.

Hepplewhite introduced the shield-back, oval, and heart shapes for chair backs which are often supported by the upward elongation of the back legs. Thomas Sheraton's chairs were generally designed with square backs and frequently had square-section legs which were slightly tapered. For economy or a particular effect many of these chair types were often made from beech with a painted finish.

Throughout the 18th century the range of chair types continued to develop. Many of these were again special-purpose models. The gouty chairs for example, were designed to allow invalids to self-propel the chair around a room, while library chairs were especially designed for supporting a book and assisting the reader. Upholstered armchairs referred to by Ince and Mayhew as burjairs (bergères) were popular, as they allowed for informal relaxation. Sheraton stipulated that they should have caned back and arm frames and loose cushions; this style was popularly revived in the early and mid 20th century.

The development of fancy chairs began in the late 18th century, when a taste arose for the lightweight but decorative chair. Sheraton encouraged the style, while in America, Hitchcock introduced a late Sheraton-style chair of light weight having a cane or rush seat, often painted in black with gold or stencilled decoration, which was very successful.

Regency chairs can be identified by their dark, glossy wood offset by brass inlay, trellis-work galleries, lion's paw feet, masks, star-shaped bolt heads and studs. Angularity of shapes was often accentuated by reeding on chair legs and cabinets as it was considered that ancient furniture was nearly always angular. The chairs often took on extravagant proportions or highly decorated forms to make them appear lavish in conception and execution. Motifs such as dolphins and chimera, as well as more restrained images derived from classical devices, were common.

Victorian chairs were characterised by the revivals that formed the styles of interiors, including the Gothic, the Elizabethan, and the Rococo, but from the 1850s onwards, upholstered lounge suites of no particular pedigree were popular. These comprised a sofa, a pair of spoon-back chairs and a number of smaller balloon-back side or dining chairs. These suites remained available well into the next century in one form or another and were a middle-class status indicator. During the period 1850–1900, two new chair designs were introduced that are seen as typically Victorian. These were the balloon-backed dining or bedroom chair and the *prie-dieu* or kneeling chair.

Nineteenth-century chairs display Janus-like features. On the one hand they were often based on revivals of past styles. The *Glastonbury* chair for example, was a 19th-century term for a type of chair based on a 16th century model supposedly based on a model made for the Abbot of Glastonbury. On the other hand they often incorporated interesting and new tech-

nology which was hidden within the chair. The use of metal springs was a very important step in the search for resilience and comfort, while the easy chair, with an internal frame of iron strips often in combination with springing, created a comfortable and relaxing chair.

In the same vein were a wide range of reclining chairs, often based on patent methods, which varied from medical principles to sumptuous elegance. Rocking chairs also developed in this period, usually with an emphasis on a combination of comfort and technology. Rockers were made in wood or metal; they were mounted on curved skids or on spring platforms and achieved great success in Europe and the United States. Patentees also devised new methods of construction, including the important knock-down technique, especially advantageous in the export business.

Arts and Crafts designers frequently returned to vernacular models for their chair designs. The Morris *Sussex* chair is one example, and the ladderback chair with horizontal rails, which was originally associated with country chairs, was taken up as the epitome of a simple chair. William Morris's armchair, with cushioned back and seat, and an adjustable rake to the back, was the precursor to many variations produced ever since. Particularly popular in the United States they were called Morris chairs for many years. The Arts and Crafts influence was also important for reconsidering the idea of the total interior. In terms of chairs this meant that architects were involved in designing chairs to complement interior schemes. The work of Gustav Stickley and Frank Lloyd Wright in America and C.F.A. Voysey in England clearly demonstrate this tendency.

One of the most important examples of change in chair design and making were the products and production methods of the Thonet company. Their laminated and later the bent-wood products have become internationally known as examples of simple, elegant and cheap chairs. The conscious decision to manufacture in bulk, to export worldwide, to use machinery and semi-skilled labour, and to produce designs that have since been seen as type-forms of chairs was revolutionary. Although the range of Thonet products was very wide, the classic *No. 14* chair remains an icon for designers today. It has been associated with the International Style of the 1920s to 1930s, has experienced a revival in the 1960s and 1970s in eclectic interiors supplied by Habitat and their like, and in the 1990s the models are still used as a basis for simple chairs, even if made from metal or plastic.

During the 20th century the chair has become an icon of style and design movements. Many architects have designed chairs, often as a complement to their architecture and interior work; very often these designs coexisted, bearing little relation to the commercial styles available to the majority. This is partly because much of an architect's time is involved in contract work rather than domestic design. Examples of individual designers will be found in other parts of this book, but mention must be made here of some of the most important. Some experimented with new artistic ideas, others developed new materials and design approaches, yet others returned to the essence of craft to develop their designs.

One of the major features of 20th-century furniture design, particularly of chairs, is the understanding that furniture items stand in a given space and, in the case of chairs, often remain unoccupied for much of their life. Their sculptural value in an



Chairs by Arne Jacobsen, the *Egg* and the *Swan* for Fritz Hansen, late 1950s

interior is therefore quite important. Designers as varied as Charles Rennie Mackintosh, Gerrit Rietveld and Harry Bertoia all acknowledged in different ways this role for a chair. Mackintosh used the chair in a way similar to early Frank Lloyd Wright chairs, to enclose a dining space, for example. Rietveld and his famous *Red / Blue* chair used his design to evaluate grids and planes in relationship to each other and beyond that within the space in which the chair stands. In 1952 Harry Bertoia, who trained as a sculptor, devised the wire chairs which have since carried his name. These particular chairs clearly show an understanding of the needs of the open-plan interiors of that time and remain elegant examples of the sculptural possibilities of chairs.

The second strand in 20th-century chair design was the application of materials towards a Modernist ethic. In the Bauhaus the seminal work of Marcel Breuer was an enormous challenge to convention and resulted in the famous *Wassily* chair and the ground-breaking cantilever chair. From the same inspiration were the chairs of the architect Mies van der Rohe. His *Barcelona* chair from 1929 is often seen as a “design classic” which epitomises the tenets of Modernism in its purity of form, lack of applied decoration and fine materials.

Many other early 20th century architects devised furniture for their interiors, often in collaboration with a partner. Le Corbusier and Charlotte Perriand are one such team, as were Charles and Ray Eames. Among many experiments using a variety of materials, their work on plywood chair frames is very significant. The resulting three-dimensional plywood chair seats and backs were revolutionary.

Plywood and laminated wood were also the favoured materials of the Finnish architect Alvar Aalto. His experiments with cantilever forms made in beech and birch were in contrast to

the metal forms of the Bauhaus and the main Modernist movement.

After World War II, other materials began to feature in chair design. Aluminium was successfully used by Ernest Race in his *BA* chairs but was not destined to be a widely favoured material. More successful in the long term was the role of plastics. Often associated with the Pop movement and the 1960s, plastic chairs have been developed in an enormous variety of styles and forms. On the one hand the potential of plastics has been explored in injection-moulded units such as Robin Day's polypropylene chair and some Italian studio designs, while on the other hand, many commercial manufacturers have used fibreglass or polystyrene shells for a range of chairs for the mass market.

The benefits accruing from other technology, such as plastic foams, have also influenced the design of chairs. Some “chairs” have been created to exploit the material into a variety of sculptural shapes, while others have used the material to reproduce traditional style upholstery at a mass market level.

A third strand of chair design in the 20th century is the importance of craft and material. The work of Carlo Bugatti, Jacques-Emile Ruhlmann, Maurice Dufren , and Pierre Chareau all emphasise the chair as a vehicle for exotic decoration, fabric or special effect. In another vein is the more influential role of Scandinavian chair-makers in the post-war period. Designers such as Hans Wegner, Arne Jacobsen, and Bruno Mathsson have produced enduring chairs which have combined hand skills and machine work, as well as reflecting a simple attitude to materials and decoration.

Other examples of this craft work are Wendell Castle (USA) and John Makepeace (UK). Both are interested in the effects that can be achieved by materials, but both have also looked at

added decoration and have moved towards a Postmodern ethic.

In the Postmodern era of the 1980s and 1990s, chairs again became icons of style. Whether it is Memphis with a riot of colour and pattern, Philippe Starck and a playful approach to chair design, Tom Dixon making chairs from found objects, or Ron Arad's unconventional use of materials, the chair will continue to be a challenge for future generations of designers.

CLIVE D. EDWARDS

See also Bentwood Furniture; Jacobsen; Stools; Tubular Steel Furniture

Further Reading

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Chambers, William 1723–1796

British architect, designer and theorist

Sir William Chambers was regarded as the most successful architect of the second half of the 18th century; he was also the most travelled and mixed freely with the more progressive Continental architects and theorists on his numerous trips abroad. Yet today he is frequently viewed as an establishment figure and, in comparison with that of his more fashionable contemporary, Robert Adam, his work is often deemed to have been quite conservative. An able administrator, he is also remembered as a key figure in the Office of Works and as a founder-member and first treasurer of the Royal Academy of Arts. He was the author of numerous books on architecture and design including *A Treatise on Civil Architecture* (1759) which was the most widely read of all 18th-century academic treatises, and he did more than anyone else prior to Sir John Soane to bring new dignity and prestige to the architectural profession in Britain.

Born the son of a Scottish merchant, Chambers spent much of his childhood in Gothenburg, Sweden. Destined for a mercantile career, he worked for the Swedish East India Company from 1739 to 1749, during which period he made a number of trips to China. This rare first-hand experience of the inhabitants and topography of China made him something of a celebrity in Sweden and London. The lengthy sea voyages also gave him the opportunity to study mathematics and languages, and, more importantly, books on architecture.

In 1749, at the age of 26 and with modest savings from his years in business, Chambers embarked upon an architectural career. He enrolled at Jacques-François Blondel's Ecole des Arts in Paris where he made contact with many figures who played an important role in development of Franco-Italian Neo-Classicism. Between 1750 and 1755 he was in Rome almost continuously where he was taught by the French Neo-Classical Charles-Louis Clérissieu and where he met many of the more progressive artists, theorists – including G. B. Piranesi – and patrons of the day.

He returned to London in 1755 to launch his career. However, despite a thorough grounding in the most sophisticated Continental ideas, professional success was not immediately forthcoming. The publication of *Designs of Chinese Buildings, Furniture, Dresses, etc.* in 1757, produced in part to “put a stop to the extravagances that daily appear under the name Chinese”, enjoyed only limited success in England, although its influence was much more substantial abroad. French editions appeared in 1757 and 1776 where it encouraged the continuing popularity of Chinoiserie, and German editions were published in the 1770s and 1780s. The book was “rediscovered” in Britain in the early 19th century when the interiors of the Prince of Wales' Brighton Pavilion encouraged a renewed interest in Oriental and Chinoiserie styles of design.

Chambers produced several designs for Chinoiserie garden buildings and interiors in the 1760s and 1770s, but it was as a designer in the classical idiom that he was most significant. His



Chambers: design for entrance hall of Gower House, Whitehall, 1765-74

earliest designs, such as the unexecuted monument for the Prince of Wales (1751–52), were, by English standards, cosmopolitan and sophisticated. Another design, for Harewood House (1756), also shows the influence of his French training. But the rejection of this design in favour of a tamer and more conservative Palladian scheme executed by John Carr probably discouraged Chambers from further essays in this style and for much of the remainder of his career he too adopted the current Palladian repertoire, enlivened only occasionally by a sparing use of French details. While a knowledge of contemporary Parisian interiors is evident in Chambers's design for the Gallery at Kew (1757), he developed a personal but distinctively English style for the design and decoration of his subsequent classical buildings.

In comparison with the work of the Adam brothers, Chambers used decoration sparingly, especially on walls. These were sometimes left plain, as in Dundas House, Edinburgh (1771–74), or were articulated with panels formed by thin mouldings. The walls of entrance halls might include niches with sculptural figures. Occasionally, as in Gower House, London (1765–74), he might use Adamesque motifs, but Chambers always left plenty of blank space between the decorated areas. Ceilings, by contrast, were much richer. Early examples, such as Roehampton, Surrey (c.1761) continue the essentially Palladian tradition of using robust mouldings to divide the ceiling into a series of compartments; the compartments themselves contained a series of relatively heavy Palladian or Neo-Classical motifs. For taller spaces he often specified a deep cove. In later examples, the decoration is more delicate and, although Chambers continued to exercise a fondness for geometric compartments, the motifs within are more refined. The gallery at Milton Park (1770–76), has an almost Rococo lightness, while in other interiors, such as those at Somerset House, Chambers develops a more masculine version of the Adam repertoire.

Chambers's role in developing the scope or extent of the architect's involvement in interior design was also significant. Whereas previously architects's drawings had usually been produced in monochrome or had depicted a single room in isolation, Chambers produced a series of coloured sectional drawings which illustrated decorative schemes for the complete building. These drawings were produced either by his own hand, or by his pupils and assistants, and one of the earliest examples is the unexecuted design for York House, London (1759) which shows details such as chimneypieces and mouldings and rooms hung with a variety of coloured, patterned silks or wallpaper. Numerous references to colour schemes also occur in drawings or correspondence related to executed commissions.

Chambers also designed furniture for some of his buildings such as Charlemont House, Dublin (1763–75) and Blenheim Palace where he carried out alterations between c.1766 and c.1775. More often he designed chimneypieces, for example at The Hoo, Hertfordshire (c.1762) and Peper Harrow, Surrey (c.1765–75). But a letter to Lord Melbourne of 1773 suggests that Chambers took a close personal interest in the way in which his buildings were furnished. He writes: "Chippendale called upon me yesterday with some Designs for furnishing the rooms which upon the whole seem very well but I wish to be a little consulted about these as I am really a very pretty connois-

seur in furniture ...". It is likely that Chambers acted as a consultant, overseeing the furnishing and decoration of a number of his houses.

Chambers's *Treatise on Civil Architecture* was described by Horace Walpole as the "most sensible book and the most exempt from prejudice that ever was written on that science". It was certainly one of the most widely read, with further editions appearing in 1768 and 1791, when the text was amended and the book was renamed *A Treatise on the Decorative Part of Civil Architecture*; additional versions were published after his death in 1825, 1826, 1836 and 1862. The bulk of the text was concerned with the exteriors of buildings, but much was also relevant to the decorative use of orders within interiors and it contains sections of chimneypieces, ceilings, and drawings illustrating the proportions of rooms. Nevertheless, there were comparatively few illustrations and it was essentially a theoretical treatise rather than a pattern book supplying specific models that could be imitated. Its influence on interior design was necessarily, therefore, limited, and ironically it was his illustrations of Chinoiserie, rather than classical designs that proved most significant within this context.

CHRISTOPHER WEBSTER

See also Chinoiserie

Biography

Born in Gothenburg, Sweden, 23 February 1723, the son of a Scottish merchant. Educated in England; returned to Sweden to join the Swedish East India Company, 1739. Made three voyages to the Far East: to Bengal, 1740–42; to Canton, 1743–45; and to China, 1748–49. Embarked on career as an architect; studied at Jacques-François Blondel's Ecole des Arts, Paris, 1749; travelled to Italy and studied in Rome with Charles-Louis Clérissieu, 1750–55. Married Catherine More in Rome, 1753; at least one daughter. Established architectural practice in England, 1755. Appointed architectural tutor to the Prince of Wales (later George III); joint architect (with Robert Adam) at the Office of Works, 1761; Comptroller of Works, 1769; Surveyor General and Comptroller, 1782. Published several books on architecture, gardens and design. Member, Swedish Academy of Sciences, 1766; Knight of the Polar Star, Sweden, 1770; subsequently allowed to assume title of British knight; Fellow, Royal Society, 1776. Regular exhibitor, Society of Arts, London, 1761–68; founder-member and treasurer, Royal Academy of Arts, London, from 1769. Died in London, 8 March 1796; buried in Westminster Abbey.

Selected Works

A complete catalogue of Chambers's architectural and decorative work appears in Harris 1970. Important collections of designs and drawings are held in the drawings collection of the Royal Institute of British Architects; Sir John Soane's Museum, London; the Victoria and Albert Museum; and the Royal Library, Windsor; and also in the Avery Library, Columbia University, and the Metropolitan Museum of Art, New York. A large number of Chambers's letters are in the Manuscripts Collection, Royal Institute of British Architects; four letter-books, containing copies of professional correspondence dated 1769–75, are in the British Museum.

Interiors

- 1757–c.63 Kew Gardens, Surrey (garden buildings with some interiors): Princess Augusta and George III
- 1758–76 Casino, Marino House, near Dublin, Ireland (building and interiors)
- 1760–64 The Hoo, Kimpton, Hertfordshire (interior alterations, bridge and gateway)

- 1762–76 Buckingham Palace (formerly Buckingham House), London (remodelling, additions and interiors including the saloon and the Octagon library): George III
- 1763–75 Charlemont House, Dublin (building and interiors including furniture): 1st Earl of Charlemont
- 1764–70 13–22 Berners Street, London (town houses, interiors and decoration of no. 13): William Chambers
- c.1765–75 Peper Harrow, Surrey (alterations, additions, new villa and interiors): 3rd and 4th Viscounts Midleton
- 1765–74 Gower House, Whitehall, London (building and interiors including the hall, eating room, great drawing room and staircase): 2nd Earl of Gower
- 1766–75 Blenheim Palace, Oxfordshire (garden buildings, and internal decorations including the grand cabinet, state bedchamber and Duchess's dressing room): 4th Duke of Marlborough
- 1767–72 Woburn Abbey, Bedfordshire (rebuilding of the South Wing and interiors including the eating rooms and library): 4th Duke of Bedford
- 1768–72 Amptill Park, Bedfordshire (additions and redecoration of principal rooms): 2nd Earl of Upper Ossory
- 1771–76 Milton Park, near Peterborough, Northamptonshire (alterations and interiors including the gallery, dining room, tea room and green library): 4th Earl of Fitzwilliam
- 1776–82 Somerset House, Strand, London (building and plan, completed by James Wyatt): Office of Works

Publications

- Designs of Chinese Buildings, Furniture, Dresses, Machines and Utensils*, 1757
- A Treatise on Civil Architecture*, 1759; 3rd edition, *A Treatise on the Decorative Part of Civil Architecture*, 1791
- Plans, Elevations, Sections and Perspective Views of the Gardens and Buildings at Kew in Surrey*, 1763
- Dissertation on Oriental Gardening*, 1772

Further Reading

A comprehensive account of Chambers's life and career appears in Harris 1970 which also includes references to primary and secondary sources; for a more recent scholarly study see Harris 1996.

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Chareau, Pierre 1883–1950

French architect and designer

The architect and furniture designer Pierre Chareau made a significant contribution to Modernism in France in the period between the two world wars. Today, his reputation rests largely on the design of one house, the Maison de Verre, which was completed in 1932.

Born in Bordeaux in 1883, the young Chareau was employed as a draughtsman in the Paris office of the English furniture manufacturers, Waring and Gillow, from the age of 16. Waring and Gillow's furniture was craftsmanlike and well-made and Chareau remained with the firm for a total of ten years, learning his trade.

On returning from military service in 1919 he established his own practice in Paris as an architect and furniture designer. His early chairs had massive wooden seats with dramatic grainy veneers, but within a couple of years his forms had become more assured. The Bergère chair of 1921 was also slightly Neo-Classical. By 1923 Chareau was exploring the idea of moving parts – sliding screens, drawers that rotated from a hinge at one corner, tables with leaves, and cots with dropping sides. This was an interest that remained with him all his life and that reached its climax in the Maison Verre.

In 1924 Chareau opened a shop called La Boutique in which to sell his furniture. He also began a long association with the metalworker Louis Dalbet during this year. Dalbet encouraged Chareau to experiment with metal frames, and the desks and tables from this period began to be supported by black steel flats. Chareau and Dalbet also produced a series of light fittings using flat sheets of alabaster and steel framing. Chareau's work was becoming more adventurous and he began to collaborate with avant-garde filmmakers and Modernist architects such as Bernard Bijvoet, Robert Mallet-Stevens and Francis Jourdain. Influenced by the Bauhaus, Chareau and Dalbet began to abandon flat metal framing in the late 1920s in favour of steel tubes.

Chareau obtained his first architectural commission in 1927 and he employed Bernard Bijvoet as his assistant. The commission was for a clubhouse at Beauvallon which was also furnished throughout with Chareau's designs. All trace of the traditional elements in his furniture had disappeared; the chairs were mostly framed in light steel, and the tables and fittings were hard-edged and aggressively rectangular.

The following year Chareau was commissioned to design a house for Dr. Dalsace whose wife was the niece of Chareau's Beauvallon client. Once again Chareau called in Bijvoet and Dalbet to work with him and together they produced the Maison de Verre (completed in 1931) which is Chareau's masterpiece and one of the great interiors of the 20th century.

The Dalsace's site in the rue Saint-Guillaume in Paris would have daunted most designers. It was located at the back of a courtyard which contained an 18th-century house. This had to be demolished to make way for the new building but the top two floors had to be retained because they belonged to a different owner who refused to move! Chareau inserted a frame of riveted steel and the two new external façades were made entirely of glass. The windows had clear glass and steel frames and the remainder of the building was enclosed by rectangular

glass bricks. The design accorded with Dr. Dalsace's belief that as much daylight as possible should enter the house.

The interior of the Maison Verre is "High-Tech" two generations before its time. It contains an exposed steel frame whose joints are revealed, studded white rubber floors, window opening devices celebrated as conspicuous pieces of machinery, staircases with elegant minimalist steel handrails and extensive use of bright primary colours.

The building is entered up a short flight of steps at the side of the courtyard. The entrance floor was reserved for Dr. Dalsace's medical practice and had free-flowing partitions weaving in and out of the free-standing exposed H-section steel columns. The plan is very deep, and full-height pivoting glass panels introduce additional light into the interior. A wide staircase leads into the magnificent double height living rooms on the first floor. The free-standing steel columns are painted bright red and all their rivets are revealed. The living room is furnished with Chareau's chairs and bookcases; display cases and cabinets show Dalbet's black metalwork to its best advantage. The family bedrooms are situated on a gallery; movable screens of perforated metal or glass and movable bookcases provide a layout that can be constantly changed and bedrooms can open up to become living rooms, bathroom or terrace as needed. Everything is extremely complex, although many of the swivelling partitions do not reach the floor or ceiling suggesting that privacy was not deemed a priority in the Dalsace family.

After the completion of the Maison de Verre, Chareau's architectural opportunities were limited. He designed interiors for the LTT Telephone and Telegraph company in 1931–32 but the effects of the Depression meant that there were few chances for large projects in Europe, and with the onset of war Chareau left France for the United States where he lived for the remainder of his life. His most significant commission in America was the house and studio that he designed for the painter Robert Motherwell in 1947. This was a typically spare and restrained design involving the conversion of a Long Island Quonset hut to which Chareau added a mezzanine and some nice wood detailing, but no more.

The influence of the Maison de Verre has been immense in recent years. Unlike Le Corbusier's villas, the Dalsace family continued to occupy the house for many years and a younger generation of architects and designers could view the house with all its original furnishings and decorations in place, looking very much as it had when Chareau first designed it. Among those who were particularly impressed were many young English architects of the 1970s and 1980s and it is tempting to see the Maison de Verre as the source of the ideas that were later developed in Piano and Rogers's Pompidou Centre, in Eva Jiricna's Joseph Shops, and in the work of James Stirling.

JOHN WINTER

See also Modernism

Biography

Born in Bordeaux, 3 August 1883. Studied painting, music and architecture at the Ecole des Beaux-Arts, Paris; apprenticed to, and then employed as a draughtsman and designer by Waring & Gillow Furnishings, Paris, 1899–1914. Married Dolly Dyte, 1904. Served in

French Army, 1914–19. Established his own design and architectural practice, Paris, 1919–40; opened shop La Boutique, selling furniture, 1924; worked with Bernard Bijvoet, 1925–35; emigrated to New York, 1940; practised in New York until 1950. Founder-member, Union des Artistes Modernes, and CIAM, 1929. Regular exhibitor at the Salon des Artistes Decorateurs, Paris, during the 1920s; exhibited at the Salon des Arts Décoratifs, Paris, 1925; Exposition Internationale, Paris, 1937. Died in New York in 1950.

Selected Works

Examples of Chareau's designs, and drawings for decoration are in the Musée des Arts Décoratifs, Paris and in the Museum of Modern Art, New York.

Interiors

- 1918–19 Apartment, rue Saint-Germain, Paris (furnishings and interiors): Dr. and Mrs. Dalsace
- 1924 Villa Hyères, France (furnishings): Vicomte and Vicomtesse de Noailles
- 1925 Exhibition, Salon des Arts Décoratifs, Paris (interiors and furniture for "Suite for an Ambassador" and "Dining Room for a Colonial Habitation")
- 1927 Golf Club, Beauvallon, France (building and interiors with Bernard Bijvoet): Emile Bernheim
- 1928 Grand Hôtel de Tours, Tours (interiors including smoking/games room and bar)
- 1928–32 Maison de Verre, rue Saint-Guillaume, Paris (building, interiors and furniture, assisted by Bernard Bijvoet and Louis Dalbet): Dr. and Mrs. Dalsace
- 1931–32 Compagnie du Téléphone, rue de la Faisanderie, Paris (remodelling of offices and furnishings)
- 1937 Djemel Anik Country House, near Rambouillet (building and interiors)
- 1939 Soldat Colonial Foyer, Grand Palais, Paris (decorations and furnishings)
- 1940–50 Exhibition layouts for the French Cultural Center, New York
- 1947 Robert Motherwell House, East Hampton, Long Island (studio conversion and furnishings)

Chareau designed much furniture and lighting, and some textiles, from c.1919.

Publications

Meubles, 1929

"La Creation artistique et l'imitation commerciale" in *L'Architecture d'aujourd'hui* (Paris), September 1935

Further Reading

Many of Chareau's interiors are illustrated in *Les Arts de la maison*, *Interieurs français*, and *Interieurs VI*. The most comprehensive study of Chareau's work is Vellay 1985. A select bibliography, and a chronology of Chareau's life, appears in Taylor 1992.

Brunhammer, Yvonne, 1925 (exhib. cat.) Paris: Presses de la Connaissance, 1976

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Duncan, Alastair, *Art Deco Furniture: The French Designers*, London: Thames and Hudson, and New York: Holt Rinehart, 1984

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Frampton, Kenneth, "Maison de Verre" in *Perspectiva*, no.12, 1969, pp.77–126

- Gopnik, Adam, "The Ghost of the Glass House" in *New Yorker*, 9 May 1994, pp.54-71
- Herbst, René, *Un Inventeur, l'Architecte Pierre Chareau*, Paris: Editions du Salon des Arts Ménagers, 1954
- "A House of Glass in Paris: Architect Pierre Chareau" in *Architect and Building News* (London), 13 April 1934
- Lugnier, Michel, "Le Corbusier, Mallet-Stevens, Chareau and Some Others" in *Architecture française*, October 1975
- Pierre Chareau, *Architecte: Un Art Intérieur* (exhib. cat.), Paris: Centre Georges Pompidou, 1993
- Rogers, Richard, "La Casa di Verro di Pierre Chareau" in *Domus* (Milan), October 1966
- Taylor, Brian Brace, *Pierre Chareau: Designer and Architect*, Cologne: Taschen, 1992
- Vellay, Marc and Kenneth Frampton, *Pierre Chareau, Architect and Craftsman*, New York: Rizzoli, and London: Thames and Hudson, 1985
- Vellay, Marc and Bernard Baubet, *La Maison de Verre: Pierre Chareau*, Tokyo: ADA, 1988

Chermayeff, Serge 1900-1996

Russian-born architect and designer

Serge Chermayeff is perhaps best known for his design work in Britain in the late 1920s and 1930s, during which time his output evolved from a style heavily influenced by the geometric motifs of French Art Deco towards the more austere, Functionalist aesthetic of the Modern Movement for which he became a leading protagonist. As a result of his emigration to the United States in 1939 he played a significant role in furthering Modernist ideology in architectural and design circles across the Atlantic.

During his early career in Britain he found employment at Ernest Williams Ltd., a London firm of interior decorators, from 1924 to 1927. During this time he also designed theatre sets for Gerald du Maurier, a line of work which came to fruition in his first large-scale interior design commission, for the Cambridge Theatre, London, in 1930. Much of his early work derived from school and family connections and, having been introduced to Lord Waring by his father-in-law, he was appointed in 1928 as Director of the Modern Art Studios of the firm of Waring and Gillow in Oxford Street, London. His first major enterprise during his time at the company was the mounting of the 1928 Exhibition of Modern Art in Decorating and Furnishing. This large show included a suite of ten rooms by Chermayeff which echoed the rich decorative ensembles of the French ateliers seen at the influential 1925 Exposition des Arts Décoratifs et Industriels in Paris. As far as Waring and Gillow was concerned the exhibition marked a turning away from eclectic historicism, which had been the hallmark of its craftsmen, towards a more contemporary outlook. This found favour both with the *Architectural Review* and the Design and Industries Association, two agencies which did much to introduce Modernism to a wider, if relatively specialist, audience. The exhibition also marked Chermayeff's links with the French designer Paul Follet, who contributed designs for ten rooms, a partnership that resurfaced in 1931 in their interior designs for the French liner *SS Atlantique*.

By 1929 Chermayeff began to lean more heavily towards the tenets of the Modern Movement, having encountered a

number of leading Modernists, including Erich Mendelsohn, during his travels in Europe. He had also fallen under the influence of the British artist-designer Eric Gill, who instilled in him the strong sense of social purpose in design which had pervaded the work and thought of design reformers from the mid-19th century onwards. He became friendly with leading fine artists of the day including Ben Nicholson, Henry Moore, Barbara Hepworth and Paul Nash, echoing the links between the visual arts commonly found in avant-garde circles on the Continent.

One of the most notable projects with which he was concerned in the early 1930s was the interior decoration of the British Broadcasting Corporation's newly-erected Broadcasting House in Langham Place, London. Chermayeff worked alongside Raymond McGrath and Wells Coates, and his designs exuded the clean lines and forms of the Modern Movement. An important part of the aesthetic derived from the tubular steel furniture commissioned from Practical Equipment Ltd (Pel) whose managing director, Captain Carew, was highly influential in promoting in Britain Modernist ranges to compete with those imported by Thonet and other European companies. He was also concerned with the exploration of new materials and clean, modern forms in his bakelite radio designs for Ekco Ltd., using the possibilities of plastic to produce an appropriately radical design for the new medium of broadcasting.

Another important example of Chermayeff's commitment to Modernist interior design could be seen at the landmark Dorland Hall Exhibition of British Industrial Art in relation to the Home of 1933. Chermayeff's Weekend House, exhibited by Plan Ltd, included entrance hall, living-dining room, kitchen, two bedrooms and bathroom. The design was structurally conceived for economic mass-production. The frames of all the windows and the screen to the dining recess were of anodised stainless steel, while a further large partition was faced with walnut ply in a clear varnish. The floors throughout the single-storey house were of white linoleum and the furniture, although of dark oak, used chromium-plated tubular steel and unit-based structures where appropriate. As Chermayeff himself wrote in an uncompromisingly propagandist essay in *Design for To-Day* in July 1933, "the discoveries of science have changed and improved our living conditions. These forces have brought into being a profusion of new materials which demand a new technique and expression".

Also significant in Chermayeff's Modernist oeuvre was the his auditorium for the De La Warr Pavilion at Bexhill-on-Sea on which he collaborated with Erich Mendelsohn. He was in partnership with Mendelsohn between 1933 and 1936, the two having become friends well before Mendelsohn's emigration from Germany. With its extensive use of modern materials, glass and white stucco finishes, the De La Warr Pavilion embraced a fresh vision of potential patterns of leisure for a new society. However, despite the attention gained from his work at Bexhill and other commissions (including W. and A. Gilbey's Camden Town, London, office building (1937) and the research laboratories for ICI in Manchester (1938), in the unsettled economic and political climate of the late 1930s Chermayeff's private practice in Britain folded, as did many others chasing few commissions in straitened times.

After Chermayeff emigrated to the United States his career



Chermayeff: flat at 24 Upper Brook Street, London, 1935

took on a more distinctly pedagogic flavour with key educational appointments at Brooklyn College, the Institute of Design in Chicago, the Massachusetts Institute of Technology, and Yale University. His interests were more centred upon debates surrounding urban and environmental design issues, as well as writing which resulted in a number of significant texts published between the early 1960s and the 1980s. Although still involved with interior design in the post-war years, albeit generally within a wider environmental context, his commissions in this sphere of design were more limited. Among the best known were those for British Railways offices at the Rockefeller Center, New York (1950) and the Chermayeff House in New Haven, Connecticut (1962).

JONATHAN M. WOODHAM

Biography

Born Sergei Ivanovitch Issakovitch, in Grozny, Azerbaidzhan, Russia, 8 October 1900. Resident in England from 1910: naturalized, 1928; emigrated to the United States, 1939: naturalized, 1946. Educated at Royal Drawing Society School and Harrow School, London, 1910–17; studied art and architecture in Europe, 1922–25. Married Barbara Maitland May, 1928; two sons, the graphic designer Ivan Chermayeff, and the architect Peter Chermayeff. Journalist for the

Amalgamated Press, London, 1918–23. Chief designer for decorators Ernest Williams Ltd., London, 1924–27; director of Modern Art Department, Waring and Gillow furnishers, London, 1928–29; co-founder, furniture retailer Plan Ltd., 1932 (sold 1936). Active as a designer of furniture, clocks, rugs, textiles and radios from 1930s. Established own architectural and design practice in London, 1933–39 (partnership with Erich Mendelsohn, 1933–36), in San Francisco, 1940–41, and in New York, 1942–46; in partnership with Heywood Cutting, 1952–57. Professor of Design, Brooklyn College, New York, 1942–46; President of the Institute of Design, Chicago, 1946–51; lecturer, Massachusetts Institute of Technology, Cambridge, 1953–62; professor of architecture, Harvard Graduate School of Design, 1953–62; professor, Yale University, 1962–71, emeritus from 1971. Gropius Lecturer, Harvard University, 1974; Distinguished Visiting Professor, Ohio State University, Columbus, 1979. Fellow of the Royal Institute of British Architects and the American Institute of Architects. Died 8 May 1996.

Selected Works

The Serge Chermayeff Archive is in the Avery Library, Columbia University, New York. A comprehensive list of Chermayeff's architectural projects and designs appears in Plunz 1972.

Interiors

- 1928 Exhibition Layouts, Waring and Gillow, London
- 1930 Chermayeff Apartment, London (interiors)

- 1930 Cambridge Theatre, Seven Dials, London (interiors)
- 1931 *S.S. Atlantique* (ship interiors; with Paul Follot)
- 1932–34 British Broadcasting Corporation, Broadcasting House, London (interiors; with Wells Coates and Raymond McGrath)
- 1933 Exhibition of British Industrial Art in Relation to the Home, Dorland Hall, London (Weekend House interiors and furnishings)
- 1934–35 De La Warr Pavilion, Bexhill-on-Sea, Sussex (auditorium interiors; with Erich Mendelsohn)
- 1935 Nimmo House, Chalfont St. Giles, Buckinghamshire (building and interiors; with Erich Mendelsohn)
- 1937 Heywood-Lonsdale flat, Connaught Place, London (interiors and furnishings)
- 1938 Chermayeff House, Bentley, near Halland, Sussex (building and interiors)
- 1944 *Design for Use* (exhibition layouts), Museum of Modern Art, New York
- 1950 British Railways Offices, Rockefeller Center, New York (with Ketchum, Gina and Sharpe)
- 1962 Chermayeff House, 28 Lincoln Street, New Haven, Connecticut (building and interiors)

Chermayeff designed tubular steel furniture for Pel (1931–32); Unit furniture for Plan Ltd. (1932–36); lighting for Best and Lloyd (1930s). He produced radio cabinet designs for Ecko (1930s) and carpet designs for Wilton Royal Carpet Factory, Salisbury (from 1929).

Publications

A list of Chermayeff's writings appears in *Design and the Public Good*, 1982.

- Colour and its Application to Modern Building*, 1936
- Community and Privacy: Toward a New Architecture of Humanism* (with Christopher Alexander), 1962
- Shape of Community: Realization of Human Potential* (with Alexander Tzonis), 1971
- Design and the Public Good: Selected Writings, 1930–1980*, edited by Richard Plunz, 1982

Further Reading

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- "House near Halland, Sussex" in *Architects' Journal*, 16 February 1935
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- "Offices and Factories" in *Architectural Design and Construction* (London), June 1938
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Chests

Chests are essentially barriers: they mark the boundaries of ownership, and protect valuable goods from damage or theft. Light basketwork chests have been made throughout history – the ancient Egyptians used them, and China exports quantities of inexpensive wicker hampers today – but wooden chests have addressed the need for security as clearly as that for storage. In the Middle Ages many chests were really strong-boxes, with stout oak or walnut construction, multiple locks, and imposing metalwork; softwood chests were often virtually wrapped in iron. Substantial medieval households commonly owned 75 or more; in 1405 the Duchess of Burgundy had 154 chests stashed in just one room. Inventories of the period reveal a fascinating array of goods stored in chests: coin, plate and precious jewelry, of course, but also linens, silks, furs, chapel vestments, candles, books and papers, armor, weapons, banners, even grain and spices. Most early chests had undifferentiated interiors, but vertical dividers were not uncommon. Cypress or cedar chests were often specified for linens, and aromatic herbs might be tucked in to help deter insects; small compartments were sometimes built in for these herbs. By the 18th century chests were commonly lined with paper to protect their contents from dirt and insects.

Portability is the chest's second virtue. Although many variations have been devised, two forms are basic to the Western tradition: flat-topped chests with legs, and domed-lid chests that sit directly on the ground or on a low stand. Domed lids were designed to dispel water, and were often covered with leather as a protection against the weather after Islamic craftsmen introduced Spanish Leather into Europe in the 14th century. Iron handles were fixed to the sides for easy handling, and flat bottoms allowed them to be conveniently stacked and strapped to a cart. This type is still recognized as a travelling trunk, although late versions covered with velvet were often highly impractical. A few wheeled chests survive; in Japanese homes of the early- to mid-Edo period, chests with wooden wheels were rolled away to store bedding during the day. Footed chests were better-suited to storage on damp floors of earth, brick, or stone, but awkward to move. Still, a surprising number survive with iron handles, and even massive footed chests seem to have been loaded into large packing boxes called *babuts* and carted away when medieval nobility decamped.

Carts or bearers were also weighed down with chests for weddings: elaborate dowry or marriage chests advertised the social position of a bride's family, and together with their contents, they generally represented women's only personal wealth within marriage. Marriage chests were probably used in most ancient cultures which instituted dowries: the famous silver casket of Secundus and Projecta from 4th-century Rome offers a tantalizing hint of their form. The Italian cassone of the 14th through 16th centuries are among the few marriage chests which can be confidently identified; these typically depicted the arms of both families, and their decoration was often playfully erotic. Korean brides' chests of the Yi Dynasty included symbols of fertility and prosperity in the design of their metal fittings, and in China similar chests were lacquered red, the color of good fortune. Most Western marriage chests were denoted as such by the initials and dates included in their

decoration. Because of their symbolic value, marriage chests (also called hope chests or trousseaux) survived in use much longer than other types.

Chests were the most important pieces of case furniture in medieval Europe: they were omnipresent even in modest homes, and grand manors had chests in every room. Flat-topped chests served as seats, tables, or even beds in addition to providing storage; placed against walls and padded with cushions, they suggested the later box-settle. Chests were often set along the foot or side of a bed as a combined step, table and bench. One long chest or a row of smaller ones ranked at bedside created the impression of a large platform bed. The chest's role diminished gradually in the 15th century, as feudal life became more stable and forms like the open cupboard and cabinet were introduced. They were supplanted by chests of drawers in fashionable interiors by about 1650, although chests continued to be showcased in provincial areas into the mid-19th century. Today only toy chests and cedar chests for woollens are in regular use, although old-fashioned trunks and painted "country" chests are still favored as accents and occasional tables.

The most primitive chests were hollowed-out logs, sawn on one side to lie flat and secured with iron bands; this type was used as a collection box by the early church. Domed lids are vestiges of this technique, to judge from surviving board chests with thick curved lids cut from logs. Luxurious chests with sophisticated joinery, veneering and inlay were made as early as the 4th Dynasty in Egypt, and survive in quantity from later burials. Those in common materials were painted to imitate ebony, ivory, gilt and marquetry. Many were made with gabled lids or lids that slope to a gentle arch at one end, like the roof of a shrine, and nearly all stand on legs. They were "locked" by lashing cord around fat knobs on the lid and carcass and applying a seal to the cord. Greek and Etruscan chests generally resembled Egyptian models, but Pliny listed a wide variety of woods unused in Egypt. Imported citron was apparently most favored, and Pliny sneered at painted imitations of its grain. The Roman *arca* were being edged out by *armarium* (wardrobes) by the Hellenistic period, but chests of board or frame-and-panel construction were common articles in Byzantium, painted or decorated with marquetry and veneer. The most splendid were veneered with carved ivory.

In most of medieval Europe, metalsmithing was more advanced than carpentry, and wrought iron was used extensively to decorate and reinforce board chests. Paint (often on a gesso ground) was much more frequently used than surviving examples suggest, and brilliant reds, greens, blues and gold were favored. Chip carving was widely used in the Romanesque period, and sustained its popularity in Scandinavia and Germany into the modern era. A chest's stiles or sides could be extended to form board feet; these were sometimes softened with carved brackets, but most footed chests were starkly rectilinear. After about 1200, however, Gothic tracery and linenfold carving contributed to more unified, architectural designs. Spanish Gothic resembled that of the rest of Europe, but under the Islamic influence, Spain also developed a mosaic-style inlay called *Mudejār* for chests and other furniture. Panel and frame construction was adopted in the 15th century and became standard for European oak

chests, with carved and painted decoration which usually articulated the framed structure. In Paris, walnut was increasingly preferred for finely carved furniture, and by the 15th century the feet of French chests were often replaced by a solid plinth. Most were decorated with bays of architectural ornament, but some of the finest examples were carved with chivalric scenes that spanned the entire façade. Italian chests of the same period also displayed fine carving, but moulded gesso ornament, brightly painted and gilded, seems to have been especially popular in Italy. This treatment, while much less expensive than carving, gave a similarly rich effect. It was often combined with inset painted panels in early Renaissance cassoni.

Inspired by antique sarcophagi, 16th-century Italian furniture shops developed the plinth chest into a new form. The most elaborate high Renaissance cassone were carved in deep relief with friezes of classical scenes, caryatids at each corner, lions' paw feet and deeply moulded lids. This type was not widely imitated outside Italy, although carved Renaissance ornament was readily adapted for the older plinth form. Italian intarsia, or marquetry, spread quickly throughout Europe in the 16th century and was particularly influential for German and Netherlandish chests, which evolved into bold architectural forms. By the mid-17th century, however, the chest was eclipsed by sophisticated cabinets and chests of drawers. Joiners tried to compete by offering chests with two drawers near the base, or tall stands to prop them up to cabinet height – but the cabinet-makers' day had dawned. Although Gothic Revival and Arts and Crafts designers admired the decoration of medieval chests, the forms they favored – like the cupboard, or cabinet on stand – were more complex. Today only antique or heirloom chests still hold pride of place.

JODY CLOWES

See also Cassoni

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Chimneypieces and Chimney Furniture

Chimneypieces first developed when the Normans began building fireplaces against the walls of their multi-storeyed castles in the 12th century, although central fires remained common in poorer European homes before 1600. The earliest were only slightly recessed, with angled flues that required massive, sloping hoods. These were usually conical, supported by pillars or projecting corbels, and looked somewhat like huge tents pitched against the wall. In small chambers they could be fitted into a corner, where they were less obtrusive; in vernacular and cottage architecture, corner hearths have survived into the 20th century, particularly in Scandinavia and Latin America. After 1250 deeper hearths with vertical flues permitted smaller hoods, and by the early 1300s construction improvements had made them virtually unnecessary. But the hood was slow to disappear, especially in northern Europe. The bulky conical form was gradually replaced by a flat, truncated pyramid, which remained typical from about 1400 through the mid 16th century. Both types were usually plastered and brightly painted: coats of arms and mottoes were favored motifs, and in Italian villas chimneypieces were integrated into extensive painted friezes. As hoods became less prominent, fireplace surrounds in grand rooms were articulated with four-centered or Tudor arches of wood or stone, moulded profiles, and carving, especially on the spandrels and lintel.

During the 16th century wall fireplaces became widespread, and rough versions were simply built with deep timber or stone lintels flush to the wall. But money did not guarantee comfort, and domestic life in poor and wealthy homes alike revolved around the fireplace in cold weather and at night, making the chimneypiece a natural focus for decoration. Renaissance architects kept tinkering with the pyramidal hood, and by 1525 important chimneypieces were transformed into elaborate architectural confections with waisted sides, carved figures, mouldings and full entablatures. Pillars and corbels became classical pilasters, columns, or caryatids, and eventually the vestigial hood was completely dissolved in sculptural ornament. Mantelshelves were incidental elements as yet, although deep mouldings made convenient homes for small items. Architects and contractors lavished attention on emphatic, projecting chimney breasts and overmantels that grazed the ceiling, retaining the chimneypiece's traditional height and mass for symbolic and artistic effect, rather than practical necessity. Even fully-recessed fireplaces, neatly framed with mouldings, could be expanded with illusionistic mural decoration. The Italians preferred richly colored polished marble, while the rest of Europe relied chiefly on wood, limestone or painted plaster; but in either case the glistening carved and moulded surfaces were at their best in the evening, enlivened by deep shadows and flickering firelight.

Before glazed tiles became fashionable in the 17th century nearly all hearths were brick or stone, and the back wall was frequently protected by a cast-iron fireback. These could be quite ornate, and many examples included heraldic motifs, a date, and the owner's initials; in provincial areas firebacks remained important into the mid 19th century. Firedogs, or andirons, were first developed for open hearths, and their ancient animalistic form underlies even the most fantastic later

designs. In addition to logs, firedogs could support crossbars or even stands for jugs of wine. Most were iron, but brass, steel, or silver reflected the light brilliantly. Their prominent position made them ideal showcases for fine metalwork, and by 1600 firedogs were often purely ornamental, their massive pillars extending halfway to the fireplace lintel. Small, plain andirons called "creepers" served for shorter logs, and preserved the symmetry of their decorative cousins. Tongs, billet hooks and forks were used to handle burning logs, and shovels and brushes cleared the ashes; a bellows was especially useful if the fire was used for cooking. Handled tools could be supported with hooks just inside the chimneypiece, but in many households they were simply propped nearby when not in use. Such tools were increasingly sold en suite with the firedogs as the 16th century wore on. In very wealthy homes, a hierarchy of silver-, brass- and iron-handled hearth equipment marked each room's relative importance.

Architects' engravings of chimneypiece designs were widely circulated and copied after 1630; most originated in Paris, and designs by French Baroque architects like Jean Barbet, Jean Le Pautre, and Daniel Marot contributed to the development of a truly international style. The preferred form was a flat, projecting chimney breast terminating in a cornice at the ceiling, with a related cornice surrounding a lowered fire-opening. This integrated, logical, and relatively simple structure could be extended to the wall panelling, while rich embellishments – scrolled cartouches, pediments, and naturalistic carving – maintained the chimneypiece's dominance. In complex schemes paintings and tapestries were specially fitted in the overmantel. Toward the end of the 17th century large (and extremely costly) mirrors were available to the French aristocracy; as they became less precious, mirrors usurped all other types of ornament for the overmantel. In the Netherlands, conservative taste retained protruding chimney breasts that suggested hoods; combined with fashionably emphatic cornices, these evolved into deep mantelshelves ideal for displaying porcelain. A fabric valance was usually hung below the shelf to trap smoke. Most wealthy patrons preferred colored marbles by this period, but wood, rougher stone and plaster were more common. The walls of 17th-century Dutch and Spanish hearths were often lined with bright, easily cleaned tin-glazed earthenware tiles, and this fashion spread rapidly to England and northern France.

Late 17th-century firedogs became shorter in proportion with the hearth, and balusters, pyramids, urn or flame shapes and enormous, gleaming globes replaced more ornate types. As wood became scarcer and more expensive in Britain, many fireplaces were re-fitted for coal, and newly built hearths were considerably smaller to accommodate the new fuel. Iron fire-baskets, raised on firedogs or their own legs, had appeared by the mid 16th century, and gradually evolved into compact grates which burned coal efficiently. Two forms were typical from the early 18th-century: hob-grates of iron crossbars supported by solid cast-iron sidepieces, or hobs; and free-standing dog-grates, which were suspended between prominent side pillars resembling firedogs. Elegant fenders and fire-screens – usually of pierced or latticed metal – were developed by 1750 to prevent hot coals from rolling into the room. Fenders were also convenient resting places for fire equipment. Coal required a shovel, poker and tongs, which might be



Chimneypieces: drawing room, Loseley House, Guildford, Surrey, c.1570

supplemented by brushes and bellows; fuel was stored out of sight in baskets or, by the Georgian period, in metal coal-scuttles. It was not until after 1850 that decorative coal-scuttles emerged from the closet as part of the hearth's kit.

Fireplaces designed for coal-grates could be compact and somewhat austere, at least by comparison to the extravagant designs of the 17th century. Fine chimney surrounds in 18th-century British townhouses often relied on carefully selected marble and simple mouldings for their effect. Marble "cheeks" or slips, inserted between the stiles and the grate, were judiciously chosen to complement the surround. In North America and on the Continent, improvements to the wood-burning grate eliminated most of the smoke and, like British coal fires, permitted much smaller fireplaces. This reduced scale suited the Rococo environment's intimacy and delicate, fluent use of line. Fullblown Rococo chimneypieces relied on gilt (or, less often, silvered) mirror frames, candle-sconces, and carved or applied foliate ornament to dissolve their mass, and their creamy white or veined marble was critical to the room's color scheme. Matching hearth furniture added to the unified effect, and the splendid sculptural firedogs, or *chenets*, made by 18th-

century French bronze-workers were in demand throughout Europe. *Chenets* were essentially ornamental, and in this sense closely related to the evolving fashion for garnitures. For very grand chimneypieces, specially designed firebacks, mantel friezes, columns and busts were also produced in gilt-bronze.

Late Georgian architects advocated precisely symmetrical central chimneypieces, ideally flanked by windows and facing a door. Whenever possible they eliminated the projecting chimney breast and outlined the fireplace with shallow, subdued marble or wooden mouldings; light classical motifs, carved or moulded of composition, were the favored ornaments. By 1790 the overmantel had been reduced to a spare frame for paintings or mirrors. Wallpaper and fabric hangings extended above prominent mantelshelves, which held careful arrays of paired candleholders, vases, figures and – almost always – a clock. Tin-glazed earthenware tiles were popular slip facings, and the slips themselves were incorporated into many of the new register grates: these filled the entire opening, and adjusted to regulate the draft. Register grates were sometimes offered with hinged shutters to replace the traditional chimneyboard. Hob- and dog-grates, however, remained



Chimneypieces: *Cheminées à la Moderne* and *Cheminées à l'Italienne*, by Jean Le Pautre, 1660s

popular outside Britain and are still used in large fireplaces. Grates were offered in a wide variety of designs; although polished steel and brass were more prestigious, the market was dominated by cast iron. Franklin stoves, in use in the United States by 1785, originated as a hearth surround, liner and grate cast in one unit. These developed into enclosed wood and coal stoves, which soon found almost universal favor among the middle class – everywhere but in Britain.

By 1810, the chimneypiece had been stripped to essentials. Flat slabs of reeded marble or painted wood, their corners punctuated by square tablets, created a severe classical effect, and polished ornaments and hearth furniture shone against the preferred soft white, grey or black veined marble. Overmantels were often omitted – even in the finest rooms – in favor of independently framed paintings or mirrors. Short mirrors reaching just above the top of the mantel ornaments were elegant and much cheaper than the enormous vertical glasses favored by the wealthy. On less restrained chimneypieces, Greek and Egyptian Revival motifs were picked out with applied composition or gilt metal, and sleek freestanding columns supported the mantelshelf. Splayed hearth walls, which improved the draft, caught on slowly by mid-century, and low stone curbs were also introduced during this period;

combined with a mesh fire-screen, curbs could replace the fender. They were generally designed to match a moulded marble or stone surround. Iron hearth furniture was routinely polished with graphite, or “black-lead”; if the hearth walls were brick or stone, they might be black-leaded while in use, then whitewashed for summer.

Carved ornament began creeping back by 1840 on the broad spandrels of Gothic Revival and rounded “Romanesque” arches. But many early Victorians simply draped their old-fashioned chimneypieces with fringed or tasseled velvet, silk or lace in a vaguely Turkish manner – although the style actually originated in France. Deep flounces on the mantelshelf became almost obligatory after 1840, and often chimneypieces were completely curtained when not in use. This style prevailed until the 1860s, as historicism developed in earnest: bulky Renaissance Revival forms renewed the chimneypiece’s sculptural prominence, and the Aesthetic emphasis on collecting encouraged huge overmantels packed with fancy brackets, mirrors and cabinets. Late Victorian chimneypieces also shouldered a moral burden as the “heart” of the home, and cozy hearths increasingly symbolized refuge from the pressures of modern life. Designers and manufacturers responded with goods in a bewildering variety of styles.

Aesthetic motifs like the sunflower and peacock were applied freely to commercial hearth furniture, and “encaustic”, transfer-printed and “art” tiles were specially made for hearths, fireplace slips and mass-produced register grates. Entire chimneypieces were available in cast iron from about 1850, and trade catalogues bulged with ready-made overmantels for the middle-class.

Arts and Crafts Movement designers also concentrated their energies on the fireplace, designing hand-painted tiles, hand-forged firedogs, hammered copper hoods and wood, stone or brick chimneypieces inspired by medieval, folk and – in the United States – colonial architecture. Richard Norman Shaw was among the first to rediscover the inglenook, which became a signature element in Arts and Crafts interiors; in place of a built-in inglenook, one could purchase a fender specially fitted with leather seats. Ironically, this emphasis on large, old-fashioned chimneypieces coincided with the rise of central heating.

By 1900 the fireplace was shrinking again, and the overmantel virtually disappeared within the next decade. Light Adamesque surrounds, simple facings of plain tiles, and flat expanses of marble or glass appealed to the modern taste for expensive restraint. Fire tools were sold with matching, free-standing racks, as they rarely fit in newer fireplaces. Electric fires were introduced in the 1920s, and both streamlined versions and the illusionistic “Magicoal” were installed like fireplaces; by the mid 1930s, louvered, polished metal vents concealed their electric coils. In Europe, sleek hoods bridged the taste for modern and vernacular-style architecture. Modern architects preferred asymmetrical fireplaces with sweeping, horizontal lines and stepped tiers or flat, flush surfaces, and they generally eschewed the mantelshelf. In open-plan interiors, flues might be re-routed to leave a clear view over the fireplace. Simpler solutions devised in the 1950s included egg-shaped revisions of the cast-iron stove and island fireplaces, in which the fire is built on a low pedestal below a freestanding or partially engaged hood. Both of these remained stylish through the 1960s – the stoves in bright enameled colors, and the fireplaces richly surfaced with rough stone, slate, mosaic or glazed tile. Sunken conversation pits often centered on these pared-down hearths. In the early 1980s Postmodern architects began designing coloristic fireplaces based on classical elements and a loose, witty approach to 1930s style, but these have proved less influential than the recent interest in authentic decor.

Since the 1970s, salvaged and reproduction chimneypieces have become immensely popular for both new and old homes. Glass shutters offer a compromise between aesthetic effect and the recent concern for energy efficiency.

JODY CLOWES

See also Barbet; Stoves

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China

The subject of traditional Chinese interiors is many faceted and reflects the long continuous cultural development throughout the nearly ten thousand years of China's history. It is perhaps because the notion of interior decoration is somewhat more Western in concept that the subject has not been approached with any comprehensive study to date. Perhaps, too, it is because the romantically idealized view of a traditional Chinese interior differs so vastly from that of the general Chinese populace. A narrow study of any cultural aspect must embrace important relationships with its history, philosophies and religions, political and economic structures, social structures and moral codes, art and architecture, and foreign influences. This introductory survey will touch upon these various



China: *The Night Revels of Han Xizai* (detail), 12th-century copy of painting attributed to Gu Hongzhong, Five Dynasties period, 10th century; hand scroll, ink and colours on silk

factors to understand better how traditional Chinese interiors fit into the concept of interior decoration.

The essay begins with a review of the historical background. Excavations in central China at Hemadu reveal that timber frame construction had already developed nearly 7,000 years ago. These long buildings probably provided shelter for tribal communities who hunted and fished for food. Since Neolithic times, dwellings were optimally sited in relation to the sun, and sat upon built-up platforms of rammed earth.

Depictions on Shang dynasty (16th–11th century BC) bronzes and stone carvings illustrate figures resting on their haunches or sitting on woven mats with low tables set in front of them. Numerous examples of lacquered furniture – low tables, armrests, beds, chests – have been excavated from tombs dating the Eastern Zhou period (770–256 BC) and are representative of those that were used in the daily life of the aristocratic ruling class. The aesthetics and structural conceptions of furniture excavated from the former state of Chu, active during this period, demonstrate designs which blend simplicity with elegance. Their surfaces are often colorfully patterned with contrasting red and black lacquer, and were sometimes simultaneously decorated with relief and incised carving. Eastern Zhou bronze lamp stands have also been excavated which, besides their functionality, have a high artistic sculptural quality. Decorative patterns for doors and windows noted in the contemporaneous Chu dictionary (*Chuci*) also reflect an early architectural woodworking tradition that was to last for thousands of years.

During the Han dynasty (206 BC–220 AD) furniture continued to characterize a lifestyle at ground level. Woven mats, used for sleeping as well as sitting, had also become a standard of measurement for rooms, like the *tatami* which still exists in present-day Japan. Wall murals and stone engravings illustrate low couches, or platforms, elevating a master or special guests in a distinguished seat of honor; decorated screens were often placed behind the couch. Besides the honorific and decorative

use of the screen, the literal terminology “windscreen” (*pingfeng*) also implied its functional use to provide protection against drafts. Although clothing was the principal means of keeping warm, excavated materials, as well as early records from the earlier Zhou period, indicate that bronze braziers and fire pits built into the floor were also used to provide a localized heat source during the cold winters. Bamboo-plaited baskets, clothes racks, granaries, and cabinets as well as utensils for eating and drinking and writing materials that are known from this period are all of excellent workmanship. These pieces also reflect the thoughts of the Han dynasty philosopher, Yang Xiong, who wrote: “Substance without beauty is rough, and beauty without substance is futile. Their combination, however, is an external exemplification of eternal principles.”

Tomb pottery models of buildings, as well as stone engravings from the Han period, convey more information relative to the contemporary architecture of houses, pavilions, and watch towers. Small houses were commonly raised on stilts, and were divided into three bays which opened to a courtyard. A pottery relief brick depicting an estate at Chengdu illustrates an entire compound surrounded by a wall with tiled eaves. A gate on the southern wall opens to a three-bay building with no interior divisions. Screens and curtains would have been used to divide and enclose the open space to protect from drafts and sunlight.

During the Han dynasty China’s domain expanded and brought her into contact with nomadic tribes in more remote regions. The influences from this exposure were further popularized by the Han emperor Lingdi (reigned 168–188 AD) who had a strong fascination with foreign curiosities, including the folding stool, which was then termed a “foreign” or “barbarian” seat (*huchuang*). These portable seats were commonly used by nomadic tribes in the more remote northern and western regions, and were also used for mounting and dismounting horses. Today it is generally thought that the popularization of the *huchuang*, as well as the simultaneous



China: *Meeting with the Matchmaker*, woodblock print, illustration to *Jin Ping Mei*, published Ming dynasty, Chongzhen period, 1628–42

eastward migration from India of the raised dais associated with Buddhist art influenced the shift in seating from mat to chair level over the next few centuries. After the Han dynasty a greater variety of seating furniture began to appear; however, these seats were primarily used to elevate priests or high officials in distinguished positions of honor.

During the Tang dynasty (618–907 AD) the sphere of China extended once again to distant foreign lands, and considerable influence was assimilated from Middle Eastern cultures. At this time raised seating around high tables had become more common among aristocratic circles. A Chinese-style armchair, preserved from this period at the Imperial Treasury in Nara, Japan, is made from zelkova with tapering square-cut members and finished with a dark lacquer. This chair also closely resembles armchairs illustrated in Buddhist wall paintings at Dunhuang from the same period. Tang pottery figurines and paintings often depict ladies sitting upon high hour-glass shaped stools, as well as elaborately carved stools. The popularization of the raised box platform for seating is reflected in many representations in paintings and wall murals such as those from Dunhuang. These latter records also depict such

platforms arranged with canopies, which mark the advent of the canopy bed.

The 10th century painting *The Night Revels of Han Xizai* illustrates a series of scenes representing the official Han Xizai which were recorded by the court painter Gu Hongzhong in an attempt to discredit Han Xizai's licentious activities. This record of revelry has also become a highly valuable reference for the material culture of the Tang and Five Dynasties periods. Some of Han Xizai's guests sit upon large couch beds surrounded with decorative railings. Men sat on yokeback chairs draped with silk chair covers, some with feet pendant, others sitting with legs crossed. Ladies sat on large round stools. Food and wine was served upon high tables. Large standing screens were decorated with painted panels and provided space division. Canopy beds were draped with brocaded silks, and high racks stood at one end to provide a place to hang bed covers and clothes.

Architecture and furnishings of the Song dynasty (960–1279) are both considerably lighter and airier in structure than that of the preceding Tang and Five Dynasties periods. This stylistic shift was likely due as much to severe timber shortages, necessitating more resourceful use of materials, as it was to the overall intellectual and artistic climate of what is considered to be one of China's most glorious periods. New techniques and tools emerged which permitted the use of smaller components firmly secured to one another with ingenious systems of wooden joinery. The Song architectural treatise *Yingzao fashi* documents a fully developed building system which was to change very little in the following centuries. During this period, the chair height mode of living had become assimilated into common life. Paintings also record that many of the traditional furniture forms, which in modern times have been popularized as "Ming-style," were actually already developed by this time; however, virtually no extant pieces of Song period furniture are known to have survived. Nevertheless, both the traditional furniture styles and furniture arrangements which are considered "classical" today were likely established during the enlightened age of the Song dynasty.

Concepts about traditional Chinese interiors are mostly sourced from extant examples of traditional furnishings, visual reference materials, and literary writings from the Ming dynasty and afterwards. Many more furnishings from the Ming (1368–1644) and Qing (1644–1911) periods have survived, including furniture made from lacquer, hardwoods, bamboo, rattan, and roots. Of these, those made of tropical hardwoods have survived in the greatest numbers because of their general characteristics of durability and resistance to decay. In recent decades, collections formed of late Ming and early Qing tropical hardwood furniture reveal a variety of simple, elegant, and robust designs that rival the world's best furniture-making traditions.

In 1567, because of the depletion of silver from the Imperial treasuries, the ban on maritime trade was lifted in order capitalize on Spanish silver coming into the Philippines from Central America. It is simultaneously at this time that furnishings made of tropical hardwoods such as *huanghuali* begin to appear in much greater quantity. Chinese cargo ships frequented ports in Southeast Asia, including Hainan Island and the Spanish-controlled Philippines where goods were traded for silver, as well as for precious hardwoods. It is after



China: hall with a couch, opening onto a garden; gouache painting from *Essai sur l'architecture chinoise* (Bibliothèque nationale, Paris)

the lifting of the ban that Fan Lian notes in his *Record of Things Seen in Yunjian*:

When I was young I never saw any fine quality hardwood furniture such as desks and large chairs. The rich people only had square tables in gold-colored transparent lacquer or in ginkgo wood. Mo Tinghan and the sons of the Gu and Song families began to buy a few fine quality hardwood objects from Suzhou and bring them to Yunjian [Songjiang]. During the Longqing and Wanli periods (1567–1620) even lower officials began to use fine quality hardwood furniture in their homes. Cabinet-makers from Huizhou opened shops in Yunjian, making wedding furniture and other objects. The wealthy people would not use elm (*ju*) wood and had their beds, cabinets, and tables made from *huali*, burl wood, ebony, *jichi* wood, and boxwood. It became fashionable to spend thousands of *taels* on a single piece. Even policemen who owned a house would decorate a room with wooden partitions. In their gardens they have flower pots and bowls of goldfish. Inside they would have a good quality wooden desks and a horsetail whisk for dusting the room they called their study, but what books they studied is open to question.

Although the Ming government was struggling with its depleted treasuries, the passage above reflects a flourishing merchant economy during the late Ming period that was to last for several decades. Anxious antipathy is also reflected here about the *nouveau riche* merchants and low officials who were leading extravagant materialistic lifestyles in some sort of imitation of the literati officials. This situation was quite contrary to traditional sumptuary regulations and fundamental social principles of state and, in fact, was to spur numerous publications on connoisseurship and taste from various members of the literati. Perhaps the most renowned of these was Wen Zhenheng's *Treatise on Superfluous Things*. This work contains a number of ideas regarding the propriety or unsuitability of interior furnishings and interior arrangements in terms of "elegance" (*ya*) or "vulgarity" (*su*), grouped together with ideas about garden arrangements, trees and flowers, fish and birds, clothing and ornament, boats and carriages, vegetables and fruits, incense and teas, brushes, paper and ink, and the care and hanging of paintings. For the late Ming literati, the idea of interior design fits into an entire lifestyle of elegant refinement. Nonetheless, the chapter devoted to furniture opens:

When the men of old made tables and couches, although the length and width were not standardized, they were



China: album leaf attributed to Qiu Ying illustrating *Dream of the Western Chamber*; Ming dynasty (15th–16th century)

invariably antique, elegant and delightful when placed in a studio, or for sitting up, lying down or reclining. In moments of pleasant relaxation they would spread out classic or historical texts, examine works of calligraphy or painting, display ancient bronze vessels, dine or take a nap, as the furniture was suitable for all these things. The men of today make them in a manner which merely prefers carved and painted decoration to delight the vulgar eye, while the antique pieces are cast aside, causing one to sigh in deep regret.

Relative to arrangements, Wen repeatedly advises the reader to avoid excesses in numbers of pieces in a room or tables cluttered with objects. It was considered to be of poor taste to hang a set of four paintings on the walls of a single room. The placement of flowers on the desk in a study was utterly unacceptable. The appropriate use of furnishings according to the size of the room as well as according to the season was also part of the general formula for elegant taste.

The publication of illustrated books and novels was also popularized during the late Ming period. These woodblock print illustrations often depicted interior scenes which can be used as reference for interior design and the arrangement of furnishings. A late Ming woodcut from the novel *Jin Ping Mei* illustrates such a scene. (Ironically, this novel features a wealthy merchant, typical of the late Ming period, who epitomizes those despised by the contemporary literati.) Three steps

lead up from a garden courtyard onto an open-front building with carved balustrade railings; the back and the side walls otherwise enclose the space. Although the perspective and proportion is somewhat distorted by the traditional “bird’s-eye” viewpoint, the panel between two columns near the center-line of the room should separate the room into two equal spaces. The long side table with sharply upturned ends and end panels decorated with *ruyi* is centered against the central dividing wall panel. Laid out upon its surface are an incense box, a censer and a vessel with incense tools; set out on one end is a flowering sprig arranged in an antique vase. A scroll painting of a figure hangs against the wall above the table. A typical Ming period table of minimalistic form is placed against the side wall and supports a small decorative screen framing a Dali marble panel. In this particular scene a matchmaker is about to introduce a prospective couple, and thus three handsome yokeback chairs have been specially set out and arranged for the occasion. Master Ximen Qing, the prospective groom, occupies the seat of honor which is centrally arranged to face out onto the courtyard. The prospective bride takes the position in the more distant of the adjacently arranged chairs; the matchmaker is showing Ximen her lovely feet. There are literally thousands of such illustrations from the Ming and Qing periods which are just as rich in interpretive detail. However, the source of these publications was mostly concentrated in Zhejiang, Jiangsu, and Anhui, and thus

it must be borne in mind that these illustrations mostly reflect the architecture and furnishings from wealthy estates in those southerly regions.

A major point in the evolution of decorative arts is marked by the reign of Qianlong (1735–95) during the Qing dynasty. Like other emperors he highly venerated the knowledge of the ancients and, with dominating influence in the Imperial Workshops, effected archaistic tendencies in the decorative arts to communicate this devotion. Qianlong also loved a precious tropical hardwood called *zitan* and monopolized its few remaining supplies. *Zitan* is an extremely dark and heavy wood; because of its scarcity, however, popular furniture often imitated its appearance with a coating of a deep reddish-black semi-transparent lacquer, or was made from another similar but much more available dark wood called *hongmu*. Scarcities of rare hardwoods also resulted in the production of decorative furnishings composed from mixed materials which were often artistically conceived, as well as the use of thin veneers of rare hardwoods facing softwood cores. Qianlong's expeditions into Burma near the end of the 18th century also reinvigorated the trade route to the southwest resulting in large supplies of highly-figured marble coming out of the nearby Dali region in Yunnan province; those figured like traditional landscape paintings were often given inscriptions, framed and hung on walls; secondary panels became extremely fashionable as decorative inlays for furniture.

A manuscript in the Bibliothèque Nationale in Paris contains a set of gouache paintings depicting interiors of houses in Beijing. These paintings, dated to the 18th century, illustrate the formalized interiors and decorative furnishings of the elite at that time. In one, the relationship of the interior to the walled garden courtyard and to the distant landscape visible through the moon gate has a striking effect. It is not really clear where the interior begins or ends until one has descended the outermost terrace. Inside however, the spaces are divided with lattice partitions made up of mixed woods. The upper panels are decorated with small paintings and calligraphy, and the lower panels with archaic designs typical of the period. The decorative brackets visually reinforce the juncture of the horizontal and vertical panels. Their carved openwork design of angular scrolling is also another archaistic tendency derived from the decoration of early bronzes. A couch-bed set at the center emphasizes the symmetrical layout. Its railings are ornamented with panels of Dali marble. The refined elegance and formal atmosphere of this space differs greatly from the robust and rounded decoration found in the late Ming architecture at Anhui to be discussed below.

Western missionaries were also gaining more respect at court for their knowledge, and often presented the court with gifts of Western decorative art and introduced European Baroque architecture. After the Opium War in 1840, Western influences were even more pronounced. An eclectic blending of Chinese and Western decorative motifs can be witnessed in furnishings from this period, especially in the larger cities and coastal regions where there was more frequent contact. In remote inland areas, Western influence was hardly noticed until recent times. Deteriorating economic conditions and a severely weakened political structure in the 19th century contributed to a general decline in quality in the decorative art produced at that time.

Having briefly reviewed the historical background, the next section focuses upon a discussion of traditional Chinese architecture. Chinese society may be loosely defined as a class society which, outside of the Imperial circles, was traditionally divided into four classes. These followed, in descending rank, military and scholar-officials; merchants; artisans; and peasants, although actually, these divisions do not reflect the much broader diversity of the Chinese population, nor the interplay between them. Chinese society was also strongly influenced by Confucian principles since the tumultuous Warring States period (476–221 BC). These principles were eventually codified into a system of social morals by which society could govern itself based upon virtuous rule throughout a hierarchical network of relationships. These relationships of man to elders, wife to husband, son to father, etc., evolved into a complex system of social protocol which in turn influenced interior space division as well as furniture arrangements. Gender division was also a factor, and a husband of wealth and rank often had a wife and several concubines who all occupied separate quarters.

Sumptuary regulations – ranging from the use of personal ornament to the size and architectural style of housing – provide a means of differentiating rank and class in Chinese society. The type of jade ornament and decorative motifs that a person was permitted to wear were restricted according to rank. During the Song dynasty it was decreed that only the emperor could use beds of red lacquer. Buildings with curved roofs were reserved for government buildings and homes of high-ranking officials. It was decreed by the Ming court, that “officers of the first grade to the third grade can build halls of seven bays, from the sixth to ninth grades, the beams can only be decorated with black color.” During the Qing dynasty, imperial sumptuary regulations stipulated that the houses of common people could not exceed three bays, or *jian*, houses of officials seven, temples nine, and palaces eleven. The status of the master was thus represented by the size and decoration of his house.

The courtyard house was the typical form used by the majority of the population and, according to archaeological evidence, existed as early as the Han dynasty (206 BC–220 AD). Walled courtyard houses encouraged families to live together as a family unit. In many areas of the country, common houses were arranged with a sleeping room to the left of the main room which was traditionally reserved for the parents. Children would sleep in a room on the opposite side. Such an ordering also recognized hierarchy, significance, and seniority which was further emphasized as additional rooms were added.

Courtyards and buildings were situated along an axially oriented pattern. Depth along a longitudinal axis in the courtyard houses of the wealthy also reflected a similar hierarchical pattern. The most public spaces were housed in the front including the kitchen, store rooms, and rooms for servants. Movement along the axis away from this common space was a passage to more private domains, with the last hall on the axis of the courtyard serving as the living quarters for the oldest generation, and those along the side halls for the children. A main reception hall was generally more highly decorated than the side halls, and functioned as a ceremonial hall for worshipping ancestors as well as for various seasonal ceremonies,



China: group of *huanghuali* furniture from the Woman's Quarters; from the exhibition *Masterpieces from the Museum of Classical Chinese Furniture*

weddings, or funerals. The courtyard was used primarily for circulation space between rooms and halls. Large estates also had enclosed gardens with water and rock gardens filling the space with life. Large trees provided shade, scent and fruit; decorated pavements and small pavilions accommodated outdoor spaces for the placement of tables and chairs and provided a refreshing atmosphere for relaxation, circulation and recreation.

Chinese architecture typically utilizes post and beam construction. After raising a foundation of rammed earth, a wood framework was erected usually consisting of an odd number of bays, or *jian*. The frame and roof trusses were joined with elaborate systems of wood joinery able to sustain the forces of common earthquakes. The adoption of the sweeping upcurved roof lines appears to have been an aesthetic preference which imparts an uplifting visual effect to lighten the mass of the large overhanging tiles roof; of course, the additional expense of such construction was only afforded by those of wealth and rank. The floors often remained earthen, or were overlaid with stone tile.

The spaces between the posts along the outside walls were generally filled with some variety of masonry on the back and sides, and narrow wood panels filled the spaces along the front. These modular panels were either solid wall panels, or served as window or doors. Open-work lattice windows, often detachable, let light and air into the rooms, and served a striking decorative purpose. The infinite variations of decorative lattice patterns were periodically re-covered on one side with a

semi-transparent oiled paper which could be purchased in the local markets. In more temperate regions, simple reed or bamboo curtains were hung between the supporting posts and rolled up during the day.

Large interior spaces were frequently divided with curtains, fixed partitions, or movable folding screens. The latter were often pasted with paper and painted with countless beautiful designs. In the Qing dynasty, precious treasure cabinets also were used as room dividers in the homes of wealthy. One side was flat and the other side fitted with many small and different sized shelves for the display of precious antiques and treasures. Sometimes they were made completely open so that the treasures could be appreciated both from front and back.

The diverse climatic and geographical conditions affected the architecture of buildings and their styles. In the cooler climate of northern China, where dust storms were also frequent, dropped ceilings were often added, to enclose the open roof space and maintain temperature, as well as to provide a shield from dust and dirt filtering in through the roof. Buildings in rainy areas tended to have large overhanging roofs. Those in high altitudes where rain was scarce were the opposite, with high stone walls and flat-topped buildings. In the northwestern regions of China, where rainfall is also scanty, and timber scarce, subterranean housing was common.

Because of the cold climate in northern China, the interiors of houses also generally incorporated a raised brick platform called a *kang*. These hollow platforms were often heated from the inside with fire, and, in larger estates, a series of *kangs* in

adjacent rooms were connected with a system of flues to a central furnace. The *kang* varied in size, from those of single bed size to large platforms which provided sufficient space for an entire family. These were not only slept upon, but used during the day as warm sitting platforms and arranged with low furniture such as *kang* tables and cabinets. Thus the early mat level culture did not entirely disappear, but is evidenced even in modern times as a continuation of a somewhat elevated mat level.

In the more temperate southern regions such as Jiangsu and Zhejiang, where the hot season was much longer than the cold season, the relationship of the interior to the exterior is less well defined. Walls of carved or lattice wooden window panels could be opened to outside terraces. Halls often had an open front, entered by a portico, with exquisitely carved woodwork. The colors were generally warm gray, with whitewashed walls. The woodwork was covered with a chestnut color or dark red or transparent paint. The general feeling was sedate and subtle, designed to create an intimate, pleasant environment for peaceful and harmonious family life.

In southern China, the rainy season is called the “mold rains” because of the propensity of household items to mildew during times of little sunlight and high humidity. Much more attention to ventilation was required, and few items could be stored directly on the cooler ground floor.

In Anhui province many two-storey houses dating from the Ming dynasty (1368–1644) are still found which formerly belonged to wealthy merchants. They are typically constructed with a light well that permits daylight to illuminate a small interior courtyard as well as the surrounding rooms that were fitted with latticework windows. The balustrades of Fang Wentai’s house are richly carved, and the curved profile forms a comfortable bench along the light well wall inside each of the surrounding rooms. The roofs of houses in this region were constructed so as to drain rain water into small pools at the center of the front interior courtyard, just inside the main door where guests enter the house. The tapered post and upcurved beam architecture is robust with spirit. The main members of the elaborately framed roof structures were shaped rounded and smooth, while the corbels and other secondary elements were crisply carved. Such *yinyang* balancing juxtapositions are frequently integrated throughout many aspects of the Chinese culture. The wood was once finished with oil to highlight the grain patterns.

Entering the household of a wealthy family, one might be greeted with a large horizontal sign in the frieze above the doorway with carved characters suggesting an auspicious wish or noble sentiment. During the Ming and Qing dynasties, the latticework of doors was so full of intricate patterns that the door was more a work of art than an article for daily use. Latticework panels often had various auspiciously-shaped openings or panels into which landscapes, or birds and flowers were painted, along with a short poem. Often precious hardwoods were used for these interior elements, including *huali*, *zitan*, *hongmu*, golden flecked *nanmu*, cassia, boxwood, cypress, fragrant fir, etc. The most highly prized latticework was inlaid with jade or enamel. Decorations in domestic houses and those of minority nationalities were also extremely rich in variety, boasting many ingenious creations using local materials and suited to local conditions.

Interiors might be similarly varied, but, throughout China, the central room of a dwelling has traditionally served ritual as well as secular purposes. It may be a simple room, or rather grand and lavishly decorated. The central room commonly has a high, long table placed against the back wall where ancestral tablets, images of gods and goddesses, and various ceremonial vessels and utensils are arranged. A large decorative painting flanked by a pair of vertical couplets was usually hung above the table. Periodic offerings of food and incense acknowledge patrilineal descent and communal links. Due to the high ceilings with exposed beams blackened by the burning of incense and dim lighting from the single entrance, these halls usually had a sobering atmosphere. However large the family and dwelling became, this room was accepted as joint property never to be divided. The room was multi-functional and served ceremonial purposes from birthday celebrations to funerals. In the late Ming period novel *Jin Ping Mei*, the great hall of Ximen’s residence was rearranged for a final tribute to his deceased wife with side tables set out as formal altar tables. During the Qing dynasty, a square table was customarily placed in front of the long side table with two chairs formally placed on either side. In the central room of more modest dwellings, and at meal time, the square table was brought forward into the central part of the room where chairs, stools, and benches were gathered around for seats.

In another episode from the novel *Jin Ping Mei*, Ximen gives a banquet for his friends and relatives; the scene is represented in an illustration. The large hall is set out with tables and large decorative screens facing one another. Candles on lamp stands illuminate the space for the evening’s entertainment. Modular square tables were often placed side by side to make up long banquet tables. On such formal occasions the tables were draped with brocade frontals and the chairs with chair covers. A less formal side of Chinese life occurred around the square “Eight Immortals” table. Because the Eight Immortals were known for their fun-loving joviality, the name has come to characterize the family entertainment – dining, playing games, chatting, drinking, etc. – that often occurred around the central square table.

In the homes of wealthy families, the kitchen was not central to the household and was staffed by servants. Meals were served wherever the master or the mistress of the household might fancy – in the bedroom, the study, or perhaps under a flowering tree in the garden. In the common dwellings of the general populace, however, the kitchen hearth was a central element in the home, as well as the dwelling of the kitchen god who watched over the family activities and reported annually to the heavenly emperor on their behavior. These stoves were generally fitted with a small shrine and decorated with auspicious imagery.

The idealized Chinese interior is most closely associated with the traditional scholar’s study, an example of which is represented in a woodblock illustration dating from the Kangxi period (1662–1722). The study reflects the Confucian ideal of a highly educated class of moral and virtuous officials well-versed in the classics, and expert in the four traditional arts of calligraphy, painting, poetry and music. A large painting table served as a desk and was central to the studio. In the 12th century, Guo Xi described a scholar preparing to write a poem or brush a painting: “On days when he was going to



China: canopy bed; woodblock illustration to the carpenters' manual, *Lu Ban Jing*, Ming dynasty

paint, he would seat himself at a clean table, by a bright window, burning incense to right and left. He would choose the finest brushes, the most exquisite ink, wash his hands, and clean the inkstone, as though he were expecting a visitor of rank. He waited till his mind was calm and undisturbed, and then began."

"A clean desk by a bright window" not only reflected an ideal relative to interior arrangements, but also the desired empty state of mind from which creative production can arise. The studio was often simply furnished. A footrest was placed below the table in front of the master's chair. Those with massaging rollers stimulated the circulation and excited the internal state for creative production. Elegant cabinets were filled with books, scroll paintings, and treasured writing utensils. A couch, or daybed, placed along a wall provided a place for quiet relaxation, as well as a platform to entertain a friend while playing enchanting music on the *qin*.

Footrests raised the feet away from the cool earthen or masonry floors; footrests fitted with warming brazier pans were also used during the cold seasons and, during the summer, footrests with cool stone panels provided some relief from the stifling heat. In southern China, with its milder winters,

portable braziers were commonly used to provide a localized source of heat. They also served as portable stoves for warming wine and preparing small delicacies. Low, bronze braziers, as well as brazier pans that fitted into low wooden stands were common; large, square ones were set out for special receptions or garden gatherings. Various charcoals were made of animal bone and dung. Fragrant flowers were added to refined charcoal blends and moulded into auspicious shapes that, when burned, perfumed the air and spread symbolic wishes.

The arrangement of the master's bedroom can be discerned in a painting by Qiu Ying of Master Zhang's bedroom from the well-known story *Dream of the Western Chamber* (*Xixiang ji*), as well as from the above mentioned jottings on elegant taste by the late Ming arbiter of taste, Wen Zhenheng. Concerning the master's bedroom, Wen notes: "Place the bed (*ta*) facing south. The half of the room behind the bed where people do not go should be used for such things as a brazier, clothes rack, washbasin, dressing case, and reading lamp. In front of the bed place only a small table with nothing on it, two small square stools, and a small cupboard containing incense, medicine, and delightful curiosities. The room should be refined, elegant, and not too cluttered. If too ornate, it will be like a ladies' room and unsuitable for a recluse sleeping in the clouds and dreaming of the moon."

Wen Zhenheng's passage provides an interesting juxtaposition with the furniture arranged in the ladies quarters which was generally provided as part of the dowry trousseau. Such furniture was considerably more ornate and decorated with traditional symbolic rebuses wishing for the newlywed bride to bear male children with the implied promise of sustaining the lineage and providing security and wealth for the future. Canopy beds were often carved with such auspicious decoration. The top rail of a late Ming dynasty *huanghuali* washbasin stand, formerly in the Museum of Classical Chinese Furniture, is crisply carved with *lingzhi* fungus and scrolling grass. The central panel is decorated with magnolia blossoms, symbolic of a beautiful woman, and the exposed seed pods represent fertility. Small jars of soap and cosmetics were placed upon its narrow, beaded shelf. A *huanghuali* towel rack in the same collection, dated to the 18th century, is decorated with an aquatic scene of mandarin ducks in a pond among lotus flowers in their various stages of development. Mandarin ducks, which mate for life, together with the lotus flowers, imply a wish for a long harmonious marriage with male offspring. A *huanghuali* mirror stand in the collection is decorated with plum blossoms which foretell of beauty rejuvenated with the arrival of springtime, and thus appropriate for a lady's cosmetic case.

The architectural canopy bed, enclosed with colorful brocade draperies hung from the inside, became a room within a room to provide privacy and warmth inside cold, drafty quarters. During the cold season, its enclosed space could also be used as a small room for dining, socializing, and other daily activities. Larger alcove beds additionally contained a small sitting area in front of the bed platform where a small table and stool might be placed. Such beds could be dismantled, so as to ease their installation and relocation. Similar beds were also built-in to the room structure during construction.

A poet of the Tang dynasty recommended that for a well planned residence, a sixth of the total area should be assigned

to the house, half to lakes and ponds, and a third to plantations of bamboo. In both the temperate seasons and temperate regions, these outside areas were equally used as living space as were the interior spaces. Decorative screens, tables, and chairs were commonly moved into the garden according to the occasion. During the hot summer evenings, gauze-lined enclosures arranged on the veranda furnished with a daybed, incense stand, stool, and side table served as comfortable sleeping quarters.

In summary, the Chinese “traditional interior” perhaps should be considered as a “traditional living space.” It was relatively flexible, and furnishings were grouped in accordance with the occasion as well as with the season. Although there were deeply rooted folk traditions among the common people who lived in simpler dwellings, the idealized concepts of “living spaces” really fall under a broader umbrella of “elegant living” defined by the ruling elite and the refined tastes of the literati. These tastes, or aesthetics, were based upon fundamental and dynamic principles of nature whereby beauty be blended with function, and simplicity be balanced with elegance.

As modern China races forward with a strong fascination towards the sciences, technologies and arts of the Western world, so the influences of Western architecture, furniture, interior design, and fashion will slowly become assimilated into Chinese culture. Presently, however, the state of interior design in China appears rather muddled to both a Western or a Chinese eye. However, like the previous Han and Tang periods when foreign influences have been highly fashionable, even greater artistic periods have flowered. Today China is once again in the process of rediscovery, and only the yet untold future will tell how the deeply rooted Chinese aesthetic will prevail.

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Chinese Export Wares

Although the term “export wares” suggests a predominantly one-way trade, the truth is very different. Long before the 17th- and 18th-century European craze for all things Oriental, a flourishing trade was carried on between the Chinese and traders from the Near East, with the great trading port of Canton established and noted for its wealth. It is probable that the first examples of Chinese goods for export found their way to the West via these Near Eastern markets. Porcelain and lacquerwork items brought to Europe before 1600 were treated as rare and valuable objects, but cannot be said to have been a significant influence on the domestic interior.

This situation changed dramatically during the 17th century with the expansion of European trade. The Dutch East India Company (established 1597) imported large quantities of primarily blue and white porcelain; but despite the legacy of Chinese “manufactured” items such as ceramics, lacquerwork, and ivory, it was in raw materials such as tea and silk that the greatest trade was carried on. Until the mid 17th century porcelain exports from China were, with rare exceptions, indistinguishable from those wares designed for the domestic market.

During the first half of the 17th century the most popular type of porcelain to be exported was the blue and white Kraak, and it is arguably the first type to have been purchased in sufficient quantities to have had a definable influence on the contemporary interior. It is characterised by a thick glossy glaze particularly liable to chipping along any sharp edges on the pieces. The blue underglaze decoration is applied thinly, and so has a watery quality. Variety of decoration is enormous, but is noted for the surfaces of pieces being divided into panels containing individual scenes of birds, animals, or Chinese religious motifs. This ware was avidly collected by European royalty such as Mary II at Hampton Court, and by the Elector of Brandenburg at Oranienburg near Berlin. There is also evidence that the lesser nobility were equally interested. In Wycherley's play *The Country-Wife* (c.1675) Lady Fidget exclaims, “We women of quality never think we have china enough”.

During this period lacquerwork also became better known in Europe. The complex technique used the sap of the tree *Rhus verniciflua*. The earliest type to reach the West, known to the Chinese as *Kuan Cai* (“engraved polychrome”) and to the British as Bantam Work, involved coloured decoration previously engraved or carved in intaglio into a background layer of lacquer. Two screens in red lacquer given to Archduke Leopold



Chinese Export Wares: painted panel showing Chinese workshop with pots, screens and lacquer artefacts, late 18th century

of Austria by the Jesuit Fathers when he was elected Emperor in 1700 are examples of this process which also contain early signs of Western influence in their double-headed eagle decoration. The lacquerwork industry was strengthened by the closure of Japan (previously seen as the source of the best lacquerwork) to Western traders after 1639.

Later Kraak porcelain shows evidence of subjects designed specifically for Europe, such as decoration depicting tulips and other types of European flower. The quality of porcelain exported from China improved dramatically after 1650, with a heavier, thicker body than kraak. Blue and white porcelain continued to be shipped, the shapes borrowing from Chinese prototypes but adapted to suit Western tastes. Examples include garnitures of vases catering to the European fashion for matching sets of mantelpiece ornaments, and large vases to be displayed on the floor or, as at Dyrham Park, Gloucestershire (1710 inventory), in fireplaces during the summer.

By the early years of the 18th century a slow decline in the popularity of blue and white porcelain had begun. Fascination with Japanese culture sponsored a fashion for so-called *Imari* ware decorated in both underglaze and overglaze colours, and often lavishly gilded. The closed Japanese market once again favoured the Chinese, Chinese *Imari* being a significant export during the early 18th century.

During this period enamelled wares became more prominent in their influence on the Western interior. These wares were decorated in the predominantly green *famille verte* enamels from the first decade of the 18th century, whilst the *famille rose* was introduced from the 1730s.

The new colours were used for new forms. Birds, dogs, and lions as well as human figures were exported in pairs as decoration for European cabinets and mantelpieces, as well as a huge variety of more or less utilitarian items such as cups, mugs, and teapots.

The passion for collecting porcelain soon began to exhaust the space available on mantelpieces however, and we know that as early as 1708 the modestly wealthy Squire Blundell of Lancashire was ordering furniture having "steps" for the display of his china. The supply of furniture designed to display china became quite an industry in itself during the 18th century; Thomas Chippendale for example illustrating examples in his *Director* of 1762 (3rd edition).

The lacquer industry also prospered through the adoption of new techniques. The process of *Kuan Cai* was superseded during the 18th century by painted lacquerwork and the familiar gold-on-black style of decoration more suited to bulk production of both furniture and smaller decorative items such as boxes, screens, and fans. Imported lacquerwork screens were mounted in ormolu to form larger pieces of furniture, or used as wall panels, as in the case of the china closet built for Mary (later Queen Mary II of England) at Honselaardijk, Holland in 1686.

By the mid 18th century the growth in demand for porcelain made to special order was becoming a significant aspect of trade. Pieces from the early years of the 18th century are usually only distinguishable as "special" by the addition of coats of arms, or small details in the form of decorative cartouches, most often applied underglaze in cobalt blue; but

the trade in armorial porcelain developed very rapidly. For much of the century the great families of Europe and America were supplied with often lavish porcelain decorated with personal arms. This trend was aided by the increased palette of colours available to the Chinese potter; a fine example is the exquisite service created for Leake Okeover during the 1740's, the polychrome onglaze enamel design covering virtually the entire surface of the ware.

Blank pieces were also decorated to local taste in Europe, and there is evidence that the East India companies periodically employed artists (most famously Cornelis Pronk) to develop designs. Much more common, however, was the use of well-known engravings by leading artists and caricaturists. These were sent East to be used by the Chinese potters. Subject matter ranged from satirical themes to gently erotic scenes for private consumption. Dinner ware and other items for societies, guilds, and companies were also made to special order, such as the large blue and white service ordered from Canton by the Mutual Assurance Company of Philadelphia in 1812. The service was used for dinners following meetings of the Board of Directors.

Chinese ceramics made for export during the last half of the 18th century presage a sharp decline in the popularity of the ware. A reliance on designs "borrowed" or adapted from those of European manufacturers (particularly porcelain factories) is noticeable. The figure groups and dinner pieces of Meissen, Sèvres, Strasbourg, and Chelsea were all copied. It is ironic that Chinese potters found themselves decorating pieces with designs reflecting a European pastiche of their own culture. This trend continued into the 19th century, for example with the ordering of massive porcelain pagodas to complement the decoration of the Royal Pavilion in Brighton.

During the late 19th century, the Aesthetic Movement encouraged a revival in all things oriental which once again led to large-scale exports, with retailing firms in Europe like Liberty's specialising in the trade. Large scale "Mandarin" vases were imported to complement (even dominate) the domestic interior, while the smaller "Ginger jars" decorated in underglaze blue and white frequently fetched very high prices.

GRAHAM MCLAREN

See also Lacquer and Japanning; Porcelain Rooms

Further Reading

The most useful recent surveys of Chinese Export Wares are Clunas 1987, and Medley 1989; both include further reading lists.

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Chinoiserie

Chinoiserie is a wholly European style whose inspiration is entirely oriental. True Chinoiseries are not pallid or incompetent imitations of Chinese objects. They are the tangible and solid realizations in the West of "Cathay", an imagined land, created over the centuries by travellers' tales and by careful scrutiny of its inimitable products of embroidered silk, lacquer screens and porcelain bowls, carried to Europe by the East India trade. The craze for the orient and all things Chinese that gripped Europe in the second half of the 17th century incorporated these exotic treasures into the Baroque decorative schemes then fashionable in the West. Porcelain vases were displayed in a quite un-Eastern fashion, towering and clustering on cabinets and chimneypieces, or mounted in silver or ormolu. The glowing hues of the embroidery were hung on bedsteads which rose to the height of the ceiling, and were capped with great plumes of feathers, while at Versailles, where Louis XIV collected oriental works on a vast scale, the glitter of lacquer replaced the silver furniture melted down to finance the king's disastrous wars. Under Louis XIV, Versailles became the arbiter of fashion for all Europe. There Chinoiserie was given the royal imprimatur, and from there it spread as a court style to Germany, and from Germany to Scandinavia, Russia, and the rest of Europe. A more fantastic and playful view of China – also present in mainland Europe's Chinoiserie images – added a sense of whimsical eccentricity to the style in England.

Seventeenth-century interiors throughout Europe were sparsely furnished. Furniture needed to make an impact, and lacquer – whether imported from the East, or "japanned" by local craftsmen, who attempted to emulate the lacquer-makers' art using home-grown ingredients – was highly favoured. The method was minutely described in *A Treatise of Japanning and Varnishing* (1688) by John Stalker and George Parker, and japanning became a fashionable pastime with English ladies who japanned anything, even walnut furniture. In Germany, two of the finest japanners of the 17th century, Gerhard Dagly and Maximilian Schnell, produced furniture and bibelots of outstanding worth, while Dutch lacquer copies were of such high quality that they were easily mistaken for the real thing.



Chinoiserie: *grande singerie*, Chantilly, by Christophe Huet, 1735

Imported lacquer screens were cut up to line the walls of small dressing rooms and closets, often used for the new diversion of taking tea. The earliest surviving example of a *lackcabinett* (c.1660) is at Rosenborg Castle, Copenhagen. In England, Burghley, Chatsworth and Hampton Court all had lacquer rooms before the century was out. Baroque-style lacquer rooms were found in Germany (Chinesische Zimmer, Neue Residenz, Bamberg, 1705), while the Baroque Indianisches Lustschloss (Pillnitz, c.1720) and a Japanisches Palais (Dresden, c.1715) show the confusion of names typical of the geographical indifference and topological uncertainty that underpinned Chinoiserie.

Seventeenth-century pottery throughout Europe strove to emulate the porcelain imported from China. Dutch pre-eminence was marked in the Delft potteries, which mimicked the blue-and-white Ming colours but on new Baroque forms – pagoda-shaped tulip stands, lobed dishes, sets of vases – and with new decoration too, moving from Chinese designs to pure Chinoiserie scenes, often taken from engravers' manuals or illustrations in travel books. In France, Rouen produced polychrome dishes decorated with Chinoiserie subjects, while at Nevers Chinese ornament was applied to both Baroque and Chinese shapes, albeit with an air of French orderliness completely lacking in the originals. English Delftware was manufactured at Lambeth and Bristol in the 1680s, while at Fulham John Dwight was granted a patent in 1672 for the manufacture of "transparent earthenware commonly known by the name of Porcelaine or China." Between about 1670 and 1685 engraved Chinoiserie motifs were popular on English silver, and from the mid-century imitative designs by English needle-workers, in the Chinese manner or "after the Indian fashion", made their appearance on the counterpanes and curtains of the Stuart household. Chinoiserie tapestries were woven in Soho c.1700, while in France both Gobelins and Beauvais produced notable suites of Chinoiserie tapestries in the 18th century.

In the first decades of the 18th century artists and designers found that Chinoiserie's clear, bright colours, amusing and fantastic motifs, and asymmetric design were all shared by the new Rococo style, and combined these with purely European Rococo motifs, often in the same work. The result was so felicitous and so popular that it became one of the Rococo's most notable features. The few Chinoiseries produced by Antoine Watteau set the course for Rococo Chinoiserie throughout Europe. His decorative scheme for the Cabinet du Roi, Château de la Muette, (c.1718) presented a distinctly Gallic and frivolous view of Chinese life. The ironic tone struck by Watteau was taken further by Christophe Huet when he produced a Chinoiserie *singerie* of Watteau's scene in the *grande singerie* at Chantilly (1735). About 1748, Huet decorated the salon chinois and the boudoir at the Château de Champs with a series of vignettes of Chinese and exotic birds for Madame de Pompadour. Madame de Pompadour's Château at Bellevue was decorated by François Boucher, who infused his highly individual Chinoiserie style with the sensuality common to all his work. At Bellevue he devised a Chinese boudoir and painted two *paysages chinois* for the drawing room. As Boucher's influence spread across Europe his painting *A Chinese Fishing Party* became a favourite theme for Chinoiserie designers, and little Chinese figures fishing under a

willow tree ornamented the luxurious trinkets of the rich. From 1740, many suites of Boucher's Chinoiserie engravings were issued. All were widely copied and adapted, used for statuettes in bronze and terracotta, gold and enamel snuff-boxes, overdoors and painted panels, and designs on porcelain in factories from Meissen to Lowestoft.

The last great French designer of Rococo Chinoiseries, Jean-Baptiste Pillement, worked in practically every major city in Europe, from London to Warsaw, designing with equal facility and *joie de vivre* a Chinoiserie study for the king of Poland, a pavilion at Cintra in Portugal, floral designs for silks and cottons, and hundreds of designs for enchanting "Chinese ornaments" complete with bells, dragons, birds, monkeys, shells, and Chinamen wearing upside-down flowers instead of hats. These were engraved and translated into fields as various as marquetry, textiles, tiles, wallpapers and room decoration. Between about 1755 and 1760, Pillement prints were published in London as well as in Paris, and up to 1774 he continued to produce prints of Rococo Chinoiseries in large numbers.

Painted Chinoiserie rooms remained fashionable up to the 1770s. Costly alternatives used satins and embroideries from India and painted silks from China to line the walls. From 1750 toile de Jouy, a cotton fabric decorated with engraved copperplates of little vignetted scenes, often Pillementesque Chinoiseries, was extensively used, not only to line the walls, but also to cover chairs and beds. Few of these rooms have survived, although examples of the fabrics are preserved in textile collections, and textile companies today have reissued document prints of the 18th-century designs. Wallpapers filled any gap caused by the huge demand for printed cottons, and by 1750 boldly-drawn and brightly-coloured Chinoiserie papers were fashionable. Lacquer reflected the mid-18th century taste for pure colours with red and polychrome lacquers generally preferred to black. *Vernis Martin*, a French version of lacquer, was produced in response to the demand for colour in furniture and decoration. By the 1760s a more severe Neo-Classical style was in fashion and Japanese lacquer was favoured above all others as colours grew more restrained and black and gold returned to fashion.

The wild enthusiasm for Chinoiserie encountered north of the Rhine contrasted with the restrained Frenchification of the style that ruled in France. The German princelings were passionate Sino-philes, and their family connections throughout Europe ensured the spread of the style. Frederick the Great's most notable essay in architectural Chinoiserie, the Chinese Tea House (Potsdam, 1757) is much more fantastic than its Gallic equivalent. Its cupola is topped by a gilded Chinese figure holding an umbrella, while life-size gilded sandstone Chinese musicians are placed on its veranda. In Sweden, the Queen, one of Frederick's sisters, was given an entire Chinese pavilion as a birthday present: Kina – China – whose exquisite interiors embody a mixture of European Chinoiserie designers, the French represented by Boucher and Watteau, the English by William Halfpenny and William Chambers. Another of Frederick's sisters, the Margravine of Bayreuth, built a summer palace, Schloss Eremitage, which had a Chinese kiosk in the garden, drawing rooms decorated with *singeries*, butterflies, Chinamen, and flowers, and a mirror room. The Amalienburg Pavilion (Nymphenburg) has Chinoiserie scenes in blue and



Chinoiserie: state bedroom, Nostell Priory, by Thomas Chippendale, c.1750

white in three of its rooms, the Hundekammer, the Retirade and the kitchen.

Chinoiserie interiors were considered sublimely appropriate to house and display the collections of oriental porcelain that every German princeling was amassing. A few such *porzellan zimmers* survived until World War II. The earliest and most noticeable (Schloss Charlottenburg, outside Berlin) has been restored. True porcelain was first produced at Meissen c.1710 and spread from there across Europe. Chinoiseries formed an important part of the porcelain decoration of all factories, whether in blue and white, polychrome enamels, or gold-leaf. Most of Meissen's useful ware was decorated with the so-called *Indianisches blumen*, emphatically-coloured, fancifully-drawn flowers deriving from the peonies and chrysanthemums first seen on the Chinese *famille vert* and *famille rose* wares imported to Europe.

The fretwork, bells and dragons of Cathay made an early appearance in Russia. Monplaisir, Peter the Great's summer palace in the grounds of Peterhof Palace, had a scarlet lacquer cabinet, since restored, with gilt Chinoiserie scenes and brackets holding porcelain. Catherine the Great's so-called Chinese Palace at Oranienbaum (1762) has an *enfilade* of state rooms with a number of Rococo Chinoiserie interiors: painted, lined with silk, decorated with beads, and inlaid with wood. A complete Chinese village erected in the grounds of Tsarskoe

Selo is a rare survivor of a vogue for Chinoiserie garden follies that spread from England to every country in Europe.

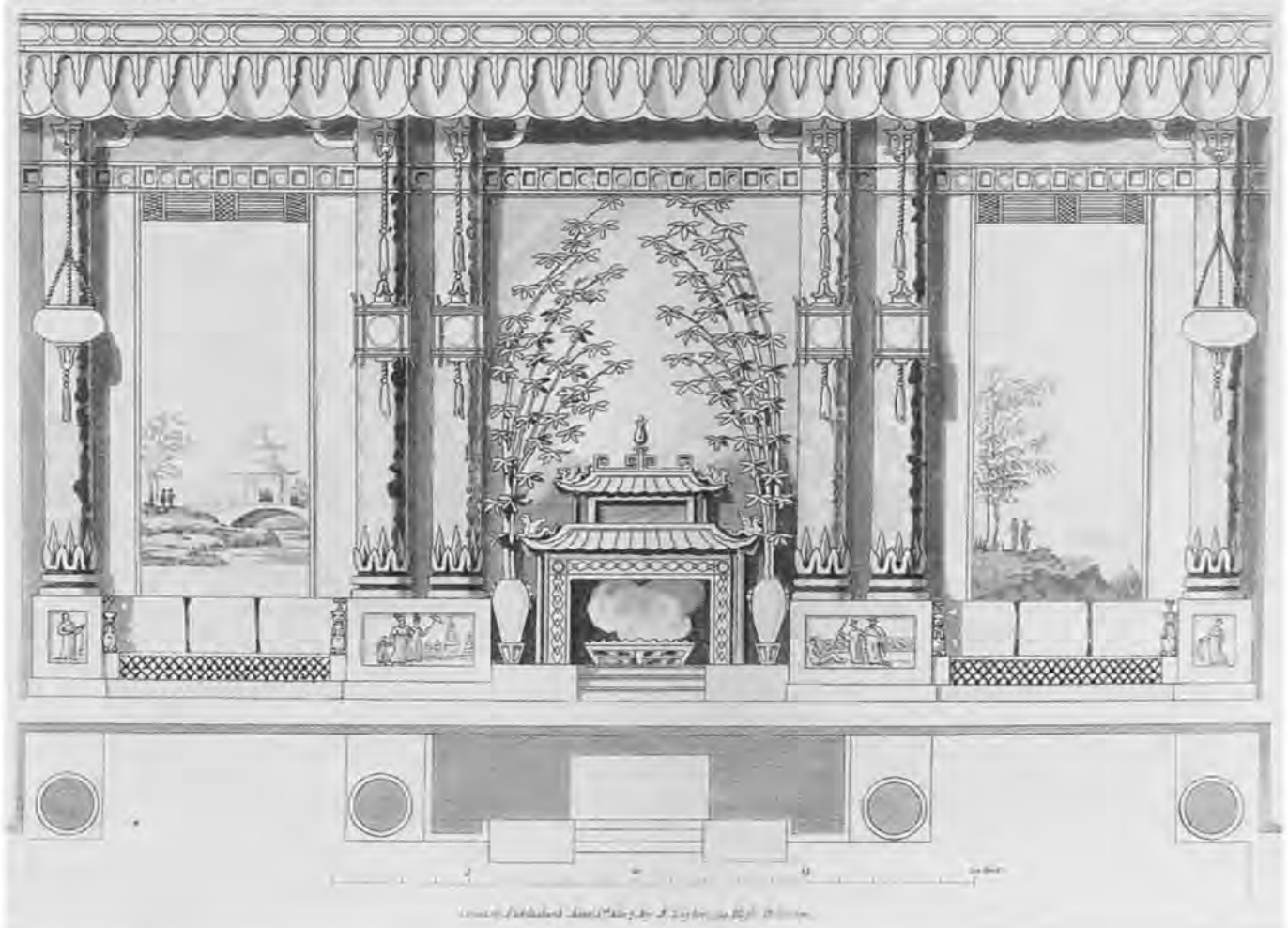
Italy had early embraced Chinoiserie. Venetian lacquer, known and admired in the 17th century, reached its apogee in the 18th, and is still produced today. Early 18th-century lacquer designs were directly inspired by the Far East, with red or black ground colours decorated in gold with an assortment of exotic subjects. Some notable lacquer rooms (Palazzo Reale, Turin c.1725) follow the model found elsewhere in Europe, while the native style of fresco decoration extended its subject matter to include Chinoiseries too (Villa la Barbariga, Stra). At the Villa Valmarana, Vicenza, decorated by G.D. Tiepolo (c.1757), the Foresteria is frescoed with large Chinese scenes given a particularly Venetian quality of richness and lightness. Further south, the king and queen of Naples created a porcelain room at their royal palace at Portici (c.1757), featuring groups of brightly enamelled porcelain Chinamen in high relief. The entire decorative scheme was repeated at the king's palace at Aranjuez, Spain. In Sicily, the Villa la Favorita, also known as the Palazzina Cinese, has fresco decoration in a Pompeian Chinoiserie style, where richly attired mandarins and pagoda-roofed fretted pavilions replace the Roman temples and classical maidens of the Pompeian style.

In England, Chinoiserie decoration, largely suppressed in the early 18th century by the emphatic and narrow dictates of the Burlington school, was liberated by the Rococo. But unlike

France, where Chinoiserie had been seamlessly absorbed into the sophisticated body of the Rococo style, in England it was a quite independent element, a wild and frivolous changeling of the parent style. This was due to another key difference: patronage. Rococo Chinoiserie in England was not the exclusive plaything of the rich and well-born. It was the compilers of pattern books and carvers who were responsible for the vitality of English Chinoiserie and for its wild popularity in the 1750s. By 1765 the craze was on the wane, although the new style, Neo-Classicism, did not eclipse it entirely. Both Robert Adam and William Chambers produced refined Chinoiserie designs and used the style for interiors. Chambers's *Designs of Chinese Buildings, Furniture, Dresses, etc.* (1757) was considered the most authentic of the pattern books of Chinoiserie designs that appeared in the 1750s. The first was *New Designs for Chinese Temples, Triumphal Arches, Garden Seats, Palings etc.* by William Halfpenny, quickly followed by his *Rural Architecture in the Chinese Taste* (1752), a year that also saw the first pattern book devoted to Chinoiserie designs for interiors, Matthias Lock and Henry Copland's *A New Book of Ornaments in the Chinese Taste* (1752). This was followed by *A New Book of Chinese Designs Calculated to Improve the Present Taste* (1754) by Matthias Darly and George Edwards.

Here were designs for furniture, chimney furniture, vases and stands, as well as illustrations of landscapes and ornaments useful for japanners, porcelain painters, and embroiderers. These designs appeared on printed cotton and on Bow porcelain, and some were reprinted in 1762 in *The Ladies Amusement, or the whole art of Japanning made easy* by Robert Sayer. Darly's and Edwards's designs were also appropriated in *Chinese Architecture* (Paul Decker, 1769). The best known patternbook, Thomas Chippendale's *Gentleman and Cabinet-Maker's Director* (1754), included designs for "Chinese Chippendale" furniture. This not only has decidedly "Chinese" ornamentation of pagoda cresting or pierced and fretted galleries. Its shape is different with a square and angular outline and straight legs. Most furniture made in the Chinese taste was of mahogany, a wood that took carved decoration extremely well, but the large frames of looking-glasses were generally of soft wood, mostly gilded, occasionally japanned.

By 1750 a Chinese bedroom and dressing room was considered the height of fashion. The most famous, decorated c.1753 at Badminton House for the 4th Duke of Beaufort, by John Linnell, had a suite of japanned furniture: eight chairs, two knee-hole dressing tables, probably two mirrors, a commode and two pairs of standing shelves, apart from its glory, the bed.



Chinoiserie: engraving from *A Collection of Designs for Household Furniture* by George Smith, 1808

Square in shape, japanned in scarlet, canopied by a black and gold pagoda roof, hung with bells and ornamented with dragons, this spectacular bed has a latticed headboard as high as the top of its posts. Perhaps the most brilliant ensemble of Chinoiserie japanned furniture still in place is at Nostell Priory, Yorkshire, where Chippendale decorated the state bedroom and dressing room, and two adjoining closets. Chinese bedrooms were generally lined either with printed linen or wallpaper. The cost of imported Chinese wallpapers encouraged the production of local versions, inspiring patterns still produced. Some country houses in England still have rooms hung with mid-18th century "Indian paper", Saltram House, Devon, being a notable example.

The more extravagant and inventive path of English Chinoiserie Rococo is exemplified at Claydon House, Buckinghamshire, where great carved ho-ho birds perch on the cresting of the classical doorcases, fabulous cranes roost, and winged dragons swish their barbed tails. The so-called Chinese room on the first floor has an entire wall devoted to an astonishing tea-alcove, a realisation in three dimensions of the airy fancies seen on porcelain or lacquer, a kind of pagoda-pavilion carved in wood and painted a glistening white, where among the bursting flowers, shells, scrolls, bells and diaper-work, a miniature Chinese family sits round a tea-table, each raising a carved arm in stiff salute, while on the table the meticulously carved tea equipage waits. Luke Lightfoot, a little known carver of genius, is responsible for these, the most extraordinary Chinoiseries in England.

The techniques of Chinoiserie decoration were attempted in America as soon as they had been tested in Europe. From the 1760s Chinoiseries appeared on copper-plated printed textiles and wallpapers, while the James Reid House, Charleston (1757) and Gunston Hall, Fairfax County, Virginia (1758), boasted Chinoiserie interiors contemporary with their equivalents in England.

George IV was England's greatest devotee of Chinoiserie in the 19th century and the design of the Chinese drawing-room (c.1790) at Carlton House, his London house, was seen as the paragon of Georgian Chinoiserie taste. Its architect, Henry Holland, had re-imported Sir William Chambers's "Chinese design" to England from France, where it had been sharpened with Gallic sophistication and good breeding. But it was a combination of opulence with a kind of barbaric splendour that dominated the furnishings of that most extraordinary of Chinoiserie palaces, the Royal Pavilion at Brighton. Its first decoration, c.1801, by the firm of Frederick Crace, was in the established tradition of Chinoiserie taste. Delicate, light and fanciful bamboo, fretwork, and *treillage* were combined with sophisticated ground colours, like scarlet and purple, to provide a scheme that was gay, light-hearted and rather old-fashioned in its air of Rococo charm. In 1815 the interiors were remodelled, and a more powerful, bizarre but disciplined richness replaced the tinsel and toylike brilliance of the first style. Scaly dragons and metallic snakes, lotus-shaped gasoliers, gilded palm-tree pilasters, combined with rich colours and grand furniture to produce an astonishing and exhilarating effect. By this stage the Crace firm's knowledge of Chinoiserie was augmented by the work of Robert Jones, who was responsible for many of the designs. The dramatic finale of the decorative scheme, the Music Room, represents the

summit of the Crace firm's achievement. Blazing with crimson and gold Chinese landscape murals framed by gigantic serpents and winged dragons, it is like a huge lacquer box lit by water-lily and dragon-shaped gasoliers.

The Prince Regent's championing of Chinoiserie was in the old style of court art, and he collected only the finest examples. But new industrial techniques of mass production made for a wider participation in the taste. Transfer-printed Chinese-style designs on tableware, especially blue and white, were cheap and popular by the 1830s. A favourite was the Willow Pattern, developed about 1795 by Josiah Spode. The 19th century Rococo revival introduced mass-produced Chinoiserie motifs onto wallpaper, textiles and furniture. About 1870, the Queen Anne revival returned lacquer and japanned cabinets and bureaux, Delft and Nanking China to fashion.

Chinoiserie's most notable achievements in the 20th century are in places of public amusement, where its sense of opulence and fantasy can be given unbridled rein. Public parks, music halls, theatres, cinemas and hotels, even cruise liners, have all embraced the style. The Grand Theatre, Clapham (designed by E. A. Woodrow c.1900, recently restored) has a Baroque exterior and a Chinese interior, complete with dragons, and boxes shaped like pagodas. But it was the cinema, of which Grauman's Chinese Theatre in Hollywood itself is perhaps the most conspicuous example, that gave Chinoiserie new life in the 20th century. Chinoiserie was employed by cinema designers from La Pagode in the rue Babylone, Paris, to the Palace, Southall, West London, while in Seattle, Washington, the 2,400-seater cinema, the 5th Avenue, is a grand example of the subverted authenticity that has always provided Chinoiserie with its richest soil.

DAWN JACOBSON

See also Boucher; Chambers; Lacquer and Japanning; Pillement

Principal Collections

Important Chinoiserie interiors survive in many European houses and collections. French examples include: the Salon Chinois, Château de Champs, Champs-sur-Marne; La Grande Singerie, Musée Condé, Chantilly; and Le Salon Pillement, Château de Crâon, Haroué, near Nancy. German examples include: Schloss Favorite, Baden Baden; the Chinese Room, Neue Residenz, Bamberg; Schloss Charlottenburg, Berlin; the Amalienburg and Pagodenburg Pavilions, Schloss Nymphenburg, Munich; and the Chinese Tea House, Sans Souci, Potsdam. British examples include: the Chinese Room, Claydon House, Buckinghamshire; the Chinese Rooms, Saltram, Devon; the Royal Pavilion, Brighton, Sussex; and the State Bedchamber and Dressing Room, Nostell Priory, Yorkshire. Italian examples include the Palazzina Cinese (Villa Favorita), Palermo, Sicily; the Porcelain Room, Museo e Gallerie Nazionali de Capodimonte, Naples; and the Lacquer or Chinese Room, Palazzo Reale, Turin. Russian examples include the Chinese Palace (now China Palace Museum), Tsarskoe Selo, near St. Petersburg. Scandinavian examples include the Kina Slott (Chinese Pavilion), Drottningholm, Sweden.

Further Reading

A thorough introduction to the origins and development of Chinoiserie can be found in Honour 1961 which includes annotated notes on many of the important primary and secondary sources. The most recent and comprehensive survey is Jacobson 1993 which also

contains a full bibliography and a guide to the major European and North American collections.

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Chintz

Strictly speaking chintz is a type of painted or printed cotton. It differs from printed calico (a far humbler fabric) in that it is finer in quality, firmer and more tightly woven, sometimes with a glazed finish. It boasts multivarious designs and has been used for soft furnishings, bedcovers and hangings, and curtains. And it has occasionally been used for clothes.

Chintz is not only a type of fabric, the term has also come to be identified with a particular style of interior design. "Chintz!", wrote Frank Lewis in his early history of the subject published in 1935, "What a pleasant sounding name – what pleasant thoughts it brings to the mind – the old country cottage with its old grandfather clock, the burnished copper warming pan, and those gaily coloured chintz curtains. The country house with its bright chintz covers, so reminiscent of home and all it means. Truly, chintz may be said to represent

the feeling of the Englishman and his home, as it really is." Lewis's words highlight the association that has developed between chintz and Englishness, particularly in the world of interior design. This association is, if anything, even stronger today and has contributed greatly to the international popularity of traditional floral patterns produced by firms such as Arthur Sanderson & Sons, Colefax and Fowler, and Laura Ashley.

Chintz first arrived in western Europe from India, and although many of the early designs suggest Persian influences, it is considered to be of Indian origin. The name has Hindi roots and stems from the word *Chitte* or *Chit* which means speckled or painted cloth. During the 16th, 17th and 18th centuries, the designs in the better kind of Indian chintzes were often painted; other varieties included painted areas within block-printed outlines, and printed patterns.

The early European traders in the East used the brightly coloured cloths as barter to obtain spices from the Malay peninsula. The earliest evidence for their use in Europe dates from the 1570s and 1580s when they are mentioned in the wills of wealthy citizens living in Marseilles. These particular samples were brought by the overland route but almost simultaneously other consignments were reaching Lisbon and Amsterdam by sea. The first examples arrived in England as booty in captured ships. An important cargo aboard the Portuguese *Madre di Dios*, including *chittes*, calicoes, lawns, quilts and carpets, was captured by a British privateer in 1592 and brought to Devonport. The interest and enthusiasm generated by these cloths (also known as "pintados" after the Portuguese word meaning speckled cloth) encouraged the establishment of the British East India Company in 1600.

Initially chintzes or "pintados" employed native Indian styles. But as the commercial possibilities became more evident, trading companies began to commission special designs to suit European taste. The Mughal Emperor Akbar introduced craftsmen from Turkey, Persia, China and Italy to instruct his workmen, and in 1669 the English East India Company began sending actual patterns for Indian cotton-painters to copy. Many of these patterns were floral and included both tree and branchwork designs as well as all-over floral repeats. Other designs were copies or adaptations of European models, including the work of established designers such as Jean Berain. But craftsmen rarely produced exact replicas of the designs that they were shown. Instead they produced their own interpretations which resulted in the beautiful and exotic stylisations of flora and fauna that have proved so appealing to European tastes.

The attractions of chintz were manifold. Previously, the only fabrics available were linen, hemp, silk and wool, all of which were heavy and expensive. Also, the colours in these fabrics tended to fade with age, or lost their brilliance when washed. Chintzes, by contrast, were bright and fresh, reasonably priced and light in weight. They offered an alternative furnishing fabric that was attractive, hardwearing and washable, and, for the first time, beautiful textiles were no longer the prerogative of the very rich.

Demand for such goods soon became overwhelming, especially in England and France. Originally, they were regarded as an exotic curiosity but by the 1680s they had become widely admired and sought after commodities. Not surprisingly, there

were many European printed imitations. In 1648, Benoit Ganteume, a master playing-card maker, together with Jacques Bavilles, a master engraver, set up the first cotton printing company in France. Others quickly followed and when Marseilles became a free port in 1669, the first Provençal prints were produced.

The rapidly increasing popularity of chintz and other printed cottons posed a growing threat to the established textile industries – especially silk – and numerous restrictions on imported and locally-produced goods imposed in France between 1686 and 1759 sought to protect native industries and restrict the supply of foreign work. These included the banning of all cotton imports in 1691, and subsequent bans of chintz in 1720 and 1734. Nevertheless, chintz still managed to find its way into France and, if anything, the bans served only to heighten demand and strengthen its appeal. Highly placed leaders of fashion openly defied the 1691 decree. The Marquise de Pompadour, for example, commissioned a portrait from Hubert Drouais in which she is shown wearing a dress made of chintz. She also made a particular point of decorating her Bellevue château with chintz and made gifts of it to her friends. The less privileged had to be more clandestine and punishments for breaking the law were severe, ranging from fines and imprisonment to years in the galleys and even death. Even so, people of high rank continued to acquire chintz through smuggling and to use it in their homes.

British consumers were just as enamoured of chintz as their French counterparts. In 1663, the fashion-conscious Samuel Pepys recorded: “After many tryells bought my wife a Chintze; that is a paynted Indian calico for her to line her new study, which is very pretty.” The early British imitations were very poor quality and so initially posed no threat to other textile producers. Increasingly, however, silk weavers were affected not only by the falling-off in popularity of their products but also by the arrival of an influx of Huguenot weavers fleeing France after the 1685 revocation of the Edict of Nantes. After much agitation an Act of 1701 forbade the use of printed cottons. Successive legislation imposed yet more restrictions and fines, and a total ban on the use of printed cottons for clothes or furnishings was not relaxed until 1774 when the use of cottons manufactured in Britain was allowed. As in France, however, chintz was still much sought after and quite large quantities were smuggled in from Holland.

The first chintzes sent to America came from Britain and were favourably received. Fashionable and influential figures, such as Thomas Jefferson and Governor Penn of Philadelphia, who had spent time in Europe, brought samples back with them initiating a vogue for chintz hangings and upholstery. After the Revolution, however, British fabrics were boycotted. This created an opening for French suppliers who stepped in to meet the growing American demand for gaily coloured printed cottons.

The 18th century was the heyday of chintz in Europe, witnessing not only the production of many beautiful designs but also the emergence of cotton as an important furnishing fabric. “Pintados” and imported cloths were frequently used as wall and bedhangings as well as on furniture. A bedroom in the Château Borély, Marseilles, contains wallcoverings made from Indian flowering-tree bedspreads that were installed between 1775 and 1780, while two other rooms are hung with

chintz yardage, the design consisting of small sprigs and treelets. The fabric was set into panelled walls and secured with beading. Interiors entirely furnished with chintz were also very popular in England, particularly in bedrooms, the best-known surviving examples being the hangings made for the “Garrick Bed” now in the Victoria and Albert Museum. These chintzes were sent from India in 1774 as a gift to the wife of the actor, David Garrick, and includes two pairs of curtains and valances featuring designs based on the flowering tree. Numerous quilts and palampores, often designed to match sets of hangings or curtains, were also imported during this period. Some of these were also used as covers for furniture, such as tables, stools and cupboards.

A major figure in the development of European chintz was Christophe-Philippe Oberkampf who established a printing works and a cotton spinning and weaving mill at Jouy-en-Josas, near Versailles, in 1760. In addition to their celebrated Toile de Jouy fabrics, the factory produced numerous Indian-style floral patterns of very high quality which were greatly admired and used in many wealthy French interiors. Robert Hendry, a Scottish colour maker and engraver, spent considerable time at Jouy and brought the secrets of their dying and manufacturing processes to Britain. The popularity of chintz patterns during the Georgian period is evident from the many designs used for both wallpapers and textiles, although they tended to be used for informal areas such as small sitting rooms, cabinets and bedrooms.

The revival of interest in early 19th century designs that occurred in the late Victorian period was spearheaded by William Morris whose earliest printed textiles were copies of traditional floral patterns. The delicate colouring and stylized naturalism of these patterns contrasted sharply with the acidic hues and overtly realistic appearance of mid- and high-Victorian commercial textile designs. Morris himself went on to develop his own distinctive style, derived both from nature and from historic designs, and his printed textiles were eagerly sought after in “artistic” Arts and Crafts homes. A taste for more traditional chintz designs re-emerged in the mid-20th century when it was closely associated with the English Country House style. This style was developed by the decorating firm Colefax and Fowler who pioneered the use of period colours and patterns in interiors that were intended to evoke the grace, elegance and comfort of the Georgian period. They reproduced many historic textiles and their use of glazed floral chintzes has become one of the company’s hallmarks.

Today, chintz can refer both to a style – rustic 18th and early 19th century English – and to printed cottons. Up-market producers of chintz fabrics include G.P. & J. Baker, Osborne & Little, and Jane Churchill. In the work of firms such as Laura Ashley, Sandersons, Liberty and John Lewis, the style has gained even broader appeal and chintz lines are often marketed with matching or co-ordinating wallpapers. In France, Boussac and Manuel Canovas both design and produce fine chintz fabric, while in the United States one of the major chintz producers is Brunswick & Fils. Expensive, hand-blocked designs are still made and demand outstrips supply.

MARLENE COHEN

See also Printed Textiles

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Chippendale, Thomas 1718–1779

British designer and upholsterer

Thomas Chippendale is indisputably the most famous cabinet-maker ever to have emerged from Britain. His reputation is international, and during the 19th century, so overwhelming that admiration for the joiner's son from Otley in Yorkshire grew into an adulatory cult which seemed to ignore the existence of any other contemporary British cabinet-maker. Chippendale was certainly one of the leading cabinet-makers of the time but his apparent pre-eminence is due to his publication in 1754 of *The Gentleman and Cabinet Maker's Directory*. This collection of 161 folio plates engraved largely by Matthias Darly and a small number by T. and J.S. Müller of Chippendale's furniture designs, was instrumental in finally disseminating the Rococo style throughout Britain, a country which had adopted the Continental style unwillingly and slowly a century after the rest of Europe. Furniture designs, although available in Europe for the previous 200 years, had never been published on such a scale before, and, as a consequence, Chippendale emerged from relative obscurity to become the best-known cabinet-maker of his day.

Although Chippendale would have received a traditional and thorough training as a cabinet-maker, it is unlikely that he would have worked at the bench himself after the business

moved to St. Martin's Lane in 1754. The firm employed up to 50 skilled men and his contribution would have been to direct them, monitor the quality of their work and above all design for them. Designs from the *Director* were disseminated throughout Britain, with provincial cabinet-makers using it as a sourcebook either for a complete design or for various elements to be used in their own output. It was twice reissued by Chippendale, with the final third edition containing 200 plates. When the Third Edition was advertised in 1763, a French version entitled *Guide de Tapissier, De L'Ebéniste* was offered "for the convenience of Foreigners". Whilst extremely rare, copies of the book have been traced to contemporary collections in France, Germany and one in the Imperial Russian Library, suggesting some influence in Russian court furniture.

The *Director* continues to be reprinted to this day, not just as an academic exercise, but as a reference book for practising cabinet-makers. The notes to the plates and the scale measurements mean that the designs can be used as the basis for working drawings, and technical advice on setting out the work, mitring and methods of construction show Chippendale's awareness of how a working cabinet maker would use the book.

The trade card of Chippendale and Rannie read "Cabinet-maker and Upholsterers" and the upholstery side encompassed a far wider range of commercial activity than would be considered normal today for such a trade. In 1747, Robert Campbell's *London Tradesman* described a typical Upholster as having "not only Judgement in the Materials, but Taste in the Fashions ... Skill in the Workmanship ... and set up as a Connoisseur in every Article that belongs to a house".

In addition to the business of designing and making furniture, Chippendale's accounts list a number of services provided to his clients: he was responsible for hanging paper in patrons' houses and colouring on site. Sir Edmund Knatchbull complained "As to the Man who putt up & colourd the Green Paper he was not above two days at work & did it extreemly bad" (Mersham correspondence, January 1771). Chippendale also assumed the responsibilities of an interior decorator in that he counselled his clients on the appropriateness of their decisions. Lady Knatchbull was advised to install in her dressing room "Large Berjairs as We think it would be of propriety in one room". The firm continued to advise in the time of Chippendale the Younger when asked by Ninian Homes as to whether the ceiling of his drawing room should be white or "painted in different colours", what sort of wallpaper to hang saying "I leave you to choose the paper since you are a better judge of what is proper for such a room".

Actually decorating the rooms was not something that the firm undertook. Responsibility for such things rested traditionally with other tradesmen, and when Chippendale did send a painter, such as at Harewood and Nostell Priory, "Brewer the Painter" spent his time colouring wallpaper. A number of houses had cartridge paper hung by Chippendale's workmen which they then coloured by hand. The colouring was either in stripes or in an all-over wash and was popular since it avoided the tax levied on manufactured papers. The same blue colour, known as "verditer" was popular both as a wall covering and as a pasted lining paper for drawers, although Chippendale's firm was more often in the habit of lining drawers with a

A Design for a Chimney Piece

Nº CLXXIX



Chippendale design for chimneypiece from *The Gentleman and Cabinet-Maker's Director*, 1762

marbled paper. Lady Knatchbull's dressing room was hung with verditer paper and then fashionably pasted with engravings. Chippendale also designed wallpaper for Harewood in account 4 September 1776, now lost. Oriental wallpaper was generally obtained by the clients themselves, since it was hard to come by and Chippendale's firm was responsible for the hanging only. At Harewood, however, Chippendale was able to supply eighteen sheets for the sum of £12 15s 0d. Carpets were supplied – the floor plan of the premises in 1803 shows a carpet room and the sale of stock in 1766 included carpets. He hired out furniture for various periods of time and also arranged carriage and storage for his patrons, especially during the time a house was being renovated or redecorated. He repaired and restored furniture to the degree of providing a new handle for a coffeepot for Sir Edward Knatchbull.

Marble slabs were imported for resale, china and glassware supplied for washstands, writing and dressing tables. Bedhangings and bedding were supplied to Dumfries House, Harewood and David Garrick's villa. The Garrick bed is the

only one to retain its original chintz hangings, made up by Chippendale from illegally imported Indian Chintz. Loose covers to protect expensively upholstered furniture were routinely supplied, curtains and blinds for windows and at Paxton House, Berwick, Scotland even a complete bell system to communicate below stairs.

Lack of evidence means that Chippendale's early career cannot be clearly traced. Between his baptism at Otley Parish church in Yorkshire on 5 June 1718 and his marriage to Catherine Redshaw at St. George's chapel, Hyde Park, London on 19 May 1748, nothing is known. Where he learned his trade as a cabinet-maker and designer is pure speculation, although over the years it has come to be said that he worked initially for his father, a local "joyner" and subsequently for the local gentry such as Henry Lascelles of Harewood and for the Fawkes family of Farnley. He is reputed to have worked for the Winn family at Nostell Priory, Yorkshire which would have been around 1740–45. The young architect James Paine also worked for Sir Rowland Winn at Nostell from 1736 and the two must have met. Paine studied at Hogarth's St. Martin's Lane Academy in London and could well have introduced Chippendale to this circle of artists and designers who were at the forefront of the dissemination of the Rococo style in England. Alternatively, Chippendale could have received instruction in drawing from a professional tutor – Matthias Darly, who engraved 98 of the plates in the first edition of the *Director*, and whose family probably shared a house with Chippendale, advertised in 1748 in the *Daily Advertiser* for tradesmen to attend his evening drawing classes.

The finest collection of *Director* period furniture is at Dumfries House, Ayrshire, Scotland for the 5th Earl of Dumfries where most of the furniture invoiced for in May / June 1759 and in 1763 and 1766 survives. It is the best documented of his earlier period. The first edition of the *Director* in 1754 had a large proportion of plates with Chinese elements (64 out of 161). By 1762 and the third edition, this was down to 43 out of 200 as interest waned, but Dumfries House was supplied with some spectacular Chinoiserie pieces, most notably a pair of oval pier glasses surmounted by a bust of a mandarin with coolie hat.

By including a number of Gothic designs in the *Director*, Chippendale risked being associated with a style in danger of becoming outdated and frivolous. Originally appearing as an antidote to the strictures of Palladianism in the 1740s, it had never been a mainstream style, being confined either to the antiquarian or to the merely decorative. However, Chippendale's inventive re-interpretation of the genre gave it new credibility: Chippendale's firm supplied only a few pieces in the Gothic style but other cabinet-makers continued to work in the Gothic manner. Four library bookcases made for Sir Rowland Winn's London house in 1766, with Gothic glazing bars taken from a *Director* plate are a rare example.

Furniture supplied to Nostell Priory, Yorkshire (Sir Rowland Winn) and Aske Hall, Yorkshire (Sir Lawrence Dundas) best illustrate Chippendale's transition to the Neo-Classical. Sir Rowland Winn seems to have held an influential position in Chippendale's affairs – letters at Nostell Priory indicate that he worked to advance Chippendale's career by recommendation and described his own patronage as a "friend's protection". Although the *Director* designs are rooted firmly in

the Rococo tradition, many of the details in the plates – caryatid supports, ram's heads and lion masks among many others, point the way forward to his later Neo-Classical work, with the library table at Nostell acting as a stepping stone between the two styles.

Harewood House, owned by Edwin Lascelles, is where his mature "Adam" period style can best be seen. Chippendale's initial visit to the house was in the summer of 1767 and the first furniture was delivered in April 1769. The entire contract most likely exceeded £10,000 and there survive some nine full and six incomplete sets of seat furniture in the Neo-Classical taste. There is a remarkable group of inlaid marquetry furniture including the incomparable library table, now at Temple Newsam House, Leeds. This writing table, with its classical inlaid decoration and applied English ormolu mounts, when compared with the writing table supplied to Nostell Priory around 1766 which has almost entirely carved decoration, marks Chippendale's complete shift away from his earlier *Director* style. His conversion to the Neo-Classical taste was eased by the emulation of certain of Adam's design motifs: Chippendale's library chairs of 1768 at Nostell Priory retain the lyre back splat and oval patera in the top rail of Robert Adam's chairs supplied to Osterley Park, Middlesex c.1767.

By the late 18th century, it was expected that architects would be involved in the furnishing of rooms in the buildings they had designed so as to achieve a continuity of style within the building. They were more influential than upholsterers or cabinet-makers since theirs was considered a superior art and consequently, one which brought higher social standing. Thus, while architects such as Wyatt or the Adam brothers took an active role in designing the furniture for their interiors themselves, this was something for which they charged. Chippendale, however, was able to offer the service nominally free of charge, i.e., within the price of supplying the furniture itself. This gave a certain commercial advantage. Nevertheless Chippendale's aristocratic patrons such as Sir Rowland Winn and Sir Edward Knatchbull demonstrated a cavalier attitude to settling their debts which resulted in a lifetime of financial insecurity. Towards the end of Chippendale's career, as his son took on more of the practical responsibilities in the firm, the financial situation stabilised somewhat. It is fortunate that superlative furniture continued to be made as the business passed to the succeeding generation in the person of Thomas Chippendale the Younger.

PAUL HARDY

Biography

Baptised in Otley, Yorkshire, 5 June 1718, the son of a joiner. Apprenticed to his father; trained in the workshop of the joiner and cabinet-maker Richard Wood of York; possibly taught design by Matthias Darly (fl.1741–72) who shared his house, 1753, and who engraved most of the plates for the *Director*. Married 1) Catherine Redshaw, 1748 (died, 1772): 9 children including Thomas Chippendale the Younger (1749–1822) who took over the business after his father's death; 2) Elizabeth Dixon: 3 children. Active in London as a designer and upholsterer from 1748; opened first premises 1749; moved to Somerset Court, 1752; new premises in St. Martin's Lane in partnership with James Rannie, 1754; partnership dissolved on Rannie's death, 1766; Chippendale Haig & Co. formed in partnership with Thomas Haig and Henry Ferguson, 1771. Designed a vast quantity of furniture, carpets and wallpaper for his

own and other firms, and for the influential pattern book *The Gentleman and Cabinet-Maker's Director*, published in several editions from 1754. Member, Royal Society of Arts, 1760. Died in Hoxton; buried 13 November 1779.

Selected Works

A portfolio of over 140 drawings ascribed to Chippendale is in the Victoria and Albert Museum, London which also holds designs by Matthias Lock for the *Director*. Two albums of drawings, including almost all Chippendale's drawings for the first edition of the *Director* are in the Metropolitan Museum of Art, New York. Approximately 700 items of furniture designed by Chippendale survive; notable examples are in the Victoria and Albert Museum, Temple Newsam House, Leeds, and Nostell Priory, Yorkshire.

Interiors

- 1759–66 Dumfries House, Ayrshire (furniture, wallpapers and curtains): 5th Earl of Dumfries
- 1763–66 Aske Hall, Yorkshire (furniture including a suite made by the Chippendale firm designed by Robert Adam): Sir Lawrence Dundas
- 1766–85 Nostell Priory, Yorkshire (furniture, wallpapers and curtains): Sir Rowland Winn
- 1767–78 Harewood House, Yorkshire (furniture, wallpapers and curtains): Edwin Lascelles
- 1767–79 Mersham Le Hatch, Kent (decorations and upholstery): Sir Edward Knatchbull
- 1768–78 Garrick's Villa, Hampton, Middlesex (furniture, wallpapers and curtains): David Garrick
- 1768–79 Burton Constable, Yorkshire (saloon furniture): William Constable
- 1772–75 Brocket Hall, Hertfordshire (furniture): Viscount Melbourne
- c.1772–76 Newby Hall, Yorkshire (furniture for the Tapestry Room): William Weddell
- c.1774–91 Paxton House, Berwick-on-Tweed (furniture): Ninian Home
- 1777–79 Petworth House, Sussex (beds and hangings): Earl of Egremont

Publications

The Gentleman and Cabinet-Maker's Director, 1754, 2nd edition 1755, 3rd edition 1762; reprinted 1966

Further Reading

The most comprehensive and scholarly monograph on Chippendale, including a complete catalogue of his work, is Gilbert 1978. The 1968 issue of *Furniture History*, published to commemorate the 250th anniversary of Chippendale's birth, includes articles on several important commissions and prints the complete texts of Chippendale's letters and accounts for Harewood, Nostell Priory and Mersham Le Hatch.

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Cinemas

With the first "electric theatres" dating from early in the 20th century, soon after the invention of "moving pictures", cinemas were one of the first modern building types. Although there are some notable exceptions, it is their interiors that are of greatest interest, rather than the characteristically box-like exterior forms. Films were first shown in converted rooms or halls, then featured as additions to the live programmes in theatres or music halls, or vaudeville theatres in America. The earliest purpose-built cinema interiors were merely rectangular halls with a stage and screen at one end, often with a barrel-vaulted roof. Decoration, if any, consisted of moulded plaster-work ribs or panelling effects. English examples that have survived are the Electric in Portobello Road, London (1905) and the Electric Palace in Harwich, Essex (1911). The English Cinematograph Act of 1909 led to more purpose-built cinemas appearing as it insisted on quite specific provisions, such as a separate fire-resistant projection box. In the United States early cinemas were known as nickelodeons and were most often store-front theatres with rows of hard seats.

From about 1912 cinemas, which were taking over in popularity from theatres, became increasingly theatrical in style, with the inclusion of boxes and balconies and elaborate Baroque or Neo-Classical decoration. In Britain, World War I, and the restrictions on building in force until 1921, limited the supply of new, larger buildings to meet the increasing demand for cinemas, resulting in the conversion of numerous theatres. Their interiors were updated and the provision of a circle became standard.

The Regent in Brighton (1921), by Robert Atkinson, was Britain's first "super" cinema and also the first notable cinema by a well-known architect. While traditional in design, its classical Italianate interiors show the influence of the American "hard-top" school (so called in contrast to the "atmospheric" school described below) and its principal proponent, Thomas Lamb. Lamb was a Scottish-born architect responsible for designing hundreds of cinemas in the United States. In New York he created the first of the vast, elaborately decorated, "movie palaces" or "picture palaces". These included many on, or near, Broadway from the 1914 Strand Theatre to the 1919 Capitol, with over 5,000 seats. His designs for the Loew

Corporation spread his work right across to the west coast. The opulent interiors were derived from the decorative classicism of Robert Adam, or from French Renaissance and Empire designs, with rich effects from gilt or gold leaf and marble, combined with deep carpets and crystal chandeliers. Lobbies were at least as grand as the auditoria, lined with marble columns and culminating in wide curving staircases. Other designers followed suit. The architects Rapp and Rapp, working mainly in Chicago, were famous for their "Sun King" style, first used for the foyer of the 1921 Tivoli Theatre, taken directly from the Chapelle Royale at Versailles.

The 1920s also saw the first of the so-called "atmospheric" cinema interiors. John Eberson, an Austrian-born architect working in America, developed a way of creating, within the auditorium, the illusion of being out-of-doors, under an open sky. This was done through the use of lighting, combined with stage-set building façades and rooftops, often covered in artificial vegetation, built around the auditorium walls and proscenium arch. Lighting effects might change the colour of the "sky" from that of sunset to dawn, with moonlight and stars between and projected clouds drifting across the sky. Lights behind the mock building fronts made them appear more three-dimensional, and the subdued level of lighting overall hid the artificiality and added to the sense of mystery. The Houston Majestic (1923) was the first, having the appearance of an Italian Renaissance garden complete with vines, statues and stuffed birds. Eberson was influenced by the Spanish Colonial architecture of Florida and Texas as well as European styles, and many of his atmospheric interiors were Spanish or Moorish in inspiration. His mosque-style Avalon (1927) in Chicago added to the illusion with a ladies lounge in the form of a harem and ushers wearing costumes of the French Foreign Legion. Such fantasies fed on and enhanced the element of escapism inherent in watching the films themselves. The success of this particular form of fantasy encouraged many other designers to create atmospheric interiors, even Thomas Lamb. In London four Astoria cinemas were built as atmospheric interiors by Somerford and Barr. They included the Brixton Astoria (1929), now the Academy, and the Finsbury Park Astoria (1930), latterly the Rainbow Theatre, with a mixture of styles from Moorish to Baroque. John Eberson himself designed one atmospheric interior in Europe, the Rex in Paris (1932). This is one of the few that still operates as an atmospheric, including a cloud machine.

From the beginning of the 1920s cinema designers became increasingly eclectic in their sources of inspiration. From 1922, following the discovery of Tutankhamen's tomb, the Egyptian style, the subject of many earlier revivals, became wildly popular in all areas of design. Architects Meyer and Holler built Grauman's Egyptian Theatre (1922) in Hollywood with a winged-scarab sounding board and sunburst grille above the proscenium arch and Karnak-like columns covered in Egyptian tomb paintings. Grauman's Chinese Theatre (1927), also in Hollywood, is better known. However, it is less authentic than the Fifth Avenue Theatre (1926) in Seattle whose auditorium is a duplicate of the throne room of the Imperial Palace in Peking. Many other American cinemas incorporated dragons, serpents and even buddhas into often unbearably elaborate "oriental" schemes. The Palace in Southall, London (1928) by George Coles, complete with Chinese interior, is the only



Cinemas: foyer, New Victoria, Westminster, by E. Wamsley Lewis, 1930

example of a Chinese-style cinema in Britain in spite of the potential influence of the Brighton Pavilion.

Pre-Columbian American cultures provided another source of inspiration for American cinema designers, having been popularized through Aztec and Mayan exhibitions such as that of 1893 in Chicago and of 1915 in San Diego. The 1915 Aztec Theatre in Eagle Pass, Texas incorporating linear, geometric decoration derived from Mexican Mitla masonry, was followed by the Aztec Theatre in San Antonio, Texas (1926). This featured a replica of a sacrificial calendar stone in the foyer along with funerary urns lining the walls. The proscenium arch is topped by a lintel decorated with a feathered serpent panel and sun symbol. Mayan theatres followed in Los Angeles in 1927 and Denver in 1930. In the former the decoration is synthesised to form an all-over surface effect.

Examples of other more localised design influences survive. In America Hispanic and Pueblo styles were popular in the Southwest and taken up by the Boller Brothers. Their KiMo Theatre in Albuquerque (1927) combines the Native American and Hispanic cultures in tiles and frescoes. In Europe the closest equivalent is the Filmtheater Tuschinski (1919) by H.L. de Jong in Amsterdam, possibly influenced by the native Indonesian styles of the Dutch colonies.

It was Germany that influenced developments in Europe in the next decade, bringing modernity into cinema design. Although Gunnar Asplund, a pioneer of Scandinavian Modernism, had designed an influential cinema in Stockholm in 1922, the Scandia, it was only an interior for a pre-existing building. As such it was a traditional rectangular shape and its decor, while comparatively simple in contrast to most cinemas

of that date, was very much derived from 19th-century Scandinavian classicism. Fritz Wilms, in his Berlin cinemas of the 1920s, such as the Luna Filmpalast, led the way in a new simplicity of interior design relying on broad curving sweeps of often unadorned concrete. Erich Mendelsohn's 1926 *Universum* in Berlin showed the new modern Functionalism at its best. Hans Poelzig, in his *Babylon Cinema* (1928) had also moved to a large scale simplicity after his earlier *Grosses Schauspielhaus* (1919), both in Berlin. Their use of lighting inside and out to emphasise the structural forms was to be very influential during the 1930s. The *New Victoria* of 1930 in London, by E. Wamsley Lewis, shows a direct German influence.

With the change to the "talkies" in the late 1920s a new era of cinema began. Good acoustics and sightlines became more important. Fan-shaped auditoria with plaster coving and sound boards catered for these needs. The stripped-down geometry and dynamic curves of International Modernism were combined with the decorative elements of Art Deco – wave patterns and fan shapes, concealed coloured strip lights and new, or newly adapted, materials such as holophane lighting, chrome, faience tiles, vitrolite, and mirror glass. The 1930s was the decade of the Odeons in England, with their characteristic house-style based on standardised design elements. The auditoria were generally large curved spaces with the walls and ceilings sculpted with broad bands of plain plasterwork, curved in plan or section, often converging on the proscenium arch. Illuminated organ consoles were a popular additional feature. The foyers and ancillary rooms, such as cafes, were often more elaborately decorated with specially designed seating and upholstery, and even clocks and carpets incorporating the Odeon brand name in their design. Harry Weedon was the most prolific Odeon architect and contributed to the overall stylistic unity of the Odeons. The *Muswell Hill Odeon*, 1936 by George Coles, in London, with its "cash register"-effect auditorium is a good surviving example.

Eclecticism continued into the 1930s, but Art Deco became the dominant style for cinemas. This popular form of Modernism suited the cinema industry very well and even found its way into film set design. Two other important designers of this period, working in England, who specialised in decorative schemes for cinema interiors illustrate both trends. These were John Alexander, whose designs survive to indicate original colour schemes, and Theodore Komisarjevsky. The *Northwick cinema* in Worcester of 1938 shows John Alexander's Art Deco style at its best with stylised mythical figures in a chariot either side of the proscenium and a pink, peach, and gold colour scheme. The Russian-born Komisarjevsky produced several amazingly richly decorated and glowingly coloured interiors. These were a continuation of the 1920s eclectic fantasies and included the *Granada Tooting* (1931), a Venetian Gothic gilded fantasy, and the *Granada Woolwich* (1937). This was a variation on the same theme, with additional elements from French Gothic cathedrals.

These were rivalled by the American Art Deco fantasies such as the *Hollywood Pantages* (1930) by B. Marcus Priteca, with its zig-zag excesses, or the *Oakland Paramount* (1931), by Timothy L. Pflueger, a classic of Art Deco with hidden lighting effects creating a *Fountain of Light* in the foyer and Columns

of Incandescence framing the stage. The *Radio City Music Hall* in the Rockefeller Center in New York, (1932) by Donald Deskey, was the largest movie theatre ever built and the last of the real movie palaces. The famous golden arches of the auditorium are preceded by a foyer with a vast 60 by 40 foot mural behind the stair, depicting a mythical landscape.

From these heights decline was perhaps inevitable. After World War II cinema attendances fell and few new cinemas were built. Many existing cinema interiors were sub-divided or converted to other uses, if they survived at all. Those built since then tend to be either diluted versions of the Odeons or plain boxes.

DIANA HALE

See also Art Deco

Selected Collections

Illustrations and documentation relating to British cinema interiors can be found in the following collections: Drawings Collection, Royal Institute of British Architects, London, and Cinema Theatre Association Archives, London. Substantial holdings of photographic records are also in the Greater London Record Office, London, and the National Monuments Record Centre, Royal Commission on the Historical Monuments of England, Swindon and London, which contains the Maltby Collection of photographs of Odeon cinemas. A provisional list of surviving "listed" cinemas in England appears in the *Cinema Theatre Association Bulletin* 1994. Material relating to American cinema interiors is held by the Theatre Historical Society, Chicago, and important examples are listed in Naylor 1981 and 1987.

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Clein, Francis 1582–1658

German decorative painter and designer of tapestries and ornament

Francis or Franz Clein (Cleyn, Kleyn) was a German painter, tapestry designer and ornameniste active in Denmark and Britain in the early 17th century. He was born in Rostock in Mecklenburg-Schwerin in 1582, the son of the goldsmith Hans Clein from whom he learned the basics of drawing and engraving. A promising student, by 1611 he was working in the service of Christian IV of Denmark. A portrait of Christian IV is dated 1611, and between 1618 and 1623, following a decisively significant four-year study trip to Italy, Clein was employed on the decoration of several royal residences including Fredericksborg, Christiansborg and Kronborg. He also worked at Rosenborg Castle in Copenhagen where he decorated the Queen's chamber and painted Italianate grotesques in the king's writing closet.

During his stay in Italy, Clein was introduced to the distinguished virtuoso, Sir Henry Wotton and on his return to Copenhagen he met Sir Arthur Anstruther, the English ambas-

sador to Denmark. In 1623, Clein travelled to England, arriving with letters of introduction to the Prince of Wales, the future King Charles I, from both Anstruther and Wotton. He was warmly received by Charles's father, James I, who appointed him artistic director of the newly-established Mortlake tapestry works, founded in 1620 by Sir Francis Crane on the model of the Royal Tapestry Works of Henry IV. Clein was granted a pension of £100 a year, but almost immediately he had to return to Denmark to finish projects that he had begun for Christian IV. By 1625, however, the year that Charles I ascended to the throne, he was back in England where he lived and worked for the remainder of his life.

Clein's first project was to provide designs for the triumphal arch erected for the ceremonial entry into London of Henrietta Maria, Charles's bride, under the supervision of the Surveyor-General Inigo Jones. He was also employed on the decoration of the Queen's apartment at Old Somerset House, and at Wimbledon House, both royal residences where the work was directed by Jones. Clein's knowledge of Italian design was extremely useful to Jones, and his work clearly complemented the new classical style of architecture and interiors that Jones introduced to the Stuart court. It also appealed to other



Clein: North Drawing Room, Ham House, Surrey, 1637

members of the court and there are records of Clein's involvement at several aristocratic and great houses in the 1620s and 1630s. At Holland House, Kensington, for example, he not only decorated the gilt room but also designed some items of furniture including a set of Italian *sgabello*-type chairs that featured shell-shaped backs and classicising swags, masks and pendant ornament. Other versions of these chairs were used at Ham House where Clein was working in the 1630s; an example survives in the Victoria and Albert Museum, London. Additional commissions of this period include decorations at Carew House, Parsons Green, Bolsover Castle, and Stoke Bruerne, Northamptonshire, for Sir Francis Crane.

Clein's most important interior work was carried out at Ham House, near Richmond, between 1637 and 1639 for William Murray. Although the history of the early decoration of this house is somewhat unclear, Clein appears to have been responsible for the four inset panels depicting naked putti in the North Drawing Room, one of which includes a motif borrowed from Van Dyck. He also executed the highly elaborate decoration in the little Miniature Room, or the Green Closet, where the spandrels around the central panel of the ceiling were painted with a form of Italianate grotesques, and the long panels on the cove between the cornice and ceiling was decorated with landscapes containing putti, based on originals by Raphael's assistant, Polidoro da Caravaggio. Clein was also responsible for the design of a fireplace and chimney-piece and the finely carved and gilded balustrade on the Great Stairs.

Throughout this period, he was also busy at Mortlake. The first tapestries woven by the factory had been from Flemish designs, but changing fashions ushered in a taste for Italian models, particularly after the purchase of the Raphael cartoons in 1623. Clein's skill in designing ornament and grotesques was particularly well-suited to this style of work and c.1625 he produced copies of Raphael's cartoons with new, more elaborate borders including putti climbing twisted columns and festoons of fruits and terms, that were greatly admired. A set of these tapestries is now in the Mobilier National, Paris. Clein was also responsible for other designs, the most popular being a sequence of six or seven hangings depicting the tale of Hero and Leander; sets of these tapestries survive in the Swedish Royal Collection, Stockholm, and in the Primatial Palace, Bratislava.

Much of Clein's work as a tapestry designer and decorative painter was curtailed by the outbreak of Civil War in 1642, and although he seems to have retained his houses, first at Mortlake and later at Covent Garden, where he spent most of his later years, he was never again involved in such grandiose projects as those on which he had been engaged previously. Instead he worked chiefly as an engraver of ornament and designer of illustrated books. In 1632 he had provided the illustrations for an edition of Ovid's *Metamorphoses* (reprinted in Paris in 1637), and he also designed plates and ornamental frontispieces for John Ogilvy's editions of classics such as Aesop's *Fables* (1651), Virgil (1654, 1658) and Homer (1660). Although somewhat less numerous, Clein's suites of ornament were no less admired. He published the *Septum Liberales Artes* (1645), *Quinque Sensuum descriptio* (1646), *Varii Zophori figuris animalium* (1645) and *Several Borders of Grotesk Works Useful of Painters* (1654). All demonstrate a thorough

understanding of the repertoire of Baroque ornament and include numerous grotesque and acanthus friezes and panels, incorporating many birds and animals.

Given the fact that so little of Clein's interior work survives, and that some of his finest decorations, such as those in the Queen's Chamber at Old Somerset House which were much vaunted by the courtier Edward Norgate, are known only through descriptions, it is hard to judge the extent of his influence or skill as a designer. Indeed, the high praise accorded Clein by his contemporaries – one critic described him as “the most famous of painters, the miracle of the century” – sometimes seems inflated. Yet, he clearly played an important role in giving practical expression to the Italianate ideas espoused by Inigo Jones, and, along with that of Jones, Clein's work did much to help establish the classical style as the official style within court circles during the 1620s and 1630s.

DAVID CAST

Biography

Franz Cleyn. Born in Rostock, Mecklenburg-Schwerin, in 1582, the son of the goldsmith Hans Clein. Studied in Italy, c.1612–17, where he met Sir Henry Wotton and Sir Arthur Anstruther. Married: children included the painters Francis Clein the Younger and John Clein, and the miniaturist Penelope Clein. Employed in the service of Christian IV of Denmark, c.1611–23, executing decorative schemes for several royal castles. Appointed designer to the Mortlake tapestry factory, London, 1624; active there until c.1657. Permanently resident in London from 1625; also active as a designer of interiors and decorative painter. Published several suites of ornament from 1645. Active as an illustrator of books from the 1630s, producing plates for Ovid's *Metamorphoses* (1632), Aesop's *Fables* (1651), Virgil (1654, 1658) and Homer (1660). Died in London, 1658.

Selected Works

Examples of tapestries after Clein's designs are in the Primatial Palace, Bratislava, the Mobilier National, Paris, and the Royal Collection, Stockholm. Examples of Clein's decorative work survive at Ham House, near Richmond, Surrey, and a chair attributed to Clein is in the Victoria and Albert Museum, London.

Interiors

- 1618–23 Rosenborg Slot, Copenhagen (decoration of the interiors, including the Queen's chamber): Christian IV
- c.1625 Old Somerset House, London (decoration of the Queen's cabinet): Queen Henrietta Maria
- after 1625 Holland House, London (interiors and some furniture)
- 1630s Stoke Bruerne, Northamptonshire (decoration): Sir Francis Crane
- 1637–39 Ham House, near Richmond, Surrey (decoration and interiors, including the North Drawing Room and the Green Closet): William Murray

Clein worked for the Mortlake tapestry factory from 1624 to c.1657 and his work included cartoons and borders for Raphael's *Acts of the Apostles* (c.1625), and suites of *Hero and Leander* (completed 1636), *Horses*, and the *Five Senses*.

Publications

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Clérisseau, Charles-Louis 1721–1820

French architect, painter and designer of interiors

Charles-Louis Clérisseau is an important figure in the genesis and diffusion of the Neo-Classical style in architecture and decoration in the middle and later 18th century in Italy, France, England, Germany, and Russia. His exact relationship to Giovanni Battista Piranesi and J.J. Winckelmann, major figures in the revival of interest in antiquity, and to his pupils and associates including Robert and James Adam, William Chambers, Friedrich Wilhelm von Erdmannsdorff and Thomas Jefferson, has been the subject of much debate. Equally as important is his precise role in the creation and spread of the Neo-Classical decorative style known in France as the Style Louis XVI, Pompeian or Arabesque, as the Adam in England, the Cameronian in Russia and Jeffersonian in America. While there is no doubt that he played a major part in the study and adaptation of ancient and Renaissance decorative details, particularly the arabesque and grotesque in the creation of a new decorative style, the early beginnings will never be completely clear.

Clérisseau trained as an architect in Paris and at the French Academy in Rome. He spent 17 years in Italy studying and drawing ancient and Renaissance architecture, emphasizing the decorative details as well as the architectural forms. These became the basis of the Neo-Classical style of decoration. He imparted his knowledge to his pupils, particularly Robert Adam who, with Clérisseau's help, created the Adam style, skilfully combining ancient and Renaissance motifs in an original and delicate new creation. Clérisseau's great wealth of drawings, made throughout his long career, sold by him to Catherine the Great of Russia in 1779, are closely related to Adam. What may be his earliest decorative work is the deco-

ration of the coffee house of the Villa Albani in Rome (1764) which is described as having Ionic pilasters with elegant arabesques and tiny bas-reliefs in white and scenes derived from antiquity. Winckelmann, who played a major role in Clérisseau's obtaining the commission, wrote that Clérisseau was also to execute large landscapes of the antiquities of Dalmatia and Southern Italy, but these may not have been carried out. The vicissitudes of the Villa and its various restorations make it unclear how much of Clérisseau's work has survived.

The other early decorative design by Clérisseau is the fantastic Ruin Room, painted about 1766 in the monastic cell of Père Thomas Le Sueur in the monastery, now convent, of S. Trinità dei Monti, Rome to resemble an ancient ruin inhabited by a monk, complete with crumbling walls, other decorative and architectural details, and a ruined vaulted ceiling. Originally it contained furniture in the ancient style, a sarcophagus desk and an upturned capital for a chair. Called one of "the wonders of Rome" it still exists, as do the drawings and descriptions of it in the Hermitage Museum, St. Petersburg. Executed in bright colours of reds, blues, greys, and greens, it is an exact and convincing evocation of classical antiquity. It is a tour de force of Neo-Classicism and continues a tradition of less archaeologically-correct painted ruin rooms stretching back to the Renaissance.

Considering Clérisseau's reputation as a pioneer of Neo-Classical decoration, very few of his works were executed and most of those were late in his career. His Roman house for Catherine the Great of Russia of 1773 was not built. The plans which survive resemble an enormous Roman bath set into Hadrian's Villa at Tivoli; it was rejected for this reason. The drawings of the interior resemble the works of his pupil Robert Adam and contain walls divided by niches, delicate arabesque panels and inset classical scenes, features which also appear in many of the imaginative drawings by Clérisseau among the 1,170 drawings purchased by Catherine. These later inspired the Russian works by Charles Cameron.

Clérisseau's designs for salons for two hotels for Laurent Grimod de la Reynière, Paris, 1775–77 and 1780–82 were executed, and much of the second one survives today in the Victoria and Albert Museum, London. The earlier one seems to have elements which were transferred to the second one, about which we know more. It consists of a rectangular room with large panes of arabesques with classical oval scenes of the life of Ulysses in the centre and small roundels above rectangular plaques, framed by arabesque patterns with urns, scrolls, flowers, birds, and drapery. These large panels are separated by thin rinceau strips. All of this decoration, which is painted on flat panels (not in stucco relief like many of the Adam works), is carried out in colour shades of pink, grey, blue-grey, green, and Pompeian red against a white background. The Ulysses ovals are in full colour. The tall rinceau panels are in gold and grey. Much of the actual painting was executed by Etienne de la Vallée, later Lavallée-Poussin, although the general scheme and probably much of the detail was done by Clérisseau.

Clérisseau's last important commission was between 1792 and 1794. It involved the decoration of the great hall and adjoining room at the Palace of Weimar. It was not executed, but a drawing of the hall exists. It consisted of a rectangular

room with balconies on all four sides supported by giant Corinthian columns surmounted by a rinceau frieze. The walls were to be divided into panels with friezes and decorative areas above crowned by a cornice of swags. The adjoining room was to be decorated with arabesque panels alternating with ruin scenes.

Clérisseau's greatest importance is as a teacher of other architects and in his thousands of drawings of ancient decorative and architectural details and designs in the antique style. Nearly all of these are undated. His exact role in the creation of the Adam style will probably never be clear. He seems to have worked on various Adam projects in the early 1770s while he was in England and it is suggested that he was then influenced by their work. Although Clérisseau is credited with introducing the arabesque style into France, the earliest dated examples are the panels at Bagatelle by François-Joseph Bélanger (1744–1818), a friend of Clérisseau's. And it was Giovanni Battista Piranesi who was the first to show the new archaeologically-correct *grotteschi* or arabesque as wall decoration in his *Diverse maniere d'adornare i cammini* of 1769.

THOMAS J. MCCORMICK

See also Adam; Arabesque and Grotesque

Biography

Baptized in Paris, 28 August 1721. Student under Germain Boffrand (1667–1754) at the Académie Royale d'Architecture by 1745; awarded the Grand Prix 1746; attended the French Academy, Rome, 1749–54. Remained in Italy until 1767 where he was active as a draughtsman, painter and designer of interiors and gardens; met G. B. Piranesi and Winckelmann; acted as tutor to Robert Adam (1728–92), 1755–57 and travelled with him to Diocletian's Palace, Spalato (Split, former Yugoslavia), 1757, and collaborated on Adam's book on the palace (published 1764). Returned to France, preparing plates for a book on Antiques (published 1778), 1767. Travelled to England, 1771; prepared designs for the Adam brothers. Resident in France by 1775, where he worked as an architect, painter and designer of interiors. Advised Thomas Jefferson on the building of the State Capitol, Virginia. Member, Academy of Rouen, 1810; Legion d'Honneur, 1815. Regular exhibitor, Society of Artists, and Royal Academy, London. Died in Auteuil, 19 January 1820.

Selected Works

The largest collection of Clérisseau's drawings, including unexecuted designs made for Catherine the Great, is in the Hermitage, St. Petersburg. Additional smaller collections of drawings are in the Fitzwilliam Museum, Cambridge, the British Museum, and Sir John Soane's Museum, London. Panels removed from Ashburnham Place, Sussex are from the decoration of the Hôtel Grimod, and are now in the Victoria and Albert Museum, London.

Interiors

- 1764 Villa Albani, Rome (decoration of the coffee house)
- c.1766 Monastery, Santa Trinità dei Monti, Rome (decoration of the Ruin Room): Père Thomas Le Sueur and Père Jacquier
- 1773 Roman House, St. Petersburg (unexecuted designs for the building and interiors): Empress Catherine II
- 1774 Lansdowne House, London (garden alcove, and unexecuted design for the gallery): Marquess of Lansdowne
- 1775–77 Hôtel Grimod de la Reynière, rue Grange-Batelière, Paris (salon decoration): Laurent Grimod de la Reynière
- 1776–89 Palais du Gouverneur, Metz (building and interiors)
- 1780–82 Hôtel Grimod de la Reynière, rue Boissy d'Anglas, Paris (salon decoration): Laurent Grimod de la Reynière

- 1792–94 Palace of Weimar (unexecuted designs for the salon and hall)

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A comprehensive analysis of Clérisseau's life and career appears in McCormick 1990 which includes numerous references to primary and secondary sources.

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Closets

The closet was a small room, usually annexed to a bedchamber, gallery or library, that would now probably be called a study or an office. Also known as a *cabinet* in France, or as a *camerino*, *cameratta*, *studio* or *studiolo* in Italy, closets were very personal, intimately-sized rooms that were tucked away in the innermost reaches of a house, not easily accessible from the more public spaces. These rooms were variously used: as strong rooms in the Middle Ages where a rich householder would safeguard valuables; as an office in which to keep documents (private and business); as a study for learning and meditation (common in the papal apartments at the Vatican and at



Closets: Queen's Closet, Ham House, Surrey, c.1670

Avignon and among the clergy); as a treasury for the contemplation of art objects; or simply as a room in which friends could be entertained informally.

Medieval closets were spartan rooms appointed to suit the particular requirements of each inhabitant. During the Renaissance in Italy, closets (*studii*, or *camerinii*) increasingly became cherished havens for rich men of learning in which they could meditate, read and write, as well as store and display their growing collections of art, antiquities and curiosities. These *studii* were to some extent inspired by the writings of classical authors which contained references to the private studies or libraries in which they worked. Petrarch called his closet his "solitudo". According to contemporary inventories secular closets were already common in rich Italian houses in the early 15th century. The Medici residence on the Via Larga in Florence (1440), for example, contained at least three closets. Merchants and businessmen also had *studii*. A merchants' handbook of 1569, *Della Meratura et del Mercante Perfetto*, recommended placing one close to the bedchamber and another, a *scrittorio*, at some distance from the domestic areas of the house so as not to disturb the family with business matters.

Although the main motives of the 15th-century Italian closet were secrecy, privacy and solitude, they could also be quite richly decorated so as to do justice to the impressive collections of books, miniature paintings, and antiquities such as medals, coins and small statues or vases and gems that were housed there. Proper shelving was introduced, great emphasis was placed on the effective display of objects, and ceilings were often lowered to better suit the intimate proportions of the room. Within wealthy houses and palaces, closets were among the most expensively and sumptuously decorated rooms: Pietro de Medici's closet in the family residence on the Via Larga was famously opulent, as was that of his contemporary Federigo da Montefeltro, the Duke of Urbino. The Duke of Urbino's *studio* is probably the best known Renaissance example of its kind. It was used to house the Duke's priceless collection of theological manuscripts, medical treatises, Greek texts, and library of classical and contemporary writings, and the walls were richly decorated in fine pictorial intarsia (inlaid woodwork) above which portraits of famous men and allegories were painted.

During the 16th century the Italian closet became a more public space. Contemporary collectors' *studii* were opened up to selected members of the public who had appropriate letters of introduction, many of whom came to see the art on display. This practice was especially prevalent in Venice; Francesco Sansovino, a 16th-century Venetian writer, compiled a list of *casa aperte*, open houses in Venice with *studii* of interest.

In northern Europe the closets in great houses fulfilled similar functions. Closets were alternatively dressing rooms, venues for informal gatherings or secret meetings, or served as an escape route from the main apartment as many closets had access to the backstairs. These stairs performed another important role: they enabled servants to pass in and out of the bedchamber via the adjacent closet without having to cross the main rooms of the house. Although closets were still quite private, by the 17th century they had become more luxuriously appointed. Great care was lavished on their decoration and, unlike more public rooms, whose furnishings were dictated by

contemporary convention, closets were often decorated in a more personal, but at the same time, fanciful or experimental fashion.

Closets were located at the farthest end of the row of rooms that made up the formal apartment in a great house. They were often furnished with dressing tables, tea tables, and increasingly comfortable seating such as easy chairs or *fauteuils de commodité*. Daybeds and sofas were also typical. The informality of the closet gave householders the opportunity to experiment with more outlandish decorative schemes. Chinese themes were popular, as were glass or mirrored wall panels; Francis Bacon even noted a cupola. The Duchess de Valentinois took informality to an extreme, furnishing her closet with piles of cushions.

The opulence with which some 17th-century closets were decorated was symptomatic of the social aspirations of the householder. Many great houses were built to accommodate visiting royalty, either because the owner already had connections with the royal court or because he hoped to acquire them. The closet in the Queen's apartment at Ham House was decorated with red satin brocade hangings, gold and striped silk. Catherine of Braganza's own closet was decorated with sky-blue damask wall hangings with divisions of gold lace.

Towards the end of the 17th century many European great houses followed the French model in having two closets or cabinets; a larger closet served as a reception room for select company, and a smaller, more private closet was for very close friends or solitude. Louise de la Vallière, one of Louis XIV's mistresses, could seat 18 people in her grand cabinet; Madame de Maintenon's grand cabinet could accommodate 29 people, and the king's grand cabinet could house his entire privy council when he wished to discuss affairs of state. In England, the Duchess of Lauderdale had two closets adjacent to one another at Ham House. The larger "white" closet was lavishly decorated and very public; her "private" closet was more intimately, although still quite richly appointed, and was small and intended as a study.

Developments in collecting also influenced the appearance of closets. By the second half of the 17th century, a marked interest in scientific learning was matched by a growing fascination with the fine arts and collecting. Collections were divided into large and small objects; larger objects such as statuary and paintings were distributed in rooms such as the gallery, while smaller objects were displayed on shelves and in cabinets in the closet. The Green Closet at Ham House (1637-39) was exotically decorated so as to complement the collection of small treasures displayed there. Closets with art collections that were used for study were often located alongside libraries or galleries. The art collections of so-called "virtuosi" or "dilettanti" (terms used to describe a late 17th or early 18th century equivalent to the Renaissance humanist), were sometimes well-known and were a magnet for other cognoscenti or for educated visitors making a Grand Tour.

By the last quarter of the 18th century the functions of rooms had become less rigidly determined, and closets, libraries and galleries were used more diversely for recreational purposes. Corsham Court (1760s), for example, had a library with a cabinet en suite that doubled as a saloon and withdrawing room. Similarly, as bedrooms became more private, closets were used increasingly as dressing rooms or private

studies. Many of the functions previously served by women's closets were transferred to the boudoir in the late 18th and 19th centuries. By the beginning of the 19th century the closet had all but disappeared and it survived only in great houses as a relic, or reminder of a more codified way of life.

MAREIKE VON SPRECKESEN

See also Studioli

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Coates, Nigel 1949–

British architect and designer

Attempts to categorise Nigel Coates's activities as an architect and designer are revealingly unsatisfactory. An architect who embraces teaching and theory, building, interiors, furniture and product design, Coates's work is not so much unified by a consistent style or aesthetic, but by an expressive approach that sets out to explore richer possibilities for the architecture of our cities in the late 20th century. It reflects the vibrant multi-layered cacophony of urban life and its vivid collision of past and present.

Coates's built projects are a series of interiors and buildings realised in Japan and Britain since the mid-1980s. They are instant urban monuments with the patina of history, like The Wall, literally a monumental stone wall that looks as though it could be part of some Roman ruin uncovered in the centre of Tokyo and converted for the use of some futuristic corporation; or like the Knightsbridge Jigsaw fashion store where a giant copper column (is it some antique relic or part of an ornate aircraft?) announces the shop's street presence, while a monumental terrazzo staircase draws customers upstairs into a room that seems to be modelled on the salone of an Italian palazzo. Or like the restaurants in Schipol airport that explore the artificial world of the airport and the promise of flight with surreal simulations of exotic locations. Exploiting the power of visual metaphor, ricocheting across the barriers of high and low art and sampling across time and cultures, Coates's environments characteristically set out to engage the user on the level of the imagination as well as functional "reality".

Coates first studied architecture at Nottingham University but it was his immersion in the dynamic atmosphere of the Architectural Association (AA) in the 1970s, where Coates was first a student and later taught, that the formative influences converged. At the time the AA, under the directorship of Alvin Boyarsky, was run more as a forum for the exchange of ideas with an international outlook than as a conventional school. Coates was drawn to the experimental work of Swiss architect Bernard Tschumi who brought a political dimension to architecture, and an approach based in the visual arts that was to have a profound effect on Coates. Tschumi introduced Coates to the work of the anarchic French group, the Situationists, who saw the city as a theatre of experience and superimposed maps of the imagination onto the geography of the city to create a new dimension of urban experience.

At the same time Coates, who was awarded a scholarship to Rome University in 1978, began to explore other disciplines to enrich his approach to architecture. He was influenced by the narrative structure of film – in particular the work of Pasolini – and also by 18th-century Italian garden design, where the garden is conceived as a stage for a series of choreographed events and the visitor as a participant creating their own narrative from their experience.

These ideas crystallised in a series of projects for London carried out first in collaboration with Tschumi and then with students from Unit 10 at the AA, which Coates took over teaching from Tschumi in 1979. In 1983 Coates formed a group of self-styled architectural anarchists with eight of his Unit 10 students who called themselves NATO, an acronym for Narrative Architecture Today.

In a series of catalytic projects including Albion, Ecstasy and Giant Sized Baby Town – typically the name came from a song by the punk group Bow Wow Wow – NATO attacked the sterility of urban planning and controlled zoning, and promoted a scrambled vision of the city as playground, offering residents a rich arena of possibilities. They celebrated the conflicting energies of urban life, the possibilities of change and the regeneration of industrial buildings, drawing as much on the Situationists' dream maps of the city as the subversive concerns of punk and street culture.

In keeping with their sympathy with youth subcultures, NATO's ideas were broadcast in magazine format: large newsprint pages overspilling with frenzied expressionistic drawings of the city in a state of flux, combined with charged texts that borrowed as much from the manifestos of the Italian Futurists as youth culture.

NATO's ad hoc approach to urban design and concern with imaginative regeneration were in tune with current directions in the visual arts, design and fashion: in particular the design movement led by Tom Dixon whose furniture was built from industrial parts salvaged on the city's streets and recycled with decorative euphoria. It also reflected the concerns of sculptor Tony Cragg whose work drew new imagery from found objects, and the designs of fashion designer Vivienne Westwood which plundered pageant and the dressing-up box as freely as the illicit and fetishistic.

In 1985 NATO held an exhibition "Gamma City" at the AIR gallery in London. The show began on the street with the zebra crossing extended to lead into the show, literally and symbolically breaking down the barriers between street and



Nigel Coates: L'Arca di Noè, Sapporo, Japan, 1988

gallery, and NATO's work and the real world. Inside provocative polemic recast the city as a chaotic collage of dreams, subcultures and romanticised decay, celebrated in a jumble of the spare parts of urban life. Overhead televisions flashed Gamma city slogans: "Gamma-city is not a style but a political, social and aesthetic attitude based on crumbling signs and

processes ... Exchanges is a basic act of architecture and its space the street. Gamma streets double-up as home, market, factory, bar switching old images for new uses".

Critics incited by the celebration of post-industrial fantasies, the scrapyard and the slum, and the parade of imagery drawn from youth subcultures regarded NATO's work as lacking

serious intent and noted the impossibility of bridging the gap from paper to reality. But to read NATO's proposals as blueprints for the city was to miss the point: its intention was to challenge the accepted authority of a tired Modernism and open new ways of thinking.

It was not in Britain that Coates was first able to move from paper architecture to the built project. This opportunity was provided by the booming entertainment and fashion industries of Tokyo in the mid-1980s which proved a voracious consumer for Coates's sophisticated theming and theatrical vision through the contracts entrepreneur and self-styled "architectural producer", Shi Yu Chen and his company CIA, Creative Intelligence Associates.

In 1985 Coates formed the partnership Branson Coates with architect Doug Branson to realise his first Tokyo commission, the Metropole, a restaurant in a former garage conceived as fantastical stage set layered with classical references sampled across time and cultures. This was followed by Caffé Bongo with an aircraft wing strapped to the façade celebrating the mythology of flying and the exchange of ideas around the world. The Hotel Otaru Marittimo was a hotel in the port of Otaru in the north of Japan where guests were invited to go on a voyage through rooms recalling the city's history as much as the imaginative possibilities of travel. In Japan too, Coates realised his first building, the L'Arca di Noè. This was a restaurant and bar in the city of Sapporo that took the form of an Ark, a massive concrete structure that looked as though it had been chiselled from a rock, playfully exploiting the triangular site on the island of Hokkaido.

If it seems extraordinary that Coates's built projects, so Western, even Eurocentric in their references, should find an audience in Japan, arguably such high-octane flamboyance was an end in itself in an all-consuming consumer culture. Prompted by Shi Yu Chen, Japanese backers were able to translate Coates's prowess for attention-grabbing prominence into commercial success. The other side of this coin is, of course, a swift turnover of ideas and obsolescence reflected in the short lifespan of Coates's projects in Japan.

The developer's urge for instant gratification generates difficulties of its own, perhaps most apparent in the Penrose Institute, a contemporary art gallery, or as Coates described it an "art silo" housed in a glass tower attached to The Wall and funded by its developers. While the comparatively sober glass structure revealing the lift in its core seemed to mark a new direction for Coates, the desire to create a landmark takes precedence over the gallery spaces it contains.

With his built projects Coates continued the collaborative working method established with NATO, inviting artists and designers to participate in interiors which energetically encapsulated current directions in British design and the decorative arts. Collaborators have regularly included the artists Stuart Helm and Adam Lowe, and the designer Tom Dixon as well as members of the original NATO group.

Coates views the different perspectives incorporated in a collaboration as opposed to a building with a single author as vital to the creation of what he describes as "a harmonious discord". In Coates's conception the multiplicity of voices is mirrored by the multiple-possibilities offered to the inquiring visitor.

Coates's office also designs much of the furniture used in his

interiors. In fact new designs frequently arise from the needs of a particular architectural project. The Noè range was designed for the Arca di Noè and has a similar primitive rough-hewn feel; while the Slipper range is an update on a Victorian boudoir chair designed for Liberty's shoe department. The eroticised anthropomorphism characteristic of Coates's furniture recalls the work of Italian architect Carlo Mollino and his witty fusions of furniture and the human body, and even the surreal imagery of Salvador Dalí. For Coates, Mollino also represents a significant model for the role of author, an architect whose work encompasses different spheres of activity from furniture to a building and whose vision is vibrantly enriched by reference to sphere of the imagination.

JANE WITHERS

See also Postmodernism

Biography

Born in Malvern, Worcestershire, 2 March 1949. Studied architecture at the University of Nottingham, 1968–71, and at the Architectural Association, London, 1972–74. Awarded a travelling scholarship to Rome, 1978. Employed as a unit master at the Architectural Association, 1979–89; course master, Bennington College, Vermont, 1980–81. Founder member, NATO (Narrative Architecture Today), 1983. Founding partner, with Doug Branson, Branson Coates Architecture, London, from 1985. Interior and architecture commissions in Japan, from 1985; appointed house architects to Jigsaw, 1988, and Liberty, 1992 (both London). Received Japan Inter-Design award, 1990. Numerous lectures on architecture in Britain and abroad; frequent exhibitor at national and international exhibitions.

Selected Works

Examples of Coates's drawings, and one of his chairs is in the Victoria and Albert Museum, London. A complete list of Coates's architectural and interior commissions up to 1990 appears in Poyner 1989.

Interiors

- 1985 Metropole Restaurant, Tokyo (interiors and furnishings)
- 1986 Caffé Bongo, Parco Department Store, Tokyo (façade, interiors and furnishings)
- 1986 Bohemia Jazz Club, Takeo Kikuchi building, Tokyo (interiors and furnishings)
- 1986–87 Jasper Conran Shops, London and Dublin (interiors)
- 1988 Katharine Hamnett Shops, Glasgow and London (interiors)
- 1988 Jigsaw shops, London and Bristol (interiors)
- 1988 L'Arca di Noè restaurant building, Sapporo (building, interiors and furnishings)
- 1989 Hotel Otaru Marittimo, Otaru, Japan (interiors)
- 1990 Katharine Hamnett Shop, Tokyo (interiors)
- 1990 The Wall, Nishi Azabu, Tokyo (building and interiors)
- 1991 Taxim Restaurant, Istanbul (interiors)
- 1993 Nautilus and La Foret Restaurants, Schiphol Airport, Amsterdam (interiors)
- 1993 Art Silo (Penrose Institute), Tokyo (building and interiors)
- 1995–96 Geffrye Museum, London (extension and exhibition layouts)
- 1996 Bargo bar/restaurant, Glasgow (interiors and furnishings)

The majority of Coates's interiors include custom-made furnishings. His furniture designs have been commercially produced by the Japanese firm Rockstone from 1987, the London firm SPC from 1988, and the Italian firm Bigelli, from 1989.

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Coates, Wells 1895–1958

Canadian architect and designer

Wells Coates was at the forefront of modern architecture and design in inter-war Britain. He was an engineer by training, and his lack of a conventional architectural education was undoubtedly a source of some insecurity, but his understanding of materials and industrial processes informed his design thinking, and was a fundamental influence on his utilitarian aesthetic.

Coates’s earliest domestic commission as an interior designer was the refurbishment of 1 Kensington Palace Gardens (1931), where he replaced the ornate late-Victorian interior with rather “moderne” furniture and fittings almost all to his own design. Although the refurbishment was characterised by flush surfaces and plain finishes, it was not without decorative touches. A frieze of ballet figures by John Armstrong was painted on the ballroom wall; the dressing table in the master bedroom was equipped with “rotatable” tinted mirrors; and the steel legs of the dining table were

encased in green glass. Doors were done away with and bay windows hidden behind sliding silk screens, a device Coates also used at Charles Laughton’s flat in Gordon Square (1931), and which was clearly influenced by Japanese interiors. As was to become clear later, it was built-in furniture that most preoccupied Coates when designing interiors, and here was no exception; a single built-in unit in the drawing room brought together the radio, gramophone, cocktail-cabinet and bookcase. Despite the striking “before and after” views of the house which appeared in the architectural press, it was Coates’s belief that “design must begin from the interior *plan* ... as generator”, and it is for his subsequent experiments in interior planning, as well as a more International Modern style, that he is best remembered.

The Isokon flats on Lawn Road in Hampstead (1933) firmly established Coates as one of the leading protagonists in the UK of what became known as the International Style. As he was, to some extent, client *and* architect (having co-founded the Isokon company in 1931), the building allowed him to explore his own design philosophy and affirm his commitment, until then simply theoretical, to the advantages of flat living; the socially responsible use of land, provision of communal services, use of standardized parts etc. Designed as “ready-to-live-in” dwellings, the flats sought to relieve their single, mainly middle-class, occupants from the unnecessary encumbrance – as Coates saw it – of furniture ownership. Indeed, writing in the *Architectural Review* in 1932, Coates had argued that; “Furniture in the dictionary sense will take its place in the logic of construction, becoming an integral part of architecture”. Nevertheless, like many architects, he undoubtedly also relished the opportunity of perhaps avoiding his designs being compromised by their occupants’ furniture choices. Each of the 22 “minimum” flats occupied only 271 square feet (25 square metres), and was equipped with standardized built-in furniture, designed for maximum economy of space. Unlike the furniture at Kensington Palace Gardens, that at Lawn Road made no concessions to decoration, its aesthetic being derived from its function, as well as the appearance of the modern materials from which it was constructed. Of these, plywood was the most prevalent, making up the sliding table, stools, built-in bookcase units and doors, although tubular steel was also in evidence, forming the sub-frame of the table.

This seminal experiment in minimum living was taken a stage further in Coates’s own flat at 18 Yeoman’s Row, Knightsbridge (1935), where he again made great use of uncompromisingly modern built-in furniture. Of equal significance here, however, was his use of a “2-1” section. The living area occupied most of the flat on the top floor of the terraced house, while a smaller space at the rear of the flat was subdivided horizontally to provide two sleeping galleries on one level and a kitchen and bathroom on the other. A keen yachtsman, Coates was undoubtedly influenced by the design of boats: sleeping areas were entered via utilitarian ladders, while services were hidden behind sliding hatches. At Palace Gate (1937–38), arguably his most important building after Lawn Road, Coates was able to apply some of the thinking behind Yeoman’s Row to a large-scale residential development. Designed around an ambitious “3-2” section – where the height of two living rooms was equal to three bedrooms – the flats were equipped with an abundance of built-in furniture

(now also serving as room dividers), again executed in a spare Modernist idiom. Although Coates did design some rather conventional loose wooden furniture for the model Palace Gate flat shown in Bristol in 1936, the flats as built did not offer as complete an environment as those at Lawn Road.

Coates also designed some notable interiors outside the residential sphere. Indeed, it was his factory and shop interiors for the Cresta Silks chain (1929–32), and more specifically his use of plywood in them, which had first impressed Jack Pritchard and led to the formation of the Isokon company. At a time when plywood was generally seen as a cheap and inferior alternative to solid wood, Coates exploited its intrinsic properties to produce modern, standardized shop fittings, entirely free of decoration.

The dramatic effects studios at Broadcasting House (1931) gave Coates the opportunity to design his most futuristic interiors. Despite the building's rather half-heartedly modern exterior (designed by Val Myer), the British Broadcasting Corporation wanted the studios to embody the modernity of the broadcasting medium, and, as such, Coates was probably less restricted by aesthetic convention than on any other project. His essentially engineering-based, aesthetically-spare interiors were characterised by the use of extremely modern materials – notably, anodised aluminium alloy – and ingenious purpose-designed fittings, some of which became standard broadcasting equipment. While the lack of any conventional sort of decoration could be put down to the demanding technical requirements of a broadcasting studio, the interiors, through the use of bold curved forms, displayed an extremely expressive quality.

Most of the furniture Coates designed throughout his career was for specific interiors, although he was also responsible for a number of pieces which secured a wider exposure. These included simple plywood bookcase units of the type used at Lawn Road, and some elegant, albeit slightly formulaic, tubular steel furniture for Practical Equipment Ltd (Pel), first used at Coates's Embassy Court in Brighton (1934). It was for the design of radio cabinets, however, that Coates received widespread and popular recognition. As at the BBC, there were few firmly established aesthetic conventions to which he needed to adhere, and his most famous and successful model, the circular Ecko AD65 (1934), is today widely recognized as a mark of the up-to-date 1930s interior.

In the years following World War II, Coates was involved in a wide variety of projects in both Britain and Canada, including housing and hotel developments, town-planning, and product design. However, all but one of the architectural commissions – the “Telekinema” at the Festival of Britain (1951) – failed to materialise and in 1955, Coates finally accepted an invitation to teach at Harvard.

While Lawn Road and Palace Gate undoubtedly represent significant contributions to Modernist thinking, other projects, such as Embassy Court (which featured decorative pictorial murals by Edward McKnight Kauffer), do not sit quite as comfortably alongside the work of the established European “masters”. Nevertheless, between the wars, Coates was one of only a handful of individuals in Britain committed to modern design, and, through his few extremely significant buildings, as

well as an important series of radio broadcasts, he played a pivotal role in the introduction of Modernism to Britain.

ANTHONY HOYTE

See also Isokon; Plywood Furniture

Biography

Wells Wintemute Coates. Born to Canadian parents in Tokyo, Japan, 17 December 1895. Studied engineering at the University of British Columbia, Vancouver, 1913–15 and 1919–21; and for a Ph.D. at the University of London, 1922–24. Served as a lieutenant, Canadian infantry, 1915–17; pilot, Royal Air force, 1917–18; Wing Commander, Royal Air Force, 1939–45. Married Marion Grove, 1927; one daughter, Laura. Draughtsman and journalist in London and Paris, 1923–26; engineer / architect, Chryseide Textiles Company, London and Cornwall, 1927–28. Settled in London 1929; in private practice as a designer and architect, 1929–39, 1945–52, and 1956–58; in partnership with David Pleydell-Bouverie, 1933–34; with Patrick Gwynne, 1935–39; with Jacqueline Tyrwhitt, 1949–52; with Michael Lyell, 1954–56; architect / planner, Iroquois New Town, Ontario, 1952–54; visiting professor, Harvard University; resumed private practice, London, 1956–58. Designed furniture and interiors from late 1920s; radios and electrical appliances from c.1932; aircraft interiors and experiments with transportation from late 1940s. Consultant for Isokon from 1931; member, Twentieth Century Group and Unit One 1933–35; founder-member, Modern Architecture Research Group, 1933–34. Published many articles on architecture and design during the 1930s. Numerous honours, including Fellow, Royal Institute of British Architects, 1938; Royal Designer for Industry, 1944; Officer, Order of the British Empire (OBE), 1944. Died in London, 17 June 1958.

Selected Works

A large collection of Coates's architectural drawings and designs is in the Drawings Collection, Royal Institute of British Architects; examples of his furniture are in the Victoria and Albert Museum, London. A list of his principal architectural and design commissions appears in Cantacuzino 1978.

Interiors

- 1929–32 Cresta Silks Factory and Shops, Welwyn Garden City, London, Birmingham, Brighton, Bromley (buildings, furniture and fittings): Cresta Silks
- 1931 1 Kensington Palace Gardens, London (interiors, furniture and fittings)
- 1931 Studios, British Broadcasting House, London (furniture, light-fittings and broadcasting equipment): British Broadcasting Corporation
- 1931 34 Gordon Square, London (flat conversion and interiors): Charles Laughton
- 1933 Lawn Road Flats, Hampstead, London (building and interiors): Jack Pritchard and Isokon
- 1934 Embassy Court, Brighton (building and interiors)
- 1934 Sunspan House, Daily Mail Ideal Home Exhibition, London (prototype building with David Pleydell-Bouverie, and furniture and fittings)
- 1935 Studio flat, 18 Yeoman's Row, London (interiors, furniture and fittings): Wells Coates
- 1936 Hampden Nursery School, Holland Park, London (building, interiors, furniture and fittings)
- 1937–38 10 Palace Gate, Kensington, London (building and interiors)
- 1947 British Overseas Aircraft Corporation (BOAC) (aircraft interiors)
- 1950–51 Telekinema, Festival of Britain, London (building and interiors)

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Useful and thorough surveys of Coates's life and career appear in Cantacuzino 1978, and Cohn 1979 which was edited by Coates's daughter and includes many references to material in the family archive. Cantacuzino also includes a full list of Coates's writings and broadcasts, and a primary bibliography relating to his principal commissions.

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Cockerell, Samuel Pepys 1753-1827

British architect

Descended on his mother's side from the diarist Samuel Pepys, S.P. Cockerell is one of the least-studied architects of late 18th and early 19th-century England. Trained in the architectural office of Sir Robert Taylor, and an exact contemporary of John Soane, Cockerell followed on the heels of Adam, Dance, Holland, and Wyatt. His practice included country houses, churches, and government buildings, for which he designed interesting and significant interiors. He built upon the Neo-Palladian interior vocabulary of the earlier 18th century, upon Adam's newer classicism, and upon contemporary French inte-

riors, and became the first English architect to mix Indian, Gothic Revival, and Neo-Classical styles for exotic interior effects. Cockerell exhibited great skill in spatial distribution and sequencing, the plans of his houses being among the most sophisticated of the late Georgian and Regency periods.

Cockerell's concern for the design of interiors expressed itself in practical counsel to his son, the architect Charles Robert Cockerell, as the latter passed through Paris in 1817, returning from his investigation of temples in Greece. Cockerell wrote: "Decoration [provides] the most extensive employment [in England] and you will ... find more importance attached to the decoration of a Saloon than to the building of a Temple; if you can therefore bend to the consideration of what is called the fittings up of the interior of the best Hotels and Palaces of Paris, the graces of their *Meubles* and the harmony of their Colours in Hangings painting and Gilding you may be the general Arbiter of taste here."

In his domestic floorplans Cockerell disposed rooms with great cleverness in planning and circulation. At Middleton Hall, Carmarthenshire, Wales (c.1793-95), he juxtaposed multiple circulation systems. The major public rooms revolved asymmetrically about a small central vestibule, or circulation cell, from which the servants could quickly radiate in any direction, while public circulation moved in a perimeter, or ambulatory, route that led sequentially from one principal room to the next. The main suite of rooms, along the garden front, was connected by a formal, French *enfilade*. Similar planning systems appeared in other Cockerell residences, such as Admiralty House, London (1786-88), Wyndham House, Salisbury (1788), and Sezincote, Gloucestershire (c.1805).

Cockerell also developed an interesting system of articulating space by gender. The ground floor of his houses often included a "Gentleman's suite" and a nearby library, "masculine" interiors that he gave rectilinear shapes, plain walls, and the bold, architectural mouldings of the older, Neo-Palladian style. His most notably "masculine" interiors were, appropriately, the public rooms of Admiralty House, London, the official residence of the Lord High Admiral of the Royal Navy. In a Cockerell house, the most distinctly "feminine" space was the Lady's Saloon, a room in which the mistress of the house spent her time and entertained company. It usually occupied the center front of the first, or chamber, storey. Both Middleton Hall and Daylesford (1788-93) in Gloucestershire had such rooms. The Lady's Saloon at Daylesford survives. It is a jewel-like space, ornamented with a highly restrained version of the Adam style, with stucco ornamentation gilded and painted in pale blues. The room is a rotunda, with a double-shell dome supported on slender columns with palm-tree capitals, behind which alternate wall piers, mirrors, and niches. The lower dome is pierced by an oculus through which one views a *trompe-l'oeil* sky painted on the upper dome and illuminated by concealed windows. Cockerell's particular uses of the older Neo-Palladian style, and the newer classicism of the Adam style, seem to indicate his personal critique of these major, interior decorative trends of 18th-century England. He considered the robust classicism of the Neo-Palladian style to be appropriate for masculine interiors, and the delicate classicism and attenuated proportions of the Adam style to be appropriate for feminine ones.

Cockerell also exhibited an eclectic appreciation for past



Cockerell: interior of Dome Room, Daylesford, Gloucestershire, 1788–93

styles in his ecclesiastical interiors. At the Tickencote Parish Church in Rutland, he restored and rebuilt a 12th-century church and its interiors in a revived Norman style (1792); at Banbury Church, Oxfordshire, (1792–97), he designed a new building, but with the nave based on Christopher Wren's St. Stephen Walbrook, London (1672–79), a kind of "Baroque revival" interior. Cockerell's appreciation for and adaptation of the earlier stylistic vocabularies of 18th-century Neo-Palladianism and 17th-century Wren-Baroque was quite unusual at a time when both had generally passed from favor.

Cockerell's critical adaptation of previous styles also opened for him the possibility of re-using earlier decorative and architectural elements within his interiors. In the public rooms of Admiralty House, he re-used a series of fine, carved-marble mantelpieces from an earlier, 18th-century London residence. While this decision accorded well with the "revived" Neo-Palladian boldness of his Admiralty interiors, it would have been almost unthinkable, say, for Adam or Soane, with their near-mania for the total design of interiors in every detail. But Cockerell could also completely detail a space by designing all its decorative accessories. For the inner hall at Admiralty House, he not only designed all the interior architectural elements but also a superb cast-iron stove in the symbolically

appropriate form of a Roman naval, or rostral, column with ships' bows protruding from it.

Cockerell's most notable contribution to the design of English architecture and interiors was his introduction of an exotic eastern vocabulary based on Indian sources. This was invented for two "nabob" clients returned from India: Warren Hastings, the controversial Governor-General of Bengal, and his own brother, Sir Charles Cockerell, an official in the East India Company. The houses of both men, on nearby estates in Gloucestershire, involved extensive remodelings of, and additions to, earlier buildings, an exercise at which Cockerell was particularly adept. At Daylesford, Hastings's country house, the Indian influence was confined primarily to the interiors. The exterior is quietly classical with only a hint of Indian influence in the dome of the garden front. Hastings brought back from India paintings, fabrics, jeweled mementos, Persian armour, and suites of gilt and ivory furniture decorated with tiger heads, the latter given him by the Begums of Oudh. As a setting for these treasures, Cockerell blended Indian and Neo-Classical forms to create interiors at once splendid and restrained: cornices of gilded lotus leaves, mantlepieces carved with palm trees, elephants, and Eastern allegorical figures, and draperies of muslin edged with silver spangles and "beetle wings." Hastings's Indian furniture was augmented with satinwood and painted furniture by Ince and Mayhew of London.

Sezincote (1805 onwards), the country house of Cockerell's brother, was the first complete English country house in the "Indian" style. The exteriors are ornamented with *chattris*, *chuijas*, minarets, scalloped arches, and an onion dome. The interiors are a skilful and eclectic blending of Neo-Classical, Indian, and Gothic forms. Cockerell excelled in the design of staircases; that at Sezincote is perhaps his best. One approaches through Gothic-arched doors into the hall, where a divided "imperial" staircase with Greek anthemion balustrades leaps overhead on pierced, cast-iron beams. The hall is lighted from above by vast, classically-detailed clerestory windows alternating with channeled, Byzantine pendentives which support a classical dome inside, and a copper-sheathed onion dome on the roof. The saloon, with its great bow window, has a deep, coved ceiling of gilded, interlacing Gothic arches. Sir Charles Cockerell's bedroom, in an octagonal pavilion attached to the main house by an arcade, was fitted up to emulate an Indian tent supported on ornamental spears.

The exotic interiors of Daylesford and Sezincote, though they exhibited a certain Neo-Classical restraint, acted as precursors to the Anglo-Indian interiors of the Prince Regent's Brighton Pavilion and the many exotic Regency interiors which followed. Though Cockerell's career needs more study, it is safe to say that his sensitive and studied eclecticism, with its revival and mixing of multiple historical styles, predicted many of the important trends of the later 19th century.

PATRICK A. SNADON

Biography

Born in London, 6 January 1753. Related through his mother to the diarist Samuel Pepys; his father was John Cockerell and his son was the architect C. R. Cockerell (1788–1863). Pupil of Sir Robert Taylor from 1768; took over Taylor's office after his death in 1788. Appointed District Surveyor, St. George's, Hanover Square, 1774;

clerk of works, Tower of London, 1775; clerkship, Newmarket, 1780–82. Appointed Inspector of Repairs to the Admiralty, 1785; surveyor, Foundling and Pulteney estates, London, 1788 (resigned 1808); obtained surveyorship, Victualling Office, 1791; surveyorship, East India Company, 1806; surveyor, sees of Canterbury and London, 1811–19; surveyor, St. Paul's Cathedral, 1811–19. Co-founder, Architects' Club, London, 1791. Pupils included the architects B.H. Latrobe, William Porden, C.H. Tatham, and C.R. Cockerell. Died in London, 12 July 1827.

Selected Works

A collection of Cockerell's drawings is in the Royal Institute of British Architects, London. A full list of Cockerell's architectural commissions appears in Colvin 1995.

Interiors

- 1786–88 Admiralty House, London (building and interiors)
- 1788–93 Daylesford House, near Moreton-in-Marsh, Gloucestershire (building and interiors; some furniture by Ince and Mayhew): Warren Hastings
- c.1793–95 Middleton Hall, Carmarthenshire, Wales (building and interiors): Sir William Paxton
- 1799–1802 St. Margaret's Church, Westminster (repairs and redecoration)
- c.1805 Sezincote House, near Moreton-in-Marsh, Gloucestershire (building and interiors): Sir Charles Cockerell

Further Reading

There is no monograph on S.P. Cockerell; information relating to his interior work can be found in articles on specific houses.

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Cocktail Cabinets

The cocktail cabinet was a fashionable novelty in the domestic furnishing of the inter-war period. It brought a whiff of urbanity, sophistication and glamour into middle-class life, where its entry into the modern suburban lounge marked the acceptance of drinking as a respectable social activity. The cocktail cabinet was not gender specific, unlike its ancestor, the more general drinks cupboard, which formerly would have demarcated the room it occupied as distinctively masculine.

The cocktail drink itself emerged together with the night-clubs which opened following World War I. According to H.

Craddock, the barman at the London Savoy Hotel who compiled *The Savoy Cocktail Book*, it was named after a legendary Mexican princess called "Cocktel" and made of a mixture of different ingredients mostly with alcoholic content. To the "bright young set" the cocktail meant emancipation and a hedonistic lifestyle, but to the older more traditional generation it represented an affront to British values of class and taste. Gin, the main ingredient in a "martini" cocktail was thought of as a cheap working-class drink only associated with the "public" – the pub, while vermouth had dubious Latin connotations. Both the wine cupboard and the "smokers cabinet" had respectable and gentlemanly precedents, but a cocktail cabinet was seen as conspicuous consumption and in poor taste. Middle-class manuals preached against the "vulgar" show of large quantities of drinks and tobacco, claiming it made the home too much like a public bar.

With the greater emancipation of women, precipitated by World War I, drinking and smoking were no longer considered an exclusively male indulgence. The custom of separating the sexes after a dinner party, leaving the men to smoke and drink in the dining room, became as outdated as the smoking-jacket. In the inter-war period the informal cocktail party became a popular and fashionable alternative to the dinner party. By the 1930s the cocktail cabinet was a much more acceptable and general piece of furniture, displacing the inherited Victorian parlour piano and standing as a symbol of modernity alongside the gramophone.

Because of its lack of pedigree the cocktail cabinet has not been categorised as an antique and therefore has been of little interest to collectors. Examples only started to be cited in books and added to museum collections towards the end of the 1960s when a return of interest in historic styles began to include the 20th century. Art Deco revivalism was presaged by a Musée des Arts Décoratifs exhibition in Paris – *Les Années Vingt Cinq* held in 1965. While traditionalists and strict Modernists have not considered the cocktail cabinet of any interest, some 20th-century historians have recognised it as a worthy subject, both as a typical item of inter-war decorative art as well as an aspect of modern material culture. In *Art Deco* (1968), just one in a large wave of publications coinciding with the fashion for Art Deco interior design, Bevis Hillier refers to the inter-war period as "the cocktail age", and features on the back cover an illustration of a "cocktail cabinet" made from a converted grandfather clock, demonstrating a humorous disregard for good taste.

The cocktail cabinet took a variety of forms – often as a two-tier arrangement of cabinet over a cupboard or on a stand, legs, plinth or single column. Sometimes it was discreetly built-in to a wall or a range of fitments; occasionally it was incorporated into a trolley to make it mobile. Styles varied from the severely functional with nothing but the grain of a natural wood veneer to relieve modern square lines, to the flamboyantly ornamental with fluted and contoured fronts. The craftsmanship available in the inter-war period and modern styling also combined fashionable blonde veneers with contrasting geometric marquetry. More lavish examples were covered completely in mirrored glass. The typical cocktail cabinet interior was mirrored and illuminated by concealed lighting, fully fitted with an array of chrome cocktail shakers, the characteristic triangular stemmed glasses, decorative cherry picks and



Cocktail cabinet in maple, 1935

lemon squeezers. While some flamboyantly flouted their purpose in modern styling or were jokey conversions of unlikely pieces such as grand pianos, others were discreetly disguised to match the style of the interior, fashioned in modern or reproduction styles. Cabinets designed for the purpose could disguise their function discreetly behind closed doors or announce it in different ways. Hosts could enjoy orchestrating the opening of the “bar” at an opportune moment to reveal an illuminated peach mirrored interior in its full chrome and cut-glass glory. Some versions included gadgets that slid an inside section into view as a flap was lowered providing a glass topped “bar” to mix the drinks, imitating in miniature the dramatic effect of the cinema organ rising from the pit.

The cocktail cabinet was reintroduced in a new form in the 1950s following the austerity period after World War II when nothing but the most functional furniture was produced. As soon as a competitive market reappeared and once the relaxation of design restrictions would allow, the furniture industry looked for new “selling points” to attract the popular market. As a result a small version of a cocktail cabinet was integrated with the sideboard to become a standard part of the dining set. More often than not the cabinet remained empty because people couldn’t afford to keep it stocked with drinks or preferred to go to the pub for a drink. Nevertheless it alluded to a glamour consumed through the cinema but not previously

made available for inclusion in the working-class home. With the growing popularity of DIY (do-it-yourself), Spanish holidays, the availability of plastic coated laminates and quilted leatherette, the built-in cocktail bar became a fixture in many 1950s and 1960s living rooms.

The recent revival of cocktail bars and drinks has been for consumption in public and has not stimulated the production of a new type of domestic cocktail cabinet, with the consequence that it now remains a period piece.

JUDITH ATTFIELD

See also Art Deco; Streamlining and Moderne

Further Reading

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Codman, Ogden, Jr. 1863–1951

American architect and interior decorator

Ogden Codman, Jr. was one of the most prestigious American interior designers of his generation. His clients included some of the wealthiest and most influential East Coast families of the time and his name has become closely associated with what has been termed the opulence of the “gilded age” of decoration. He was also an important arbiter of taste and together with the author and society hostess Edith Wharton he wrote *The Decoration of Houses* (1897) which was the model for many subsequent primers on interior design. The dominant influences on his work were historical, and he borrowed freely from 18th-century French, English and American styles. His interiors were light and informally elegant, and featured white painted panelling, simple flowered fabrics and cream-coloured antique furniture. At a time when the dominant fashion was for over-elaboration and density in both decoration and furnishings, this style was classically simple and restrained.

Codman had already established a reputation as an architect and decorator among an élite clientele when he collaborated with Wharton on *The Decoration of Houses*. The two had met in 1893 when Mrs. Wharton (as he always addressed her) hired him to update the interiors of her seaside cottage, Land’s End, in Newport, Rhode Island. Codman, who was born into an old Boston family, was in his mid-thirties and was



Codman: drawing room of his own house, 7 East 96th Street, New York, 1912

already worldly and sophisticated, having spent his adolescence in Europe. Upon his return, he lived with John Hubbard Sturgis, a Boston-area architect who was also his uncle and, as the designer of Land's End, may have provided his nephew with an introduction to Wharton. Codman also studied a number of 18th-century American houses, including his ancestral home outside of Boston, The Grange, which he would later remodel and redecorate. To this informal education in architecture, he added a year of study at the Massachusetts Institute of Technology school of architecture and an apprenticeship with two architectural firms. In a sense, this was a typical architectural education for his era, mixing formal institutional study with the older traditions of apprenticeship and first-hand, observational knowledge. He was able to open his first office in Boston by 1891 and followed with New York and Newport offices in 1893. The range of European and early American references which he gained during these years stayed with him in all his design work and is clearly reflected in his collaboration with Wharton who had similar sensibilities about weaving American and European influences into her life.

Over the next two decades, Codman went on to build or remodel several dozen residences in Boston, Newport, New York, Washington, and Providence, but he was never fully accepted into the first rank of architects. Instead, his lasting impact emanates from his notable interior design work, such as the ten bedrooms for Cornelius Vanderbilt II at The Breakers, Newport (1895), the interiors for John D. Rockefeller's Kykuit, Pocantico Hills, New York (1908), the Martha Codman House, Berkeley Villa, Newport (1910), and the Archer M. Huntington House, New York 1913–15 – for the last two of which he also designed the building – and several collaborations with Elsie de Wolfe between 1910 and 1920.

These designs reflect the assumptions and precepts presented as a design philosophy to a broader public in *The Decoration of Houses*: a call for decoration that is simple and structural, creating a harmonious unity while simultaneously referencing selected historical styles of American and European houses of the 16th, 17th, and 18th centuries. The book is nothing short of a primer, with every interior element addressed in short chapters ranging from rooms in general, to

walls, doors, windows, fireplaces, entrances, halls, stairs, special function rooms and even a section on “bric-a-brac”.

It is tempting to consider Codman's and Wharton's principles as a proto-modern aesthetic: an insistence that houses are “mechanisms for living”, that “the supreme excellence is simplicity” and that architecture and interior design should be unified, but to do so misses the essence of their generation. For over twenty years, interior decoration in America had meant domestic trappings of mass-produced items ranging from rugs and draperies to ornamental china, statues, oriental motifs with Colonial Revival furniture, much if not all of which was given popular credence by the displays of 1876 Centennial Fair in Philadelphia. Wharton called other interior designers “upholsterers” who “crammed every room with curtains, lambrequins, jardinières of artificial plants, wobbly velvet covered tables littered with silver gew-gaws, and festoons of lace on mantle pieces and dressing tables”. Both Codman and Wharton, helped sweep away this vision by encouraging an aesthetic of simplicity and restraint as good taste, of interior design as “appropriate” to the sense of the building, its functions and its owners. Much of what they proclaim, with great authority, as “good design” must be seen as an antidote to this earlier idiom. While they professed to be addressing a broad American public, the tone and examples employed clearly articulated their vision for a late 19th-century wealthy lifestyle whose social customs and large staffs were waning by the early years of the modern era. This new aesthetic would reach a mass audience only through the trickle-down effects of followers and popularizations over the next few decades. Toward the end of his life, Codman gave a major archive of his office papers and drawings to the Metropolitan Museum of Art in New York and his substantial catalogue raisonné of French châteaux – which encompasses 36,000 photographs and 400 notebooks – to the French Ministry of Cultural Affairs.

By 1920, Codman, who had made numerous trips to Europe to procure furnishings for his clients, closed his New York office and returned to live out his life in France. As if to sum up his life, he designed and built a grand château, La Leopolda, near Villefranche (1929–31), combining aspects of Italian and French house and garden design, quoting historical motifs, and employing a sense of classical order and proportion that were the hallmark of his career.

While it has never been entirely clear what role each played in the writing of *The Decoration of Houses*, 25 years later Codman remembered that he did the work and Wharton just “polished” the sentences. While they did not always agree on issues of design (she once referred to one of his buildings as a “mud hut”), they maintained a correspondence into the 1930s when they lived only 80 miles apart as expatriates in southern France. Whatever their individual contributions, the book remained a standard text for the next 40 years, only succumbing to the change in lifestyles and means of production that occurred after World War II.

RONALD J. ONORATO

See also de Wolfe; Interior Design

Biography

Born in Boston, 19 January 1863. Educated in Dinard, France, where his family lived from 1874–84; returned to America in 1882; studied

architecture at the Massachusetts Institute of Technology, Cambridge, 1883–84. Married Leila Howard Griswold, 1904. Apprenticed to various Boston architectural firms, including Andrews, Jacques and Ranton, 1886–87; practised independently in Boston as an architect and interior decorator from 1891; opened a New York office in 1893 and moved to New York permanently shortly thereafter. Published *The Decoration of Houses* with Edith Wharton, 1897. Executed many architectural projects and commissions for interiors during the 1890s and early 1900s. Closed the New York office in 1920 and spent the remainder of his life in France. Died at the Château de Grégy, Brie-Comte-Robert, near Paris, 8 January 1951.

Selected Works

Codman's personal papers, early architectural drawings, and family records are in the Codman Family Manuscripts Collection, Society for the Preservation of New England Antiquities, Boston. Business records, later architectural drawings and records are in the Department of Prints and Photographs, Metropolitan Museum of Art, New York. Other architectural plans and drawings are in the Avery Library, Columbia University, New York, and additional archival material is in the Ogden Codman Manuscript Collection, Boston Athenaeum.

Interiors

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- 1894 Harold Brown House, Newport, Rhode Island (interiors): Harold Brown
- 1895 The Breakers, Newport, Rhode Island (decoration of 2nd and 3rd floor rooms): Cornelius Vanderbilt II
- 1896–97 Nathaniel Thayer House, Edgemere, Rhode Island (interiors)
- 1900 Villa Rosa, Newport, Rhode Island (building and interiors): E. Rollins Morse
- 1900 170 Beacon Street, Boston (interiors): E. Howard Gay
- 1904 High Wall, Prides Crossing, Massachusetts (building and interiors): Oliver Ames
- 1910 Berkeley Villa, Newport, Rhode Island (building and interiors): Martha Codman
- 1910 131 East 71st Street, New York (alterations and interiors): Elsie de Wolfe
- 1913–15 Archer M. Huntington House, New York (building and interiors)
- 1916 Hautbois, Jericho, Long Island (building and interiors): Walter Maynard
- 1929–31 La Leopolda, Villefranche-sur-Mer, France (house and interiors): Ogden Codman, Jr.

Publications

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Further Reading

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Coffee Tables

The coffee table is emblematic of the rise of popular modern styling in the mid-20th century domestic interior. The feature that most distinguished a typical "coffee table" from the more generic "occasional" table, apart from its larger size and lower height, was the conspicuousness of its central position in front of easy chairs and settees, forming the nucleus of the sitting area. During the height of its popularity its most common form was rectangular and low, echoing the horizontal emphasis of modern architecture. Just as the cocktail cabinet was the set-piece denoting modernity and sociability in the 1930s suburban house, the coffee table was its equivalent in the 1950s "Contemporary" idiom of domestic decor.

It has been claimed that the coffee table was an American invention. Its popularity in the United States may in part be explained by the adoption of a less formal open-plan lifestyle where it formed the focus of the living room and replaced the dining table for informal eating in front of the television.

By the mid-1940s, among the more progressive style-conscious American furniture manufacturers, the coffee table had become a vehicle for novel and experimental designs. The sculptor Isamu Noguchi's version designed for the Herman Miller Company was clearly intended to give an abstract aesthetic dimension to the modern interior. With its asymmetrical carved wood base and heavy plate glass amorphous top, it clearly set out to transcend mere furniture and make its presence felt as a piece of sculpture. In contrast, Charles Eames's 1946 moulded plywood range of coffee tables were rather like large trays on legs and the ultimate in functionalism. Both his and Noguchi's designs were displayed at the Museum of

Modern Art (MOMA) in New York in 1946, which thus acknowledged the coffee table as a modern furniture type and securing a place for these tables as design classics of the Modern Movement.

Popular American versions appeared in geometric as well as the organic free-forms translated from abstract modern art, and in every imaginable shape from boomerangs, amoebas, kidneys, and blobs, to guitars and artists' palettes. It is not surprising that the exuberant variety of its popular forms should have been condemned as excessive by Edgar Kaufmann, American "good design" guru and Director of MOMA. In the conclusion to *What is Modern Interior Design?*, one of a series of didactic MOMA publications he wrote in 1952, Kaufmann exemplified the perfect interior as one in which: "We see no fur throws, no free-form coffee tables".

In Britain the craze for coffee bars and Italian cappuccino coffee coincided with the popularization of the coffee table during the 1950s, though it had started to appear in a variety of guises and versions much earlier on in the period immediately following World War II. Firms that could not get the necessary permits or materials to manufacture furniture while timber was in short supply from 1945, were eased back into peace-time production by being allowed a "Fancy Goods and Domestic Equipment" licence. This permitted them to make small items such as trays and mirrors which only required modest quantities of timber. With the addition of thin, spindly legs using a minimum amount of wood "off-cuts" and waste, a tray could become a small table. The firm of David Joel produced just such an item with a glass top displaying a souvenir map of the American landings in Normandy, and called it a "coffee table" hoping to appeal to the American market.

Another early example, was the *Cloud Table*, designed by Neil Morris and produced by H. Morris and Co. of Glasgow from 1946, exploiting the design possibilities of plywood. It consisted of an abstract amoeba-shaped top faced in walnut on turned tapered legs. An ornamental striped effect was obtained by the bevelled edge exposing the natural colours of the contrasting wood laminations. Morris also designed the *Long John* which came complete with a foam rubber cushion so that it could be adapted from a coffee table to a low bench.

Other early British versions of coffee tables in the "Contemporary" style selected from the Council of Industrial Design's Index of approved designs, appeared in 1952 in Noel Carrington's *Design and Decoration in the Home*, claiming to be the first survey of interior design after the restrictions of the Utility Period. Apart from a rather restrained "boomerang"-shaped table designed by A.M. Lewis for Liberty, it also featured a "nest of coffee tables" designed by Hulme Chadwick for Frank W. Clifford Ltd. Although in style these small tables were presented as the new fashionable "coffee table" type with their brass-tipped tapered "toothpick" legs, the fact they appeared in a "nest" suggests an adaptation of a traditional form. It was occasional tables that habitually came in sets; while the coffee table was essentially a single piece. The concept of suites of furniture conformed to a more traditional pattern of furnishing where the nest of occasional tables was positioned discreetly, strategically but unobtrusively stowed away against a wall or alongside an easy chair to be brought out when needed for perching tea cups or ash trays. The more

typical coffee table demanded attention and defined the centre “hot” spot of the room – the focus of social conviviality, leisure and relaxation.

The first G-Plan catalogue produced by Gomme of High Wycombe in 1954 included a transitional coffee table, significantly labelled a “cocktail table” and accessorized with a typical 1930s chrome cocktail shaker and triangular stemmed glasses. Its revolutionary break from tradition offering single “units” rather than complete sets and suites of furniture, aimed at the younger, more fashion-conscious generation proved to be very popular.

Hille was another, among the more up-market firms, to break from tradition in the post-war period and go on to produce avant-garde design. Their designer Robin Day, who distinguished himself by winning a MOMA competition in 1949, was responsible for some of the most forward-looking developments in English furniture design during the 1950s and 1960s. Day turned out a number of coffee table designs for Hille, in a variety of geometric forms from triangles to ovals, using moulded plywood and highly figured veneers on simple inset timber or metal-rod legs.

By the mid-1950s the coffee table had become a standard item of furniture in the British domestic interior. Its presence marked the notional centre point of the seating area, suggesting conversation and social interaction rather than the more introverted and traditional arrangement of easy chairs radiating around the fireplace. During the 1960s when central heating took over from the fireplace, it was the coffee table that almost replaced the hearth as the altar to domesticity. It defined the room as “Contemporary” and provided a space for the display of the accoutrements of ideal modern home living, style awareness and leisure through the display of items such as coasters, “coffee table books”, exotic house plants, statuettes and ornaments.

The symptomatic nature of the coffee table, which made it a signifier of modernity in the domestic landscape, was evident in its appearance as one of the central motifs of the “Homemaker” dinner service brought out by Ridgway Potteries in 1955. With its striking surface pattern of black on white featuring a boomerang coffee table with black tapered legs, “Homemaker” proved popular enough to continue to be sold by Woolworths until 1967 and has since become a mid-century period icon among collectors.

Alongside the consumption of modern style furniture, period and reproduction furniture has continued to be popular in Britain to the present day. Although the coffee table is strictly a modern type-form, it has been adapted to match in with reproduction style furniture, acquiring in the process such travesties as cabriole legs and “antique” finishes. Among the many hybrids, one of the more recent is the stripped pine “genuine antique” coffee table made out of old kitchen tables with cut down legs, which have in turn been reproduced. Although no longer at the forefront of furnishing fashion, coffee tables continue to be popular items in today’s domestic interiors.

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See also “Contemporary” Style

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Colefax & Fowler

British interior decorators; established 1934

Colefax & Fowler is one of the foremost British interior decorating firms of the 20th century and their work has had a significant impact on many other designers and manufacturers in the post-war period. The company’s style was strongly influenced by three figures: Sybil (or Sibyl) Colefax, Nancy Lancaster, and the decorator John Fowler. Together, they created a distinctive house style that has since become synonymous with the English Country House style. This style combined a respect for tradition with an emphasis upon comfort and simplicity, and by adapting the choicest elements from the decorative styles of the past – predominantly the 18th and early 19th centuries – its exponents sought to create an ambience of gracious and timeless elegance. Several other firms have also promoted this style but none as successfully as Colefax & Fowler; their work has come to epitomise the best of English taste and enjoys a reputation for quality and discernment worldwide.

The origins of the company date back to 1933 when the society hostess, Sybil Colefax embarked upon a career as a “lady decorator among friends” in collaboration with certain Bruton Street antique dealers. In this respect, Colefax was following the example set by Elsie de Wolfe in New York. De Wolfe had played a pioneering role in promoting the involvement of women in the world of interior decoration by establishing herself as the first professional female decorator in the period leading up to World War I. Like de Wolfe, Colefax courted clients from the upper echelons of society and entertained many of London’s fashionable and intellectual elite at Argyll House, her home in Chelsea. Cecil Beaton described her drawing room in his book *The Glass of Fashion* (1954), noting the use of pale, mixed colours such as almond, light green, grey and opaque yellow, and admiring its simplicity and attention to detail.

In 1934, Sybil founded Colefax & Co. with premises at 29 Bruton Street, and the company gained in stature with the arrival of the promising young decorator John Fowler in 1938. Having trained as a decorative painter, Fowler had run the painting studio of the home furnishings section of the department store Peter Jones from 1931, before establishing his own



Colefax & Fowler: Nancy Lancaster's living room, Haseley Court, Oxfordshire, c.1959

business in premises in Chelsea in 1934. In contrast with the Modernist aesthetic of the 1930s, Fowler's personal style was characterized by simplicity and an eye for period furniture which had been sharpened during his association with the antique dealer Margaret Kunzer. He endorsed the use of traditional English furnishing materials such as Norfolk rush matting and striped cottons, and he also had a liking for the Toiles de Jouy printed cottons from France. In describing his work, he adopted the expression "pleasing decay" which was coined by John Piper in the *Architectural Review* of 1947, and commissions included schemes at Blenheim for the Duchess of Marlborough.

In 1944 the company moved to larger premises at 39 Brook Street – the house designed and owned by the 19th-century British architect Sir Jeffry Wyattville. Sybil Colefax retired due to illness and the financially ailing company was bought by Ronald Tree as a parting gift for his wife Nancy, the future Mrs. Lancaster, after their divorce. The American-born Nancy Lancaster acknowledged the importance of the role played by the company's principal decorator by revising the firm's name to Colefax & Fowler, and in 1950 the two began the creative professional partnership which consolidated the company's house style.

Described as "the unhappiest unmarried couple in England", Lancaster and Fowler had quite different, but complementary approaches to interior design. Brought up in the American South, Nancy had no patience with the painful formality and inconvenience of English aristocratic life and she introduced the concept of comfortable living into England in the two stately homes – Kelmarsh in Northamptonshire, and Ditchley Park in Oxfordshire – that she and Ronald Tree had occupied. She also had a strong dislike for showy sumptuousness and she used fresh colours to emphasise architectural features and faded fabrics and furniture to create a mood of timelessness and casual elegance. Frequently, the furnishings were left to fade naturally in sunlight but in some cases, the ageing of fabrics was precipitated by dyeing them in tea. Into this classic period environment were integrated the comforts of modern services and she created connecting bathrooms which were carpeted and furnished as extensions of the bedroom. Her drawing rooms at Ditchley, Haseley and her London flat in Avery Row became showpieces for the Colefax & Fowler style, mixing grandeur and elegance with understatement and comfort.

The emphasis on understatement in Lancaster's work countered the more flamboyant aspects of Fowler's work. Fowler's

decorative schemes of the 1950s were founded on his sense of colour and on his instinctive balancing of contrasts, of pattern, texture and scale. Thus, he avoided co-ordinating colour schemes and relied instead on juxtapositions of related tones. His palette consisted of distinctive yellows, blues, pinks, apricots and natural greens, and he mixed large-scale floral designs with sprig patterns, checks and stripes. Fabrics played an especially important role in his interiors, and curtains, pelmets and upholstery were often treated extravagantly. An early predilection for the Regency style resulted in the use of generously swagged pelmets hung from exaggeratedly large poles, while his enthusiasm for the Baroque-style draperies illustrated in the 17th-century interiors engraved by Daniel Marot broadened his repertory of curtain treatments and informed his use of decorative braids, fringes and tassels to emphasise form. Fowler's work has sometimes been likened to that of a couturier, especially in its attention to detail, and his friendship with the society dress designer Hardy Amies may well have influenced features such as his use of contrasting piping, his fondness for pleating and gathering in upholstery and on straight-sided lampshades, and his technique of covering round tables with fabrics that fell in loose folds down to the floor. His strong sense of pattern also informed his interest in picture-hanging and his formula of arranging pictures in symmetrical groupings with the frames suspended by decorative cords from rosettes, bows and tassels has been repeated in numerous other decorators's schemes. The inspiration for his work lay in the past, many of the motifs for his fabrics and wallpapers were taken from period samples found in the houses he was decorating. He described himself not as a designer but as an "architectural decorator", and if his approach to history was sometimes more intuitive than archaeological, it nevertheless proved enormously appealing and strongly influenced later attitudes to decoration and period styles.

The novelty of Colefax & Fowler's approach lay in their ability to enhance period features, while at the same time adapting them to suit the greater informality of contemporary lifestyles. This approach quickly found favour with the English aristocracy, and the firm's clientele included many wealthy and titled customers who occupied historic houses themselves and who were eager to preserve their heritage. Among their more prestigious commissions were Daylesford, Wilton, Tynningham and Chequers, and the decoration of the Audience Room at Buckingham Palace.

Fowler's knowledge of and sensitivity to period styles also attracted the attention of the National Trust and from the late 1950s he became increasingly involved, on a personal basis, with the restoration of interiors in their care. His work at Clandon, Surrey, from 1968, represents one of the most comprehensive schemes with which he was associated and illustrates his concern to capture the feeling of the room in the period to which it was restored, even if this was sometimes at the expense of historical accuracy. Thus, in the Saloon at Clandon, he added a third shade of blue to complement the two original tones uncovered in paint-scrapes, and the overmantel was marbleised to match the fireplace. Such "improvements" would clearly be unacceptable to purists today, but Fowler's work nevertheless did much to foster new standards of professionalism within the Trust and encouraged the use of skilled craftsmen and firms with long traditions of specialist

work. Moreover, his frequent use of paint-scrapes foreshadowed the more scientific investigation of historic colours developed by Trust consultants such as Ian Bristow, while Fowler's emphasis upon the importance of historic lifestyles has strongly influenced the studies of "authentic decor" pioneered by the scholar Peter Thornton. From 1969, following his retirement from Colefax & Fowler, Fowler's energies were exclusively devoted to assisting the Trust. He worked on more than 25 of their houses and his book, *English Decoration in the 18th Century*, written with John Cornforth and published in 1974 (revised 1978), represents a summary of his long experience in this sphere and remains a standard textbook on historic interiors and design.

John Fowler died in 1977 but Colefax & Fowler has remained remarkably true to the spirit of his style. Now run by Tom Parr, who has been chairman since 1960, the company has built up an important archive of designs for wallpapers, fabrics and trimmings gathered from previous commissions. Many of these are now manufactured commercially, and Fowler's *Old Rose* pattern is one of their best-selling chintzes. Historical sources also remain the key to the new collections of designs which include the adaptation of period wallpapers from the archives of the Musée des Arts Décoratifs, Paris. However, the company's market has broadened considerably, and having started out as a small partnership offering a professional decorating service to an exclusive elite, its commissions now include jets and yachts as well as large town and country houses. And it provides an increasing number of textiles and wallpapers for sale to a wider public in its retail outlets in England and abroad.

In recent years, Colefax & Fowler has continued to expand. With three showrooms in London, they also have outlets in New York, Paris, and Sydney. The company was floated on the London Stock Exchange in 1988, and a year later it acquired Jane Churchill, a more commercial producer of traditional-style designs, and Kingcome Sofas, the manufacturer of upholstered seating.

The crisp sprigged wallpapers, floral chintzes and blue and gold floral carpets that exemplify Colefax & Fowler's work have been copied by many other manufacturers and designers and the company has spawned many imitators. The influence of Fowler himself resonates in the work of those who were closely associated with him in the 1950s, including that of the decorators Nina Campbell in London, and Mario Buatta and Keith Irvine in New York. Indeed, Colefax & Fowler has been particularly successful in America and their style is acknowledged in numerous interiors by East Coast decorators such as Mark Hampton and David Easton that have responded to their clients' nostalgia for an ennobling past. But the company has also been influential in more commercial spheres. Features such as elaborate curtain treatments, flounced lampshades and tablecloths, and ubiquitous chintz and sprig designs are now widely available from firms like Laura Ashley, and cheaper, mass-produced versions of the Colefax & Fowler house style are a familiar sight in many urban professionals' homes.

CLAIRE BRISBY

See also Interior Design

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Colombo, Joe 1930–1971

Italian painter, architect, sculptor and designer

Joe Colombo was one of Italy's foremost modern designers. Trained as an artist at the Accademia di Belle Arti di Brera, and subsequently as an architect at the Politecnico di Milan, he was initially active as an avant-garde painter and sculptor, joining the fine art group Movimento Nucleare, and the Concrete art movement between 1951 and 1954. He later worked as a designer of both furniture and interiors. Bold and innovative, his designs were simple, flexible, brightly coloured, functional and appropriately futuristic for the times. His work was highly regarded by both critics and other design professionals, and was notable for its uncompromising modernity, its use of new materials, especially plastics, and for its development of modular and mass-produced living units.

Colombo became interested in furniture, lighting and interior design in the early 1960s. He had already been working as an architect for several years and it was no doubt his experience of working on the interiors of buildings that prompted his involvement in design. This involvement also gave him an opportunity to experiment with new materials and to put into practice his ideas about the domestic environment. Accordingly, he opened his own office in Milan in 1961 and worked as a freelance designer for a number of progressive furniture manufacturers including La Linea and La Rinascente, lighting companies such as O'Luca, and the specialist plastics firm, Kartell and Bayer Plastics. Success was not long in



Colombo: Total Furnishing Unit, 1972, comprising four units: kitchen, bathroom, cupboard and bed-and-privacy unit; shown at the exhibition *Italy: The New Domestic Landscape*, Museum of Modern Art, New York

coming. In 1963 he received an award from the Italian National Institute of Architecture for his interiors for the Hotel Pontinental in Sardinia, and in 1967 the New York department store, Gimbel's, held a special Joe Colombo week promoting some of his most popular works. These included his ergonomic series of *Universale* chairs which had injection-moulded plastic seats and adjustable legs to suit both adults and children, and his *Spider* light which was the first lamp to use the halogen bulb for non-industrial purposes.

Colombo's background in sculpture clearly influenced his approach to furniture design and encouraged experiments that were to revolutionize the function and appearance of furniture in the 1960s. His *Tube* chair of 1970, for example, transcended traditional ideas of what a chair should be and blurred the distinctions between furniture and sculpture. It consisted of four tubes that could either be clipped together, or rolled inside one another, to modify the arrangement of seating or for storage. It was made of white plastic polyurethane and had mustard acrylic upholstery.

It was Colombo's championing of new materials such as injection-moulded plastics and plastic laminates that was especially influential. The historian Penny Sparke has described the impact that this had on Italian furniture design: "The shiny surfaces and voluptuous curves they [Colombo's furniture] created symbolically transformed plastic from a cheap into a luxury material, and earned [Italy] a reputation as the first country to find a truly modern idiom. No longer was it merely an imitation of other more expensive materials, but one with its own seductive aesthetic – determined for the most part by its own production process" (Sparke, 1988). By way of example, she illustrates the ABS stacking chair, designed for Kartell in 1965. The bright emerald green colour and sleek

contours of this chair denote both modernity and sophistication. Furthermore, the form has been shaped by its production; the hole in the back which gives the chair its distinctive appearance is also essential to the release of each chair in the vacuum-forming process.

From the late 1960s Colombo became interested in new concepts of domestic organisation. In collaboration with the designer Ignazia Favata, he developed a system of co-ordinated, flexible structures, composed of four mobile units – “Kitchen”, “Cupboard”, “Bed and Privacy” and “Bathroom” – which created a “total” living environment. Based on space travel research, these units were intended to meet every domestic need and although the appearance of the individual components seems somewhat futuristic today, the overall concept was undeniably practical. A version of this system was installed in Colombo’s own apartment in Milan, and his experiments culminated in the “Rotoliving Unit” exhibited posthumously at the Museum of Modern Art’s exhibition, *Italy: The New Domestic Landscape*, held in New York in 1972. By this time, Colombo’s interest in individual furnishings and plastics had been replaced by a concern with the utopian, humanistic needs of environmental design that examined what he perceived as three key relationships: that between the city and the dwelling unit, between green spaces and the dwelling unit and between the dwelling unit and man.

Design could never therefore exist in a vacuum. Its social and technological roles were always of paramount importance, and in his work for interiors Colombo was determined to achieve the most effective use of materials to create objects that could be mass-produced without aesthetic compromise. His work was never simply decorative, and right up to his untimely death at the age of 41, he strove to make his designs relevant to the age in which he lived.

JANICE WEST

Biography

Born Cesare Colombo, in Milan, 30 July 1930. Studied painting at the Accademia di Belle Arti di Brera, to 1949; studied architecture at the Politecnico di Milan, 1950–54. Active as a painter and sculptor, Milan, 1950–55; joined the Movimento Nucleare (founded by Enrico Baj and Sergio Dangelo 1951); founder-member, Arte Concreta group, Milan, 1955. Took over the family electrical equipment business, 1959; ran his own design office, Milan, 1962–71. Designed furnishings, lighting, ceramics and electrical appliances for many firms including Arflex, Elco, Kartell, O’Luce, La Rinascente, Candy and Zanotta. Exhibited at numerous national and international exhibitions including the Milan Triennale 1954, 1964 and 1967, and Museum of Modern Art, New York, 1972. Received many awards including: IN/ARCH Award, National Institute of Architecture, Rome, 1963; Silver Medal, Milan Triennale, 1964 and 1967; Compasso d’Oro, Milan, 1967; Association of Industrial Designers Award, New York, 1968. Died in Milan, 30 July 1971.

Selected Works

The Joe Colombo Archive, containing designs, correspondence and business records, is in the Joe Colombo Studio, Milan. Collections of Colombo’s furniture and lighting are in the Stedelijk Museum, Amsterdam, and the Metropolitan Museum and Museum of Modern Art, New York.

- 1963 Hotel Pontinental, Golfo dell’Asinara, Sardinia (interiors and furniture)
- 1964 *Elda* 1005 Easy Chair: Comfort

- 1965 *Spider* Lamp: O’Luce
- 1966 *Supercomfort* 1000 Easy Chair: Comfort
- 1966–67 Magnetic Furniture System: La Rinascente
- 1967 *Universale* Seating: La Rinascente
- 1967–68 *Box* 1, combined bedroom / study / living room furniture unit: La Linea
- 1968 Eurodomus Exhibition, Turin (display stand and furniture)
- 1970 *Tube* Chair: Zanotta
- 1971–72 *Total Furnishing Unit* (“Rotoliving Unit”) Museum of Modern Art, New York (exhibition display and furniture)

Publications

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Colonial Revival

The colonial past and the tradition of colonial design have exerted a strong and persistent influence on American society since the War of Independence. During the late 19th and early 20th centuries, however, that historical awareness dramatically increased. In a style now defined as Colonial Revival, designs from the 17th and 18th centuries, as well as those from the Federal era, were revisited, reproduced, and adapted for modern life.

The origins of the Colonial Revival rested in the economic change and social upheaval of the 19th century. Many Americans worried that the nation heroically created by the Founding Fathers was in a state of decay. Industrialization, immigration, and the moral crisis of the Civil War all threatened the established order and national sense of identity. The Colonial Revival represented a material response to these changes, and reflected a longing for the security and simplicity of an idealized past.

One of the earliest manifestations of the Colonial Revival was a campaign begun in the 1850s to restore George Washington's home, Mount Vernon. The Colonial Revival expressed tremendous reverence for the leaders of the Revolution, and great value was assigned to places they knew and objects they used. Tourists connected with the spirit of the Founding Fathers by visiting their homes, and taking part in a more virtuous past made palpable in honest, hand-crafted surroundings.

In its association of morality with handcraftsmanship, the Colonial Revival may be seen as part of the Arts and Crafts movement. The colonial era was lauded as a time of artisans' pride in their independent creation; objects made by colonial craftsmen came to symbolize the dedication and democratic fervor of their time. Colonial designs became prescriptions for moral living, purifying and elevating everyday life through a connection to America's exalted youth. The evils of modern, industrial life could be reformed by recreating the domestic environment of the past.

Furthermore, new immigrants could be taught America's history and democratic values by visiting restored colonial homes. In the 1920s museums across the country opened permanent exhibitions of Americana – the Metropolitan Museum in New York, for example, opened its American wing in November 1924 with displays of early furniture – and promoted the artistic, historic, and didactic value of their collections. Colonial objects were tools for creating a shared national culture, helping assimilate visitors into the American tradition.

The International Centennial Exposition in Philadelphia in 1876 helped to spread the popularity of the Colonial Revival. Exhibitions included the New England Farmer's Home with "colonial kitchen," a display that purported to represent early American domestic life. Costumed guides led throngs of visitors through an interior including a hearth, settle, spinning wheels, and furniture with historical associations. The colonial kitchen was juxtaposed with a Modern Kitchen, which attracted relatively little notice. Indeed, the Colonial Revival may be seen as a reaction against Victorian household goods. Critics dismissed modern furnishings as fussy, poorly-made copies of European designs. Historical eclecticism was condemned, and Americans were urged to decorate in an indigenous style suited to their colonial heritage.

Clarence Cook, a leading proponent of the Household Art movement, praised the simplicity and usefulness of colonial furniture, and his *The House Beautiful* (1878) contained a view of Charles McKim's restoration of the 18th-century Robinson house kitchen in Newport, Rhode Island. The Robinson kitchen featured a Chippendale mirror, William and Mary caned armchair, Windsor chair, and enormous fireplace surrounded by tiles over a brick hearth. McKim was an early advocate of colonial architecture, and with his partners William Rutherford Mead and Stanford White, a leading proponent of the Shingle Style. An American adaptation of the English Queen Anne Style, the Shingle Style is closely allied to the Colonial Revival. Shingle Style houses were nostalgic, often using broad living halls, large chimneys, inglenooks, beamed ceilings, sash windows, and fanlights. Simplicity, amplitude, and a sense of comforting shelter characterized the Shingle Style and Colonial Revival architectural shell.

Hearths like that designed by Charles McKim became virtual icons of the Colonial Revival. Obsolete in an age of central heating, the open fireplace became the symbolic heart of the house. Its welcoming warmth and light created a sense of security and romance, an escape to a more simple time. Period literature described the fireplace as the family altar.

Other Colonial Revival objects assumed a heightened importance, including tall-case clocks and spinning wheels. "My Grandfather's Clock," an acclaimed song from 1876, helped popularize the outdated timepiece at the time of the Centennial. Its ponderous ticking and old-fashioned form evoked both present and past time. Similarly, the spinning wheel became a potent symbol of the past, and was virtually ubiquitous in the Colonial Revival house. Advocates of Household Art championed the spinning wheel. In *Stepping Stones to Happiness* (1897), Harriet Prescott Spofford promoted the "clear beauty" of the wheel, describing it as "a real object for an artist." The Daughters of the American Revolution, an elite genealogical society, adopted the spinning wheel as part of its insignia, reflecting its position that American women fought the Revolution by spinning and weaving homespun for their fighting men. Even fragments of the spinning wheel were valued, as shown by a group of armchairs manufactured in the 1880s from old spinning and flax wheels parts: flyers decorated the crestrails, wheels formed the backs, and trestles were incorporated into the legs.

Inevitably, as admiration for the Colonial period grew, new industries emerged to meet the demand for Colonial furnishings. Makers of colonial adaptations and reproductions, practitioners of colonial style handicrafts, and antiques dealers all profited from and disseminated the Colonial Revival. The earliest pieces of reproduction furniture date from the mid-century when, according to one contemporary observer, "Mayflower furniture [was] becoming common" (Rhoads, 1977). By the 1880s, the taste had become more widespread and a writer in the *Decorator and Furnisher* of November 1883 declared that "the Chippendale or Colonial Style is a favorite in new designs for interiors" and that it had ousted the fashion for Eastlake and Early English furnishings. By this date reproductions of colonial furniture were being produced across the country, from large midwestern factories like the Century Furniture Company of Grand Rapids, Michigan, to smaller shops like Sypher and Company, and Ernest Hagven of New York City. Among the best-known reproductions were those produced by Wallace Nutting Period Furniture of Framingham, Massachusetts.

Nutting, a retired Congregational minister and self-styled "poet-capitalist," championed the Colonial Revival. He collected rapaciously, and used antiques as models for his high-quality reproductions. His collection also appeared in photographs he produced of colonial interiors. The photographs were tremendously popular, and helped expose Americans to the precepts of Colonial Revival decoration. Nutting focused on the design and historical associations of early American furnishings rather than their means of production. However, other figures in the Colonial Revival combined their interest in colonial objects with a rediscovery of traditional handicrafts. Of particular note are the embroideries and furniture produced in Deerfield, Massachusetts. In 1896 local women established the Society of Blue and White Needlework.

They traveled through the Connecticut River Valley studying colonial embroidery, seeking to preserve and replicate the patterns and skills of the past. All the Society's embroidery initially was stitched with blue and white linen thread, yet soon other natural dyes were introduced. The success of the Society spurred the creation of the Deerfield Society of Arts and Crafts, which produced hand-crafted reproduction furniture. The blue and white of the Deerfield embroideries were typical of Colonial Revival color schemes; Colonial Revival decorators favored subdued tones, such as pale yellow, pearl gray, and the historically evocative "Williamsburg blue."

Unlike other passing fashions, the Colonial Revival did not fade away with the advent of the new century. It was still popular for much of the first two decades of the 20th century and although decorators like Elsie de Wolfe professed herself bored with the style in 1915, she nevertheless furnished some of the bedrooms in Stanford White's Colony Club with colonial reproductions. Modernist critics, however, were more categorically hostile. Lewis Mumford's *Sticks and Stones* (1924) attacked the style as inappropriately historicist, as did the champion of Modernism, Henry-Russell Hitchcock. But Colonial Revival has refused to disappear. It continues with great vitality, informing modern life, and fulfilling Americans' need to articulate a continuity with their past. It remains the most popular historical style in contemporary home decoration.

MADELINE SIEFKE ESTILL

Selected Collections

Examples of Colonial Revival furnishings and interior schemes can be viewed in the period rooms at the Winterthur Museum, Delaware, and Colonial Williamsburg, Virginia.

Further Reading

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Colonna, Edward 1862-1948

German designer and decorator

Circumstances conspired to deprive Edward Colonna of his position as a pioneer in the development of the curvilinear Art Nouveau style. His seminal publication, *An Essay on Broom-Corn*, dating from 1887, a revolutionary booklet of meandering Art Nouveau designs produced while he was working in Dayton, Ohio, was in the style of modest, small-scale publication which had come to be associated with the Arts and Crafts Movement rather than with the international avant-garde with which Art Nouveau was to be identified. And almost at once nearly the entire stock of booklets was destroyed in a fire in the storage warehouse. Colonna's wavy, interlaced designs are inspired by the stalks of corn used to make a corn-broom (a besom or rustic farmyard broom). Strongly reminiscent of the designs of Louis Sullivan, the Chicago architect, the booklet predates experimental work of a very similar kind by architects in Belgium like Victor Horta and Henry van de Velde. Colonna's ideas seem to have inspired the "Broomcorn" table silver designed for Tiffany & Co. by T. Curran in 1890. Colonna was to remain essentially faithful to this organic curvilinear inspiration throughout the greater part of his career, only turning to a modified geometric manner in keeping with French Art Deco in the 1920s.

Errors of biographical information in the Paris Salon catalogues even deprived Colonna of his true nationality and it was only with the series of articles published by Martin Eidelberg in the late 1970s that the details of his life and career were unearthed. Colonna was born near Cologne in Germany, and after architectural studies in Brussels, which he commenced at the very early age of 15, he went to New York at the age of 20 to work in Louis Comfort Tiffany's decorating company Associated Artists. In 1885 he was appointed chief designer at the Barney & Smith Manufacturing Company, a factory making railway wagons in Dayton, Ohio. From there he went to Montreal, where he set up his own studio and supplied railway wagon designs for the Canadian Pacific Railway. It was towards the end of his period in Montreal that he made his first jewellery.

Meanwhile the great entrepreneur Siegfried Bing (German-born but by now established in Paris) was investigating American decorative art for his book, *Artistic America*, which was published to coincide with the opening in 1895 of his Parisian gallery. The famous Maison de l'Art Nouveau at 22 rue de Provence was to give its name to the very movement with which Colonna's name is associated. Bing was already an admirer of Sullivan and Tiffany, and of Edward Moore, the inventive director of Tiffany & Co.; Colonna was among the rising young designers to be recruited by Bing for L'Art Nouveau, along with Eugène Gaillard and Georges de Feure.

For Bing, Colonna produced a flow of scintillating Art Nouveau designs. The metalwork and jewellery stand out as

notably controlled among the female heads and sinuous bodies with flowing hair and drapery from the more flamboyant of his contemporaries, for example, René Lalique and Georges Fouquet. The furniture mounts are exquisite jewel-like pieces, but still perfectly appropriate to their purpose. The same control is evident in the furniture, ceramics, wallpaper and textile designs. Colonna might start with a flower motif, but the development of his designs was always in the direction of complete abstraction.

Bing's venture was extensively reported in design and decoration periodicals and the display at the Paris Centennial Exhibition in 1900 was regarded as a triumph for the gallery and its designers. Colonna created a salon complete with furniture and all its decoration. Bing had urged him to "eschew the bulky, box-like forms of British and Belgian furniture and instead to apply a modern decorative vocabulary to the light, graceful forms of Louis XV", an acknowledgment of the Rococo inspiration that is at the heart of the Art Nouveau style.

After the celebrity of his Parisian career Colonna returned in about 1902 to obscurity in North America – from 1903 his work ceases to feature in decorative art publications – but he was very influential in America where he made silverware designs for leading Arts and Crafts-inspired manufacturers like Marcus & Co., confirmation of the duality of the *Broom-Corn* essay. In 1925 Colonna returned to France and settled in the south, where he spent his time in collecting and dealing and carving in alabaster. He died in Nice in 1948.

Colonna's work is well represented in museum collections (particularly the Musée des Arts Décoratifs in Paris), mainly by individual ceramics and metalwork. There is a strong emphasis on the jewellery, the area on which his modern reputation principally rests. A collection of his designs for jewellery is preserved in the Public Library in Newark, New Jersey. For his work as an interior designer it is best to consult the illustrations recording Bing's presence at the Paris 1900 exhibition, where the effect of the complete ensemble can be appreciated. Gabriel Weisberg's 1986 exhibition catalogue includes a full bibliography of these sources, and reproduces photographs of the salon from the Bing archive material in the library of the Musée des Arts Décoratifs. The bibliography also lists all of Martin Eidelberg's invaluable articles on Colonna.

CHARLOTTE GERE

See also Art Nouveau; Bing

Biography

Born Edouard Klönne in Müllheim, near Cologne, 27 May 1862, the son of a bookdealer. Studied architecture in Brussels, 1877–81. Moved to New York, 1882; worked with Louis Comfort Tiffany (1848–1933) 1883; worked with the architect Bruce Price, 1884–85; chief designer for Barney & Smith Manufacturing Company, Dayton, Ohio, 1885. Married Louise McLaughlin, daughter of the architect James McLaughlin, 1887. Moved to Montreal, 1888, and worked for the Canadian Pacific Railway. Active as a designer of furniture, decoration and textiles from the late 1880s. Moved to Europe, 1898, and worked for Siegfried Bing's L'Art Nouveau gallery, 1898–1903; designed furnishings for Bing, jewellery for Henri Vever, and ceramics for Gérard, Dufraisex & Abbot; returned to Canada, 1902, and worked as an interior decorator and antique dealer; returned to Europe 1908; moved back to New York, 1913. Settled in Nice, France, 1925, and worked sporadically as an antique dealer and

carver of alabasters but was increasingly confined to bed through ill health. Published an influential work, *Essay on Broom-Corn*, New York, 1887. Died in Nice, 14 October 1948.

Selected Works

An important collection of Colonna's designs, drawings, photographs, letters and personal memorabilia is in the Newark Museum and Library, New Jersey. Examples of Colonna's furniture and ceramics are in the Dayton Art Institute, Ohio. Additional items of ceramics and of jewellery are in the Musée des Arts Décoratifs, Paris, and examples of textiles are in the Museum of Applied Art, Vienna.

Interiors

- 1885–88 Barney & Smith Manufacturing Company (interiors of railway carriages)
- 1888–90 Canadian Pacific Railway (interiors of railway carriages)
- 1890 Van Horne House, Montreal (remodelling of interiors, including the main salon); William Van Horne
- 1900 Exposition Internationale, Paris (salon and music room for S. Bing's pavilion)
- 1903 King Edward Hotel, Toronto (decoration and furnishings)

Publications

An Essay on Broom-Corn, 1887

Further Reading

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Commodes

According to Thomas Sheraton, who defined the commode in his *Cabinet Dictionary* of 1803, the word was "from the French and signifies a woman's head dress. In cabinet making it applies to [a] piece of furniture chiefly for ornament, and to stand under a glass in a drawing room ... It is sometimes used more agreeably to its derivation, and signifies such commodos as are used by ladies to dress at, in which there is a drawer



Commodes: Thomas Sheraton design for a commode, 1794

fitted up with suitable conveniencies for the purpose" His definition captures the merging of functional and decorative purpose that this piece was devised to serve.

Like all storage units, the commode is based on the coffer, or trunk. Its development can be traced to the late 16th century, when English and Continental cabinet-makers developed the chest-of-drawers by approaching the box from the front rather than the top, and dividing its volume into accessible units held in place by runners or plates. In France, their *commodité*, or convenience, was not recognized linguistically until the early 18th century. The oldest French reference dates to 1708, when the Duc d'Antin mentioned that he had seen two commodes that Guillemart was making for the king's bedroom at Marly, and that each cost 310 *livres*. The name took some time to catch on. Writing a letter about presents given at court in 1718, the Duchesse d'Orléans felt constrained to tell a friend that, "A commode is a big table with big drawers [and] beautiful decorations." An object that so combined beauty and function was irresistible, however; by 1740, commodes were as popular with the bourgeoisie as with the nobility.

This development coincided with the rise of the curvilinear Rococo, and the revolution in form sparked new construction methods. As forms became increasingly plastic, cabinet-makers

often found it necessary to commission scale models from a sculptor. Templates cut to conform to the model were laid along the fronts and sides of the piece as it was carved from the plank, to ensure that the complex curves of these areas would be bilaterally identical.

These techniques allowed such innovative cabinet-makers as Antoine Gaudreau and Charles Cressent to transform the commode's appearance. Marble tops became standard. Legs were lengthened and curved, straight fronts and sides made parabolic. Drawers concealed the frame that held them in place. The number of full-length drawers rarely exceeded two, half-width drawers disappeared, and drawers could be concealed by doors. Most important, fronts were decorated as unbroken areas, covered with floral marquetry in exotic woods, and overlaid with interlacing ormolu arabesques.

By 1745, decoration had overtaken function. Moved from the bedroom to the salon, the commode was generally surmounted by a mirror, and used to balance the mass of the fireplace and mirrored overmantel. When straight lines returned in the Neo-Classical Louis XVI period, commodes were sometimes combined with *encoignures* (corner cabinets), and given convex ends. At the same time, the façade was typically arranged in three vertical sections of geometric marquetry outlined with ormolu or brass moulding, drawers were

concealed behind doors, and the piece was brought lower to the floor.

Although England had had the chest-of-drawers since the late 16th century – Lawrence Abelle had built a “cubborde of boxes” in Stratford-upon-Avon in 1595 – the appearance of the decorative and explicitly labeled commode coincided with the emergence of “French taste” around the middle of the 18th century. The best known examples are provided by Thomas Chippendale in his *Gentleman and Cabinet-Maker’s Director*, the third edition of which (1762) illustrated two “French commodes,” four “French commode tables,” five “commode tables,” and a comparable “buroe dressing table.” All had a decidedly Rococo appearance, although their fronts were more serpentine than parabolic, and their sides generally straight. Commodes remained in fashion throughout the Late Georgian period, the dominant form being that of the demi-lune (half-round). Most provided some storage with narrow drawers set into the apron or with shelves hidden by concave doors; others were purely decorative, such as the elaborately veneered unit attributed to John Linnell executed for Osterley Park. The vogue ebbed toward the end of the century. George Hepplewhite, in the *Cabinet-maker and Upholsterer’s Guide* (3rd edition, 1794), showed one “commode” and one “commode dressing table,” both part of the “dressing apparatus.” Sheraton included a “commode” and a “dressing commode” in *The Cabinet-Maker and Upholsterer’s Drawing Book* (3rd edition, 1802); defined it in the *Cabinet Dictionary*, as we have seen, offering two examples; and omitted it from the incomplete *Cabinet Encyclopedia* (1804).

The term commode was not applied to furniture in America, but it can be related on both formal and functional levels to the lowboy. Highly decorated examples from Philadelphia workshops resemble commodes produced by craftsmen in the Dauphiné and other French provinces.

REED BENHAMOU

Further Reading

For a detailed and scholarly study of Commodes see Wood 1994 which includes a long introductory survey of the subject and numerous references to primary sources.

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Conran, Terence 1931–

British entrepreneur and interior designer

Terence Conran has made his passions into his life’s work. And in the spheres of design, food and retailing he has been without doubt one of the most influential figures of his age. Indeed, when many of the cultural movements of the last decades are examined there is often a thread that leads back to Conran. His inspirations have included the Bauhaus, English Arts and Crafts, Danish Modernism, Mediterranean exuberance, ethnic styles, peasant simplicity, and truth to materials. He has applied these enthusiasms exhaustively in all his businesses and, in so doing, he has transformed the way millions of people live.

Born into a middle-class family, he was brought up in Esher, Surrey, and was educated at Highfield and Bryanston public school. He went on to study textile design at London’s Central School of Art in 1949 and 1950, where he was influenced by Eduardo Paolozzi, with whom he shared a fascination for popular culture. Showing an early preference for the world of commerce over academia, he was tempted away from the Central School before graduating by a job offer from the architect and designer Dennis Lennon. Between 1950 and 1952 he produced textiles designs, the magazine *Rayon and Design*, furniture for the Ridgeway Hotel, Lusaka, and murals for the Festival of Britain. Following an exhibition in Simpson’s *Ideas and Objects for the Home*, he founded Conran and Company, manufacturing furniture and accessories.

A first visit to France in 1953 was to prove extremely influential, laying the foundations for the Francophilism that has remained with him ever since. In November 1953 he was part of a joint venture in a cafe called The Soup Kitchen which marked his debut in the catering industry; a year later he went solo when he designed and opened The Orrery restaurant in 1954.

1956 saw the founding of The Conran Design Group working in graphics, exhibitions, furniture and interiors including the shop Bazaar, for Mary Quant. Other ventures of that year were the establishment of Conran Contracts and Conran Fabrics, and the production of Conran’s first book, *Printed Textile Design*. He has since gone on to publish numerous books on furnishings and interiors and *The House Book* of 1974 became a best-selling guide to home design.

Increasingly frustrated with the resistance that his work encountered among retail buyers, Conran and his third wife Caroline decided to open their own shop and on 11 May 1964, Habitat opened its doors at 77 Fulham Road, South Kensington. Habitat’s aim was to provide low-priced furnishings in a simple Modern style. It was an immediate success, striking exactly the right note with a younger generation anxious to distance themselves from post-war austerity and eager for a new kind of lifestyle. After two years of good trading, Conran opened a second branch in Tottenham Court Road, which was followed by a rapid expansion across the country.

In 1968, the Conran businesses merged with Ryman, the stationery and office equipment group. Habitat mail order was launched in 1969. But by 1970 deep fissures had opened up in the newly joined company causing Conran to buy back

Habitat from Ryman although he had to leave behind Conran Contracts, Fabrics, Design, and the Thetford factory. He founded the design practice, Conran Associates, and the Neal Street Restaurant in 1971. By 1972, the Habitat chain was 12 strong and in the following November, The Conran Shop was born on the site of the original Habitat showrooms. Conran took Habitat to Paris in 1973, and then on to New York in 1977 where it traded as Conran's. The turn of the decade saw Habitat with 47 stores and in 1981 it was floated on the London stock exchange to become a Public Company. A further spurt of growth was achieved through a merger with the retail giants, Mothercare.

During 1983, Habitat-Mothercare acquired Heal's, and Conran Octopus was formed as a joint publishing venture with Paul Hamlyn. The ill-fated Butler's Wharf property development was initiated at the same time and the Conran Roche architectural practice was formed with Fred Roche. Terence Conran was knighted in the New Year's Honours list.

With none of his energy or enthusiasm for new projects dimmed, Conran bought Michelin House with Paul Hamlyn in 1985, and in 1986 Habitat Mothercare merged with British Home Stores to form Storehouse which also included NOW, and Richard Shops, and which had a combined turnover in excess of £1 billion. The Conran Shop expanded into Michelin House in 1987 but elsewhere the company's financial problems were mounting. Storehouse's profits had dropped by 29 per cent by 1988 and there were several attempted takeovers. After a two-year period of wrangling and in-fighting, and many failed attempts to reverse the group's dwindling performance, Conran stood down as Chairman of Storehouse in 1990 and bought The Conran Shop out of the group.

At an age when he might not unreasonably have been expected to retire from business, Conran decided to begin again. And with the singular determination that he had always shown he started to build up a restaurant business which went on to include Bibendum, The Oyster Bar, the Blueprint Cafe, Le Pont de la Tour, La Cantina, The Chop House, Quaglino's, and the enormous Mezzo. At the same time he expanded The Conran Shop group, established a Contracts division, started an architectural and design consultancy, CDP, and remained involved with the Design Museum and a variety of publishing projects. When Habitat celebrated its 30th birthday in May 1994, Conran was accorded the tribute of guest of honour and was welcomed back by the assembled throng as a returning hero.

The apparent contradictions in his nature are intelligible only when it is remembered that Conran is in every sense a Modernist. This term has become somewhat debased, but when it is understood in its original, early 20th century sense, it begins to explain how Conran can be on the one hand sybaritic and indulgent, and on the other a puritanical wielder of Occam's Razor. Modernism is also at the heart of his tenacious determination to improve the quality of people's lives through their environment in an essentially democratic manner. He has always understood just how much "Design" his public could tolerate but has never been cynical or contemptuous towards his customers. Nevertheless his involvement with first the Boilerhouse Project, and later the Design Museum, shows him to have been deeply concerned with issues relating to the education and improvement of public taste and

to the promotion of high standards within design. The Boilerhouse project, funded by the Conran Foundation between 1982 and 1986, consisted of a series of changing exhibitions, temporarily housed in the Victoria and Albert Museum, that explored some of the most celebrated icons – be they designers or artefacts – of the 20th century. They provoked enormous interest and excitement among the public and professional critics and designers alike and their success led to establishment of the Design Museum, that has been housed in its own building on Shad Thames since 1989.

On a personal level, Conran can be wily and sharp-witted but he has a scrupulous honesty which derives from a totally secular moral code. He can enforce a stringency that comes close to meanness but in the next instance can be generous and thoughtful. Considering his great wealth he lives well within his means. Money has only ever been his tool, the fuel necessary to make his projects run. His twin passions are his businesses and his life, and because he has never made any clear separation between work and leisure, he can appear indefatigable. Restless when not at his desk or immersed in one of his many businesses he drives ever onward.

Despite the fact that he describes himself primarily as a designer, Conran's real skill is as an editor, having always gathered around him a team of talented devotees who share his beliefs and codes. In this sense he is a true charismatic, able to inspire loyalty and optimism in his employees, many of whom have gone on to achieve considerable success in their own right. Conran is also one of the great retail innovators of our time and many of the aspects of shopping that we now take for granted started in Habitat or one of the other businesses that he either designed or advised. The Conran Shop in London is often praised as one of the most inspiring and beautiful home furnishing shops in the world. It is also one of the principal outlets for international Modern design promoting goods that range from design classics by giants such as Le Corbusier, Marcel Breuer and Mies van der Rohe to new work by contemporary designers like Matthew Hilton, Pascal Mourgue and Philippe Starck. The success of the Fulham Road shop has spawned offshoots in Paris and Tokyo and further branches are planned in north London, Glasgow, Hamburg and other European cities.

Conran has been receptive to many diverse influences but he has nevertheless always retained a peculiarly English point of view, save in his tireless fight against what he has perceived as the impoverishment of the English visual tradition. It is all the more remarkable that a man who has no formal design qualifications and severely impaired sight in his left eye should have so shaken the taste of nations. The perceptions and practices of the British design establishment and many sections of the British public have been so fundamentally changed as a result of Conran's influence that one is reminded of the old adage that "in the valley of the blind, the one-eyed man is king".

CRAIG ALLEN

See also Good Design Movement; Habitat

Biography

Terence Orby Conran. Born in London, 4 October 1931. Educated at Bryanston School, Dorset, 1944–49; studied textile design at the Central School of Arts and Crafts, London, 1949–50. Married:

1) Brenda Davison, 1952 (divorced); 2) Shirley Ida Pearce, 1955 (divorced, 1962): two sons, furniture designer, Sebastian and clothes designer, Jasper; 3) Caroline Herbert, 1963 (separated): two sons, Tom and Edmund, and one daughter, Sophie. Textile designer for the Rayon Centre, London, 1950–51; interior designer, Dennis Lennon studio, London, 1951–52; established freelance furniture design practice, Conran and Company, and worked for many firms including John Lewis Partnership, Edinburgh Weavers, and Simpsons of Piccadilly, 1952–56; founder-proprietor (with Ian Storey) of Soup Kitchen Restaurants (London), 1953–56; founder-director (with John Stephenson), Conran Design Group, London, 1956–71; Chair of Conran Design Group from 1971; founder-director from 1964, and Chair from 1971 of Habitat furnishing stores; Joint-Chair, Ryman Conran Ltd., 1968–71; Chair, Conran Stores, Inc., since 1977; Chair, Jasper Conran fashion company, London, from 1977; Director from 1979, and Chair, 1981–83, J. Hepworth and Son, London; Chair, Habitat Mothercare Ltd., London, from 1982; Director, Conran-Roche architectural and city planning firm, London, from 1982; Chair, Conran Octopus publishing company, London, from 1983; Chair, Butlers Wharf Development, London, from 1984; Director of Michelin House Development, London from 1985, and Chairman, Bibendum Restaurant, from 1986; Director of British Home Stores plc, and Savacentre Ltd., London, from 1986. Numerous restaurants from 1986, including Quaglino's and Mezzo (1995). Founder-trustee, Conran Foundation for design and industry, from 1982, and the Design Museum, London, from 1989. Member, Royal Commission on Environmental Pollution, 1973–75; Council Member, Royal College of Art, London, 1978–81, and since 1986; Advisory Council Member, 1979–81, and Trustee since 1984, Victoria and Albert Museum, London. Awarded Presidential Medal, 1968, 1975, and Bicentenary Medal, 1983, Royal Society of Arts, London; Society of Industrial Artists and Designers Medal, London, 1980; *Daily Telegraph* / Association for Business Sponsorship award, London, 1982. Received a Knighthood, 1983; made Honorary Fellow, Royal Institute of British Architects, 1984.

Publications

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Terence Conran's New House Book, 1985
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The Soft Furnishings Book, 1986
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Terence Conran on Design (with Elizabeth Wilhide), 1996

Further Reading

For the most recent biography and account of Conran's career see Ind 1995.

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Conservatories

The modern-day conservatory which serves as an additional sitting room built onto the garden side of the house has its roots in the orangeries and glasshouses, constructed for the cultivation of exotic or out-of-season plants and fruits, that first appeared in the 17th century. These buildings used a variety of means, including warmed air flues, peat or charcoal fires and coverings of rush or woven matting, to cosset the delicate plants and were often rectangular in form with large windows to admit sunlight. John Evelyn is often cited as the first person to use the term "conservatory", which he did in 1664 when it was still fully interchangeable with orangery and greenhouse. His travels in France and Italy also revealed how the cultivation of tender plants was deeply entrenched in the social fabric of aristocratic life. Leiden Botanical Garden (1599) and the palace at Heidelberg (built by Salomon de Caus in 1619) represent early designs for winter shelters where walks could be taken accompanied by the fragrance of orange blossom and fruits. And a substantial orangery built at the Villa Aldobrandini, Frascati (before 1646), with tall shuttered windows below an upper smaller tier fitted in between the ceiling vaults, is a large and handsome structure which would have impressed itself on the procession of eminent travellers who continued to visit the villa in the late 17th and early 18th centuries.

French taste, inspired by Italian gardens, developed at Vaux-le-Vicomte and Versailles towards a unified house and garden conception to which André le Nôtre, gardener to Louis XIV, contributed so importantly. Orange trees still held pride of place in English formal gardens with continuing French influence through André Mollet at Queen Henrietta Maria's Wimbledon Manor House where a large garden house was "... fitted for the keeping of Oringe Trees". Another enthusiast, Philip Stanhope, 2nd Earl of Chesterfield, housed orange and lemon trees and winter greens in a handsome pedimented summerhouse at Bretby, Derbyshire, which was admired by Celia Fiennes on her travels in 1698. Wollaton (1696) and Chatsworth (1697) were two of many examples that must have been affected by King William's heavy tax on glass, a miscalculation that was fortunately short-lived and repealed within three years.

Several royal orangeries or glasshouses from this period are still in existence. The glasshouse at Hampton Court is in the form of a long brick and tiled-roof structure, and was designed in simple and unadorned style by Sir Christopher Wren to look southwards over the new Dutch garden laid out in William and Mary's reign. Queen Anne's orangery at Kensington Palace (1704) is a detached building and has been attributed variously to both Wren and Vanbrugh but its balanced elegance with two



Conservatory at Dudley House, Park Lane, London, 1890

circular end rooms and a linking central space leaves no reason to dispute its claim to be one of the finest buildings of its type to survive. Unlike most other orangeries of this date whose interiors were generally plain, the interior at Kensington Palace was enhanced by semi-circular columns interspersed with niches for statuary and it was regularly used by the Queen for winter promenades and supper parties.

The 18th century has been described as the golden age of the greenhouse when horticulture and botanical gardens flourished in Sweden, Germany, Holland, England, France and Italy. The influence of Picturesque theories which revolutionised British garden design in the last part of the century also helped to encourage the building of conservatories. Humphry Repton, a leading figure in the Picturesque movement, developed many ideas for classical and "Gothic" style conservatories in his *Observations on the Theory and Practice of Landscape Gardening* (1803), and an increasing fascination with nature – both wild and cultivated – encouraged an interest in breaking down the rigid distinctions between the house and its interiors and the garden outside. Many fanciful structures date from this period among the most striking being the Indian or Moghul style greenhouse and pavilion built at Sezincote, Gloucestershire (c.1805) by Samuel Pepys Cockerell which made extensive use of new techniques such as cast iron and bronze and large sheets of glass.

The manufacture of cast iron and sheet glass transformed glasshouse design by permitting improved lighting and windows and structures of much greater size. But given that glass was once again subject to heavy duties, costs were high and conservatories remained the prerogative of the very rich until the tax was repealed in 1845. Shortly before this, Joseph Paxton, then head gardener at Chatsworth House, had designed the Great Conservatory in collaboration with Decimus Burton to house the 6th Duke of Devonshire's tropical plant collection. He introduced a "ridge and furrow" glazed construction which enabled him to produce the largest glass building in existence, measuring 277 feet long, 123 feet wide and 67 feet high. Ten years later, Paxton's miraculous Crystal Palace was erected in 22 weeks using the same system and housed the 1851 Great Exhibition in Hyde Park. In this building Paxton increased the overall dimensions to 1,848 feet by 408 feet, a work of genius that made him a popular hero. Applied interior decoration was devised to a simple formula by the colour theorist and architect Owen Jones, who used three primary colours of red for the underside of the girders, yellow for the columns and blue to emphasise the recessed areas in concave surfaces.

Paxton's Crystal Palace may have been inspired by Decimus Burton's Palm House at Kew (1848) which was another vast free-standing glasshouse, and there was clearly considerable cross-fertilisation of ideas between the two men. More traditional examples of country house conservatories were built in England by members of the Wyatt architectural family, including the greenhouse at Doddington Park, Gloucestershire (1797–1817), and Wollaton Hall, Nottinghamshire (c.1804), but the Scottish Kibble Palace, designed by Boucher and Cousland in 1865 and now erected in Glasgow Botanic Garden, followed the innovative materials and style used by Burton and Paxton. The Royal Palace at Laeken, Belgium had

a similarly spectacular curvilinear winter garden designed by Alphonse Balat in 1876.

The emphasis in America was on public parks and gardens, and Boston's Public Gardens contained two successive camellia houses before 1850 – a much earlier date than the conservatory in Central Park, New York of 1899. Philadelphia and Pittsburgh were among many cities to create similar "leisure centres" during the mid and late 19th century, while private owners, whose enthusiasm for horticulture was spurred on by a treatise written by A.J. Downing in 1844, added their own conservatories to the mansions along the Hudson River and elsewhere.

While many of the conservatories built in the grounds of larger country homes were still primarily intended for promenading and nurturing exotic plants, the mid and later Victorian period also saw a shift away from the "gardener's conservatory" to the "architect's conservatory" which gave priority to the social uses of the room. These rooms generally led off one of the back reception rooms and were used as places for informal entertaining, smoking or as a quiet retreat. They were comfortably furnished with lightweight rattan or wicker tables and chairs, and might have parquet or tiled floors covered with Turkey carpets or rugs. And as the actual business of planting was increasingly relegated to a separate greenhouse, the greenery was confined to arrangements of potted plants. Grander versions of these domestic conservatory-living rooms could be found in the large winter gardens that were so characteristic a feature of late 19th century fashionable resorts and hotels, where afternoon tea and refreshments were served.

Arts and Crafts and Cottage Style architects of the early 20th century on the whole neglected conservatories in favour of open loggias or verandas, furnished with rustic pieces such as a dresser, settle and simple rush-seated chairs. Such spaces could be used in summer for eating or even sleeping and were ubiquitous in brick-built, vernacular-style country homes.

The current revival of the conservatory is a comparatively recent trend and dates back only to the last twenty years. It has been motivated principally by the desire to provide additional living space and once again the conservation of plants takes second place to the provision of a garden or sitting room. Separate greenhouses may provide the amateur or professional gardener with their home-grown exotic species, but garden centre pot-grown plants offer an alternative solution for immediate decorative effects. Garden room furnishings are usually light and portable with loose cushions for sofas and chairs and windows fitted with roller or Venetian blinds. But when conservatories are used as a family sitting or eating room (a situation made possible by the provision of all-year-round central heating), their furnishings may not differ greatly from those in other areas of the house.

Standard ranges of conservatories have been manufactured since the late 19th century but the number of firms involved in this trade has expanded greatly since the 1970s. Most companies produce items that can be adapted to different sites, but better results can generally be achieved by using firms that offer design by architects or other trained designers who can apply principles of proportion, unity, detail and scale in relation to the main building.

Further Reading

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Constructivism

Russian Constructivism first emerged at the beginning of the 1920s. Over the following decade it developed into a broad and influential movement covering architecture, industrial and exhibition design, typography, theatre and cinema design, and the applied arts. The new movement actively drew artists from different disciplines who were united by a search for aesthetic ideals and artistic forms to express the social progress that was taking place in Russia after the revolution. They saw their task as the creation of a spatial environment which would organise the new way of life. The design of interiors, furniture and everyday items became essential to the creative practice of Constructivism and to the realization of an idea which saw art

as a constructor of life, showing the way forward for architecture and real practical work in industry.

Vladimir Tatlin (1885–1953) occupied a central position in the development of Constructivism and he was the first to give expression to the new interior in his experimental project for the monument to the Third International (1919). Tatlin's structure symbolized a rejection of decorative form in favour of ascetic expediency and the role of engineering, technical forms and new materials in formulating the new style. The spiralling framework of the construction supported three rooms placed on top of each other – a conference hall and two centres for administration and information respectively. In his own description of these interiors, Tatlin spoke of a space that could transform itself dynamically and of multi-functional equipment. It was an idea subsequently much used by other architects.

The Working Group of Constructivists which was formed in 1921 in the Moscow Institute of Artistic Culture by A. Rodchenko, V. Stepanova, A. Gan, the brothers V. and G. Stenberg, K. Medunetsky, and K. Ioganson played a crucial role in establishing the movement. The group's theoretical treatise was written by Alexei Gan and later developed in greater detail in his book *Constructivism* (1922). The group's initial creative aspirations, which had started out as abstract aesthetic experiments with form, centred on functional design for living leading to the creation of objects for everyday use. The practice spread widely within the Higher Artistic and Technical Workshops (later Institute), an educational institution where the faculties of art, architecture and industry all came together to make experimental models of standard furniture for private houses and public buildings. Particular attention was paid to the artistic problem of form, which was considered in close connection with the social and ethical role that the object was to play in the new society.

The work of Alexander Rodchenko (1891–1956), El Lissitzky (1890–1941), Tatlin and other professors, and of their students in the Workshops, in designing furniture and other domestic objects played an important role in establishing a new type of art – that of industrial design. Their first designs were shown at the annual exhibition of 1923, and included three categories of objects: those that could be folded (a folding bed), items that performed several functions (a bed which also served as an armchair) and objects that involved movement (a moveable display window on an "endless" track). Once they had mastered the creation of new types of furniture, the Constructivists moved on to more complicated projects concerning the internal environment.

The discipline of multi-functional furniture and equipment design was taught by Lissitzky, who first introduced Europe to the term Constructivism in 1922. However, the most significant achievements in this field are linked with the work of Rodchenko in the Metalwork faculty. Furnishings for a Workers' Club, based on the use of multi-functional constructions and including standard furniture types, different sorts of moveable boards and screens for displaying posters, slogans, photographs and slides, and lamps to direct light where it was most needed, were made for the Paris Exposition Internationale des Arts Décoratifs et Industriels Modernes (1925) from drawings by Rodchenko. The fact that the furniture was painted white, black, grey and red reinforced the

simplicity of the forms and the asceticism of the club's artistic interior, thereby expressing the aesthetic ideal of Constructivism.

Rodchenko actively developed the new methods for the organisation of objects in the environment in the second half of the 1920s, when he was in charge of producing different furniture designs for the many workers' clubs that were being built at the time. To popularize his ideas, Rodchenko published his designs for models and became involved in designing sets for the theatre and cinema, including *The Journalist* (1924), *The Doll with Millions* (1927), *Albidum* (1928) and the play *Inga* (1929), which showed contemporary office and living interiors. All his sets had rational furniture where every component was a carefully reworked and experimental model of the new furniture that could be folded away and used for several purposes.

Tatlin had a different approach to furniture design. In 1927 a soft bentwood chair was made under his direction. Unlike his contemporaries, who relied on industrial technology and the use of tubular steel in furniture construction, Tatlin chose to work with organic materials. The slightly elastic chair was constructed from curved switches of wood which bent to create a spring and form a chair that could support the whole body from legs to elbow and back rest. In comparison to the chairs designed by Mart Stam (1926) and Mies van der Rohe (1927), Tatlin's chair is less technological – it is assembled entirely by hand. The antifunctionalism, sculptural nature and anthropomorphism of Tatlin's forms make his relationship to material and furniture design similar to the approach adopted by Alvar Aalto.

In the early stages of the development of Constructivism, the renewal of principles of interior design was mainly linked to experimental projects and exhibition models. It was only in the mid-1920s, when real construction was resumed in Russia, that the conditions were created for the artist-Constructivists, who had worked in the field of industrial design, to join forces with the architect-innovators. Their collaboration was officially sealed in 1925, with the formation of the Society of Contemporary Architects (OSA.), which included among its members Alexander (1883–1959), Leonid (1880–1933) and Viktor Vesnin (1882–1950), Moisei Ginzburg (1892–1946), A. Nikolsky (1883–1953) and their followers, as well as a group of designers.

The “functional method” (A. Vesnin, Ginzburg) lay at the basis of Constructivism in architecture. It was an extensive programme which sought to make a building as functional and practical as possible. Having linked their art to the task of organising the necessary processes for living, the architects worked on designing houses and public buildings which would demonstrate the new social relationship and emphasise the new attitudes to life, work and leisure.

First and foremost, Constructivist architects sought to create a rational and comfortable internal environment, which would unite all the rooms with their different purposes into one single organism that was itself determined by its function. Design followed the principle of revealing the “inside on the outside”: from working out a free and often asymmetrical plan of a building, its constructive basis and interior, to the exposure of its volume. In its best examples, Constructivism was able to solve architectural problems by revealing the internal

structure of a building on the outside and by giving the internal space a practical and artistic interpretation.

Constructivism reached its fullest aesthetic potential, and its most interesting functional and technical solutions, in public buildings. The new social task meant that the architect had to design buildings that could hold mass activities, meetings and performances. In order to meet these demands, huge rooms were designed where the internal space could be altered and where the ceilings were not dependent on the support of pillars.

Architectural Constructivism announced itself in the competition designs for the Palace of Labour project (1923, Vesnin brothers), where the aims of the new method were successfully realized for the first time. The building, which comprised two volumes – a cylinder and a tower – was conceived inside as a system of halls and auditoria which could be adjusted to form one colossal room by using wrought-iron screens. Thus the internal space acquired at one and the same time a sense of unity and differentiation according to function.

In designing the main, oval hall, the Vesnins turned to the form of the amphitheatre which they saw as a democratic alternative to the traditional tiered design. The first actual example of this idea was the auditorium in the Palace of Culture in the Moscow-Narvsky region of Leningrad (1924–27, A. Gegello, D. Krichevsky). The subsequent use of the amphitheatre design in public buildings and places of entertainment, where the foyer and lobbies also fed into the main auditorium, led to a number of interesting solutions (Government Building in Alma-Ata, Kazakhstan, 1928–1930, M. Ginzburg, I. Milinis; Palace of Culture at the Likhachev Factory in Moscow, 1932–37, Vesnin brothers). Within the theatre, the emphasis was more on a circular auditorium which joined onto the stage. Out of necessity part of the stage became an extension of the amphitheatre (competition designs for the theatre in Kharkov, 1931, Vesnin brothers).

In Constructivist architecture, a building's interior was determined by simple undemonstrative forms which expressed the aesthetic ideal of Constructivism and which, in turn, dictated the strict choice of method. The introduction of new technical solutions and the extensive use of reinforced concrete, steel and glass enabled the Constructivist architects to experiment widely in the organisation of the internal environment. Interiors were constructed according to the principle of interpenetrating spaces “flowing into one another” and this led to the illusion of a compositional play within the building. On moving through the building, the interaction of the various elements, which all served different purposes, created calculated effects from perspectives that were constantly changing. In their designs for the Kharkov theatre, the Vesnins put the lobby, foyer and the auditorium all on one axis, treating them as a complete unit without partitions which would have isolated them. As a result, the entrance and the stage appeared to be visibly linked. The idea of an internal space which remains complete and is not broken up was effectively realized in the work of Ivan Leonidov (1902–59). In his project for the House of Industry in Moscow (1929–1930), he drew up a plan of a typical floor in an office building where the walls were replaced by plants which delineated the areas for work, rest and sport. Leonidov was responsible for introducing the popular practice of covering walls with large windows. This

was intended to create a sensation of unity between the internal and external environments, and of the abundance of light and air. Similar methods were also developed by Ginzburg and the Vesnin brothers.

Artists' experiments with form at the beginning of the 1920s exerted a considerable influence on the architectural practice of the Constructivists. The interiors designed by the Vesnin brothers and I. Golosov (1883–1945) for the Zueva Club in Moscow (1927–28) were greatly enhanced by the introduction of methods taken from painting – by the contrasts of simple geometric volumes and curvilinear forms – and by features such as round columns, stairs, galleries and rib vaulting. Emphasis was consciously placed on the architectonics of space by exploiting the potential of the materials themselves in terms of colour and *faktura* (texture).

Colour was exploited by the Constructivists as one means to organise space and increase its expressive qualities. As early as 1923–25 Tatlin conducted the first experiments along these lines, trying out new colours and their combinations. On the basis of these experiments, Tatlin devised standard interiors for apartments. The aesthetic, emotional and psycho-physical effects of a building's interior design were used extensively for the first time by Ginzburg in the Government Building in Alma-Ata). The artist Sheper was invited from the Bauhaus to help work out colour solutions for the interiors of the living quarters of the employees of the Commissariat of Finance (Narkomfin, 1928–30, Ginzburg, and Milinis). The artists P. Likin, A. Kolodin and V. and G. Stenberg were also actively involved in the interior design of the Likhachev factory's Palace of Culture.

Attracted by the prospect of creating new types of buildings, the Constructivists devoted much of their time to the problem of housing, including planning communal housing blocks. The popularity of the idea of the full socialization of the home environment led to a number of competitions and construction projects where kitchens and subsidiary rooms were removed from flats; the living quarters, which were reduced to a minimum, were then linked to the main complex of social amenities by covered walkways. Within the students' communal block in Moscow (I. Nikolaev, 1929–30), the functions of the eight-storey sleeping quarters, housing a thousand sleeping compartments / rooms, and of the public block, were strictly delineated. The interiors of the latter (the lobby, reading room and sports complex) had their own expressive features.

The idea of "typification" or standardisation emerged in the mid-1920s. This led to intensive work on developing standard living units and to an increase in sectional planning. In 1927 a competition launched by OSA to design the new communal dwelling revealed a tendency to rethink the entire structure of a building. The most successful entry was a project by Ginzburg; this proposed a new type of flat – a spatial unit that was divided into rooms on two levels, each with different functions. The split level meant that the living quarters had ample space and that the internal central corridors could cut through the storey, so making for economical use of the building's volume.

Towards the end of the 1920s, a number of different government planning organisations began to research the standardization of housing for workers based on rational designs, under the direction of Ginzburg. Small flats were to be

equipped with standard furniture, including multi-functional items and purpose-built equipment. The internal space in some of the units was to be divided by using folding metal screens. These were tried out in the "transitional" house types which had a block with six different versions of living units and a communal block with kitchens and a kindergarten. Five such communal houses were built in Moscow, Saratov and Sverdlovsk. Among these was the house built for the Narkomfin employees. The main living quarters had several flat modules to suit different families. Units comprising a tall common room (5 metres) and a bedroom (2–3 metres), were the most consistent and effective realization of the principle of interpenetrating spaces. The two-storey structure meant that the building only needed two internal corridors. Differences in the height and size of the rooms were matched by a rational use of windows – narrow ribbon windows in the bedrooms and tall glass screens in the common rooms. Le Corbusier in 1925 was the first to suggest the idea of a contemporary small flat with problems of space solved by having two storeys, but the idea was realized in the Narkomfin building, where the problem of the internal environment was seen as a complex task involving the exploitation of all the possibilities of colour and the new rationalist furniture.

The work of the Constructivists in designing space-saving living units was an important stage in the standardization of flats which was subsequently continued by other architects elsewhere. Unfortunately, the opportunity did not exist in Russia for many interesting experiments to be fully realized. In the mid-1930s Soviet architecture took an abrupt about turn towards traditionalism. The period of experimentation had come to an end.

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translated by Charlotte Combes

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Consumerism

Before the 19th century interiors were decorated by craftsmen who provided materials on a bespoke basis for the wealthy. With the rise of the bourgeoisie and the impact of mass production in the second half of the 19th century, items to decorate the interior became available through shops, most notably the department store. Department stores were gigantic buildings which housed a vast array of consumer goods in various sections or departments. In terms of interior design they were important not only for the supply of furniture and furnishings, but also in the creation of taste and fashion from the 1880s onwards through the use of the lavish displays of room settings and the design of the shop interiors themselves.

The first purpose-built department store in London was Selfridge's, built by Gordon Selfridge using his knowledge of American stores in 1909. This Empire Revival style building reflected the American fascination with the French Beaux Arts. The building was entirely open-plan as it was constructed using a steel frame. This enabled the consumer to browse, to roam around the shop experiencing the luxury on offer without feeling the necessity to buy. This differentiates the department store from the bespoke craftsman's premises where fixed prices would not be on display. Selfridge's great rival, Harrod's, was founded in 1849 on Brompton Road, Knightsbridge, expanding rapidly throughout the late 19th century to its current size on a 4.5 acre site providing 14 acres of selling space on five floors. In common with most department stores, a massive range of goods were on sale from luggage to food to perfumes. In 1883 there was a fire and Harrod's was rebuilt. An article in the *Chelsea Herald* described the household furnishings area, and in particular the range of lighting: "But this is not all that is to be found here, for there is a big show of lamps, from those burning benzoline and costing a few pence, to the delicately painted china varieties, for the drawing room or boudoir, and as a direct contrast there are lanterns for stable use and the burglar's bull's-eye". Harrod's exported its goods worldwide using the mail-order catalogue to aid choice.

Paris also witnessed a boom in the opening of department stores with Au Bon Marché in 1872, Les Grands Magasins du Louvre in 1877, Au Printemps in 1881 and La Samaritaine in 1903. At Les Grands Magasins customers could buy exotic, decorative objects, textiles and carpets imported from Albania, Syria, Mauritius and Martinique. At Au Bon Marche antique furniture could be bought, plus a wide range of reproduction

pieces. The Parisian department stores were also important in the promotion of Art Deco during the 1920s. Les Galeries Lafayette opened its *atelier d'art moderne* in 1921, directed by leading decorator Maurice Dufrène and christened La Maitrise. The atelier manufactured furnishings, fabrics, carpets and accessories designed by Dufrène and his team which were displayed in the windows of the department stores, in sumptuous room settings and illustrated on the pages of catalogues.

By the 1930s the heyday of the department store was over, as smaller, more specialised shops began to compete and the economic depression curtailed consumer spending. During this period the consumer began to be taken more seriously with the foundation of the American Consumers' Association, financed by members' subscriptions, which gave advice about consumer goods to potential buyers. A similar organisation was founded in Britain in 1957: the Consumers' Association publishes *Which?* and *Shopper's Guide* to arm consumers with useful advice.

During World War II choice in terms of furnishing the home was limited for the consumer with the introduction of rationing and official good taste. It was not until the 1950s that a consumer boom developed in America followed by Western Europe. The Contemporary Style and a popular Modernism, inspired by Scandinavia and the Cranbrook Academy, hit the shops. In terms of consumerism, the new trend for Do-It-Yourself (DIY) made a huge impact. Before the 1950s there had been a tradition of home carpentry, whereby the male of the household would build modestly sized furniture or erect shelves. During the 1950s this type of activity became more commercialised with more decorating materials and goods on offer and more leisure time to indulge in creating a stylish home. By the end of the 1950s sales of DIY tools and accessories in America had an annual turnover of \$12 billion.

In Britain new magazines were launched to advise the DIY enthusiast and advertise the new range of products. This included *Do It Yourself*, launched in Britain in March 1957, which included plans and instructions for ambitious building projects including beach chalets and three-piece suites. The materials for creating your own dream home were sold through a new type of shop. Previously sold by the hardware store, the goods now became available from shops such as the Texas chain, established during the 1950s. Texas Homecare began as a family business in 1911, manufacturing wooden fireplaces. In 1954 the company opened several shops selling wallpapers and paint. In 1972 Texas opened its first warehouse for the large-scale provision of materials for home improvements, and by the late 1980s there were almost two hundred such outlets. The market for such goods for the amateur decorator has partly been stimulated by simple-to-use emulsion paints and readily available wallpapers. For example, in 1948 sales of wallpapers in Britain totalled only 43.9 million rolls; by 1958 the volume was 115.4 million rolls. The mass availability and convenience of such decorating materials has been complemented by a growth in popular literature on the subject. For example, the Home News editor of the *New York Times*, Betty Pepis, published *How to Be Your Own Decorator* in 1962 and journalists Mary Derieux and Isabelle Stevenson advised in *The Complete Book of Home Decorating* in 1956: "Start an indexed scrapbook in which you can collect magazine articles, advertisements of new types of equipment and

furnishings, room pictures and color schemes which appeal to you. Don't be afraid to give expression to your own taste in making your selections. It is *your* home." The idea that the interior decoration of a house was symbolic of individual taste and an empty canvas for amateur design is peculiar to the post-war era and stems from the burgeoning commercialisation of DIY. This emphasis on the consumer and individual taste also contributed to the demise of Modernism in interior design and the adoption of a more pluralistic approach.

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See also Do-It-Yourself; Furniture Retail Trade

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"Contemporary" Style

"Contemporary" was the adjective used in Britain during the 1950s to describe the new self-consciously modern style of interior design which achieved widespread popularity shortly after World War II. The emergence of the "Contemporary" style during the early post-war years was very much an international trend, however, and in many respects Britain was rather slow off the mark in adopting the new aesthetic compared to other countries such as Denmark, Sweden, Finland, Italy and the US, who rapidly emerged during the late 1940s as the new design superpowers of the post-war era. The British public did not really begin to embrace "Contemporary" design actively until the Festival of Britain in 1951, and for this reason, because "Contemporary" design in the UK is so closely associated with the Festival of Britain, it has also been dubbed the Festival style.

Another evocative phrase coined at the time was "The New Look". This phrase, which crops up repeatedly in product advertisements from this date, was co-opted from the world of haute couture following the launch of Christian Dior's revolu-

tionary new collection of spring 1947. By the mid 1950s the use of the phrase "The New Look" had declined, however, as it became less appropriate to keep referring to what was now a well established style as "New". Other terms which were used contemporaneously, or which have been adopted retrospectively to describe the "Contemporary" style have usually been specific to certain countries or regions or to limited aspects of the style. These include California Modern and Organic (both specific to the US), Scandinavian Modern (applied exclusively to the furniture and furnishings produced in Finland, Denmark, Sweden and Norway), and Neo-Liberty (a term used only in Italy, where parallels were drawn between "Contemporary" design and the revival of interest in Art Nouveau, which had been known in Italy as Stile Liberty because of its association with the London department store, Liberty's). Although no one single term was adopted internationally at the time to define the new style, the word "Contemporary" was frequently used in North America as well as in Britain and it is on the basis of this widespread contemporary usage that this adjective is now applied retrospectively to characterise international developments in design between 1945 and the early 1960s.

During the 1920s and 1930s the two prevailing styles of progressive interior design were the Modern and the Moderne, the latter being a blatantly decorative pastiche of the former. Whereas the Modern and the Moderne reflected two ideological extremes – "less is more" (in the words of Mies van der Rohe) versus "l'art décoratif" – the early post-war "Contemporary" style represented the successful fusion of the functional and the ornamental. "Contemporary" design was more accessible than early Modern Movement architecture, and it became popular because it struck a balance between the clinical and the expressive. During the late 1940s and early 1950s, for example, the houses of Richard Neutra, a key figure in the development of the California Modern style, and in the transition between first generation Modernism and second generation "Contemporary" design, were singled out in the media for their human qualities. In these dwellings the concept of the house as a machine for living in was reconciled with the impulse to create a building that could be enjoyed as a work of art. The crucial difference was that, while fulfilling the Modern Movement precepts of functionalism, simplicity and truth to materials, "Contemporary" design acknowledged the vital humanising role of visual stimulation and aesthetic variety within the interior. Combining clean lines and a sense of spaciousness with stimulating colourways and abstract patterns, "Contemporary" design was a relaxed and expressive style which established a middle ground between the austerity and high seriousness of Modernism and the playfulness and frivolity of Jazz Moderne.

"Contemporary" architecture and "Contemporary" furniture and furnishings developed hand in hand during the early post-war period, with the latter being produced as a direct response to the former. New buildings were noticeably lighter and airier than in the past, lighter both physically in terms of how they were constructed, and aesthetically in terms of the amount of natural light entering the interior. Furniture, too, became proportionately lighter as a result, the heavier structures of the inter-war years appearing out of place and unbalanced in these new surroundings. Even the tubular steel framed



"Contemporary" Style: interior from *Daily Mail Ideal Home Book*, 1956

furniture of Marcel Breuer and the bent laminated wood furniture of Alvar Aalto, revolutionary and fresh though they had seemed during the 1920s and 1930s, looked a trifle cumbersome in the "Contemporary" interior of the late 1940s. Not until a new range of lightweight, pared down and more skeletal designs had been developed and put into production after the war did furniture design catch up with, and successfully complement, the new style of interior architecture. This was why the spidery plywood and metal dining and lounge chairs of Charles Eames (the LCM and DCM ranges produced by Herman Miller from 1946) were so popular during the early years after the war.

A typical "Contemporary" building, such as the Case Study Houses sponsored by *Arts and Architecture* magazine in the Los Angeles area over a twenty-year period between the mid 1940s and the mid 1960s, was constructed using a post and beam framework made of steel bars, with thin cladding infill panels and large sheets of glass sheathing the exterior. In the proto high-tech Case Study Houses of Craig Ellwood and Pierre Koenig, the steel beams were left exposed on both the interior and the exterior, and formed an integral part of the overall aesthetic. This was truth to materials taken to an extreme. Sometimes, as in the Farnsworth House by Mies van der Rohe and Philip Johnson's Glass House, designed in 1946 and 1949 respectively, the cladding material was exclusively glass, and the "Contemporary" house was transformed into a transparent floating pavilion. Needless to say, the increased use of glass in post-war architecture had a dramatic impact on the

interior. It broke down the conventional barriers between the interior and the exterior of the house, and it brought the landscape inside the building so that it could be experienced with greater immediacy. In the early post-war houses of Richard Neutra, such as the Moore House in Ojai, California, 1952, the architect dispensed entirely with window frames in the corners of certain rooms. Instead they had invisible mitred glass butt joints which provided an uninterrupted view of the surrounding landscape.

Many of the same basic principles of design were applied to the construction of larger buildings such as apartment blocks, schools and offices, although here a reinforced concrete grid structure was usually adopted in the place of steel beams. Concrete, both poured and prefabricated, played an increasingly important role in post-war architecture. The 1950s also witnessed the birth of Brutalist architecture, but in terms of interior design it was rare to find exposed concrete, other than concrete insulation blocks, used as a surface finish on the interiors of buildings until the 1960s. The exceptions to this were the giant concrete shell structures created by architects such as Pier Luigi Nervi in Italy and Eero Saarinen in the US as sports arenas and transport terminals, where concrete was used as both a structural and a decorative, sculptural material.

In the best "Contemporary" houses there was usually a remarkable coherence between the design of the interior and the exterior of the building. This was partly due to the legacy of Frank Lloyd Wright who, although no longer a major player himself after the war (with the exception of his final masterpiece, the Guggenheim Museum in New York, completed posthumously in 1959) had an enduring influence on the younger generation of architects practising during the 1950s. Of particular significance were his ideas about organic design, and about the importance of treating the interior and exterior of the building as a unified whole. It was largely as a result of Wright's example that architects of the 1950s paid such close attention to the finishes and decoration applied to the interiors of their buildings. A typical Wrightian characteristic was to leave areas of exposed masonry on the interior in order to create coherence and continuity between the inside and the outside of the house. As well as concrete blocks, other forms of masonry used as cladding materials on "Contemporary" buildings included brick and stone. These were frequently left unadorned on both the interior and the exterior rather than being plastered, painted or rendered. Architects of the time were keen to explore the visual effects created by juxtaposing materials with contrasting surface textures, so areas of exposed masonry were often to be found in the same room as areas of smooth wood in the form of tongue and groove boards or veneered plywood panels.

The approach of the Danish architect Arne Jacobsen to the design of his buildings during the 1950s illustrates another way in which "Contemporary" architects were influenced by the total design ideas of Frank Lloyd Wright from earlier in the century. In a truly organic building, not only was minute attention paid to the interior layout and to surface finishes, but also to the design of all the furniture, fittings and accessories. In the case of Jacobsen's St Catherine's College in Oxford, completed in 1964, this attention to detail extended right through from the landscaping of the grounds, to the design of the special high-backed chairs at the high table in the dining room, to the

seating in the lecture theatre, to the light fittings in the study bedrooms. Jacobsen himself was personally responsible for virtually every detail of the scheme, and the all-embracing nature of his vision pervades the whole project. Although few other architects were quite so meticulous, this type of attention to detail, whether in the selection of existing products or the commissioning of new designs from others, was not at all uncommon during the 1950s and was a distinguishing feature of "Contemporary" design.

Because so much new housing and so many new schools and local amenities were needed in both Europe and America immediately after the war, buildings began to be designed on a modular basis so that they could be quickly constructed on-site using prefabricated components. This naturally affected their internal arrangement as well. The use of a reinforced concrete or steel bar structural framework in place of load-bearing walls also had a significant effect on interior design because it meant that there were fewer interior dividing walls. This led to a surge of interest in open-planning during the 1950s and 1960s, and to its widespread usage in both private dwellings and in public and commercial buildings. Neither open-planning nor curtain wall windows were new developments of the 1950s – both were a legacy of the Modern Movement – but what was different about the post-war period was the new freedom with which these discoveries and technical advances were exploited. This was a time of unparalleled daring and experiment in the use of light and space within the interior, particularly in the US where some of the most adventurous work was carried out. Whether adopted in full strength or in watered-down form, American "Contemporary" architecture was to have a major influence internationally on the development of the post-war interior. This was equally true in the field of offices and commercial buildings as in domestic dwellings, where the innovative work of architects such as Eero Saarinen and Skidmore, Owings and Merrill resulted in a new corporate aesthetic which was adopted by big business throughout the world.

Many American "Contemporary" houses were either L-shaped, X-shaped or T-shaped as a result of the implementation of ideas about zoning. Zoning was a practice which became popular in the US during the late 1940s whereby different or conflicting areas of activity were isolated into separate wings or branches of the house, so that an activity requiring quiet would not be disturbed by a noisy activity. The most common example of this was the separation of areas of daytime activity such as the kitchen and living room, from areas of night-time activity such as the bedrooms and bathroom. The same thinking was also applied to the work / study areas and relaxation areas, with offices, workshops or studios being distanced from the children's playroom or the main living room where noise-generating activities, such as listening to or making music and watching television, took place. Whatever their layout, however, "Contemporary" interiors were usually economically planned, with each room being created on a scale and placed in a location best suited to its purpose. In American "Contemporary" houses it became common to find the kitchen, dining room and living room designed as one continuous free-flowing space. This open plan multi-purpose living room was almost invariably the largest room in the house. It was often extremely long and sometimes, in two storey houses, unusually tall as well. Full or partial

double-height ceilings were popular at this date, as were open-tread stairs, which usually led directly from the living room to the first floor, sometimes to a mezzanine or balcony area overlooking the main room. Asymmetry was often the natural outcome of this form of arrangement, not only in the placing of fixtures such as fireplaces and staircases but in the grouping of furniture, such as tables and seating, as well.

During the 1950s there was probably greater freedom and flexibility in interior design than there had ever been before. For architects and designers "Contemporary" design was the embodiment of creative release. Filling the void caused by the war and reflecting the new feeling of optimism felt by many people, the "Contemporary" style rapidly achieved widespread popularity. Commercial success led in turn to further development and expansion. The market for "Contemporary" furniture and accessories grew rapidly during the early 1950s. Lighter, leaner and more spindly, "Contemporary" furniture was made of materials such as narrow-gauge steel rods and tapering turned wood. In the UK Ernest Race's ball and spoke *Antelope* chairs, which were originally designed as public seating for the Festival of Britain, typified the "Contemporary" style. Bent plywood was used extensively for seats and seat-backs, and because of advances in technology during the 1940s, the wooden laminates used were now much thinner than during the 1930s, and there was greater flexibility in terms of the shapes into which they could be moulded. In addition to Charles Eames's classic plywood chairs for Herman Miller, Arne Jacobsen's plywood *Ant* and *Series 7* chairs were produced by Fritz Hansen in Denmark from 1952, while in Britain Robin Day's *Hillestak* chairs for Hille, and the *Jason* range of dining chairs designed by the Danish-born Carl Jacobs for Kandya, both dating from 1951, became all-pervasive in "Contemporary" interiors of the time. Most of these chairs were stackable, and many were available with a choice of either metal or wooden legs, and could be purchased in a range of natural wood finishes as well as in mix and match colour-ways.

In terms of the new shapes seen in furniture, lighting and accessories of the 1950s, the main distinguishing characteristic of the "Contemporary" style was its strongly organic curvilinear quality, which was taken to extremes in the anthropomorphic creations of Carlo Mollino and the boldly aerodynamic designs of other Italian furniture designers. Wood was treated as if it was totally malleable, and in chair design considerable attention was paid to minute details of contour and outline. Rounded square and rounded triangular seats and seat backs were particularly prevalent, as in Hans Wegner's three-legged dining chairs and table for Fritz Hansen, and Ilmari Tapiovaara's *Domus* chair for Asko, both made of plywood. Later in the decade, after Charles Eames had mastered the use of plastic for shell seating by reinforcing it with fibreglass, there were apparently no limits on the shapes and structures that could be created. Ultimately this led to the *Tulip* range of pedestal chairs and tables designed by Eero Saarinen for Knoll, in which the traditional four legs were replaced by a single stem. Whatever materials were used, however, exaggerated contours were a common feature of furniture design. This freedom of expression meant that asymmetrical forms, such as cloud-shaped, kidney-shaped or palette-shaped coffee tables, gained widespread acceptance, and unconventional structures,



"Contemporary" Style: living room, Rose Seidler House, Sydney, Australia, c.1950

such as three-legged chairs and tables, were not uncommon either.

However, the impulse towards the organic did not exclusively determine the form of furniture in the 1950s. Between the turn of the 19th century when the organic and naturalistic Art Nouveau style had dominated design, and the middle of the 20th century when organic abstract "Contemporary" design developed, the Modern Movement had intervened. Modernism had an enduring impact on the thinking of the architects and designers who were working during the 1950s, many of whom had been trained during the inter-war years. Rectilinear forms in buildings and furniture were an expression of Modern Movement principles, as was the desire to perfect structures that were modular and which could be made from prefabricated components. These impulses influenced the development of storage furniture during the late 1940s and 1950s, in particular the unit furniture and the Storage wall shelving systems devised by George Nelson and Charles Eames. Interestingly it was these designers who were at the same time creating such strongly organic seating designs for Herman Miller, including the moulded fibreglass swagged legged chair designed by Nelson, and the bent wire chairs designed by Eames. One of the most interesting characteristics of 1950s design was this counterpoint and interplay between the creation of geometric structures and buildings, and organic furniture and accessories.

Although there were common characteristics which

pervaded the "Contemporary" style internationally, it was interpreted in a highly distinctive way and given very different emphases in each individual country depending on the circumstances which prevailed. In Britain the "Contemporary" style was playful and somewhat quirky. It was strongly coloured by the fact that it was associated with an attitude of determined gaiety as the country struggled to break out of a demoralising period of post-war austerity, and self-consciously endeavoured to raise its spirits. Even the Government admitted that the Festival of Britain of 1951 was a propaganda exercise intended to act as "a tonic to the nation". The furnishing fabrics designed by Lucienne Day for firms such as Heal's during the 1950s typify the spirit of the time, especially *Calyx*, produced for the Festival, and it was in the field of surface pattern design – wallpapers, plastic laminates and carpets included – that Britain made its most original contribution to the development of the "Contemporary" style. The bold progressive abstract patterns commissioned by the wallpaper firm, John Line, and the textile manufacturer, David Whitehead, from leading British artists and designers of the day were particularly significant, and were much favoured by architects for use in "Contemporary" interiors.

The Italian interpretation of the "Contemporary" style was, if anything, even more idiosyncratic than that of the British. Isolated during the 1930s because of the political situation which prevailed, Italian architects and designers made a vigorous recovery after the war, re-establishing contacts with the

international design fraternity through the launch of the prestigious Milan Triennale exhibitions in 1948. In visual terms, however, they continued to pursue an independent path after the war and throughout the 1950s they went their own way in defiance of what was going on elsewhere as part of the mainstream international "Contemporary" design movement. Designers who typify this spirit of independence include the architect and furniture designer, Carlo Mollino, with his bizarre and theatrical taste for anatomy and aerodynamic forms; Piero Fornasetti, with his concept of total decoration involving the application of printed patterning to all the surfaces of an interior, including the furniture and accessories; Gio Ponti, who celebrated both tradition and modernity in his work, and who tried his hand in many different media, including ceramics, glass, enamels and furniture; and Gino Sarfatti, who set up his own lighting firm, Arteluce, which led the world in the creation of fantasy lighting. It seems ironic that, although the Italians clearly appreciated the mainstream – the remarkable creative showcase offered to the international community every three years by the Milan Triennale exhibitions is an indication of this – when it came to what they chose to create and produce for themselves, they clearly felt at liberty to go their own way. To design purists, much Italian design of the 1950s seems completely over the top. It was certainly very spirited.

This was very different from the situation in Scandinavia, where there was a much deeper commitment to the social and moral principles underlying "Contemporary" design, and a genuine belief that good design improved the quality of life of those who came into contact with it. In Scandinavia many of the leading applied art manufacturers, such as the Finnish glass firm, Iittala, had already begun to adopt modern design during the 1930s, so the switch to making products exclusively in the "Contemporary" style after World War II was perhaps not so great as elsewhere. However, even taking this into account, the design transformation which took place in the three leading Scandinavian countries – Sweden, Denmark and Finland – over a forty year period between the 1920s and the 1960s is still remarkable. Also noteworthy is the fact that, although each country retained its own distinct design identity during the 1950s, there was a natural corporate identity to the Scandinavian Modern version of the "Contemporary" style. To receptive customers in other countries Scandinavian Modern design represented the ultimate in refinement and sophistication: it was a symbol of creativity tempered by restraint. Designers such as Tapio Wirkkala in Finland (glass, furniture and metalwork), Stig Lindberg in Sweden (ceramics and textiles), and Finn Juhl and Poul Henningsen in Denmark (furniture and lighting respectively) were internationally revered. Distinguished by superb quality materials and high standards of craftsmanship, the Scandinavian Modern aesthetic was all-embracing; it shaped the line of furniture and glass; it dictated the colour, weave and pattern of soft furnishings; and it determined the shape and texture of every domestic accessory in the home, whether useful or purely ornamental. There was thus a remarkable coherence to the Scandinavian Modern "Contemporary" style, and when diverse individual objects were brought together within an interior, they complemented each other because there was a natural affinity and a sympathy between them.

Architecture and furniture design were the fields in which the Americans excelled during the 1940s and 1950s, but the US, being so large geographically, and being such a cultural melting pot in terms of its social make-up, was bound to result in greater diversity of expression. The exiled architects from the Bauhaus strengthened the force of European influence on the East Coast and in the Chicago area where they settled, while architects based on the West Coast looked across the Pacific to Japan and south to South America for inspiration. The influences on American architecture and interiors of the 1950s were as diverse as the origins of the designers themselves: Eero Saarinen from Finland; Richard Neutra from Austria; Mies van der Rohe, Walter Gropius and Marcel Breuer from Germany; and Japanese Americans such as the sculptor and lighting designer, Isamu Noguchi. Of all the eclectic foreign influences on American interior design in the 1950s, the influence of Japan was one of the strongest. The exchange had begun in earnest earlier in the century as a result of contacts established by the much-travelled Frank Lloyd Wright. Richard Neutra visited Japan during the 1930s, and the buildings he saw there were to have a decisive effect on the development of his future work. Neutra in turn influenced a whole group of younger generation California-based architects, who espoused the aesthetics of Japan even more closely: Craig Ellwood in particular, but also Charles Eames, Pierre Koenig and Raphael Soriano. Modular rectilinear post and beam structures with flexible screen-like wall divisions were the main expression of Japanese influence on California Modern interiors; Eames even used *tatami* mats on the floor in his own home at Pacific Palisades in Los Angeles.

This brief survey of "Contemporary" design during the 1950s highlights the importance of assessing the style internationally. It is particularly important to distinguish between the rather narrow British definition of "Contemporary" design as a fashion associated with the Festival of Britain, and "Contemporary" design as a description of a much more widespread international phenomenon, Modernism in a revised form, the Modern Movement in a human guise.

LESLEY JACKSON

Further Reading

The most recent account of the origins and history of the "Contemporary" style and interiors within an international context appears in Jackson 1994; this book also includes a lengthy bibliography of primary and secondary sources, and a useful guide to important buildings and museum collections in Europe and North America. Additional information on product design can be found in Jackson 1991. For a discussion of 1950s mass-produced furnishings and interiors within British middle- and lower-middle-income homes see MacDonald and Porter 1990.

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Corridors

Corridors have been an important means of communication in the domestic house for centuries. They have taken various forms, from underground passages to covered walkways, to wide galleries hung with tapestries and portraits, or narrow, snake-like spaces intended to separate and segregate the classes and the sexes from one another.

One of the earliest examples of corridors is described by T. A. Heslop in his discussion of Orford Castle, Suffolk built in 1165 by King Henry II. The castle is laid out with a public reception room and kitchen in the centre and a corridor leading to a private chamber on the ground floor. The first floor is of a similar layout with a private chamber at the end of a private corridor. Such a system allowed for greater privacy for the inhabitants who could retire away from the activity of the central hall and public rooms, from the noise and smells, and close their doors against draughts.

In early medieval houses there is evidence to suggest that while most consisted of one or two rooms opening onto one another, corridors were sometimes used to connect separate rooms. Examples of this in French towns of the early 13th century have been cited by Büttner and Meissner in their *Town*

Houses of Europe (1983). In the Castle of Courcy, built between 1225 and 1240, underground passages connected the defensive walls and the lodgings therein with the central keep, most probably for reasons of defense. Evidence of external corridors, or pentices, has been documented in early 14th century houses in England such as Goodrich Castle, Herefordshire, c.1300, and covered passageways were sometimes arranged around a cloister.

In Italian palazzi of the 15th century, such as the Florentine Palazzo Strozzi, by Giuliano da Sangallo begun in 1489 and not finished until 1536, access to the various rooms of the house is from wide loggias on the ground and first floors which open on the central courtyard. This arrangement suited the warm climate of Italy, and made it possible for the inhabitants to pass from one room to another, without travelling through the primary rooms. Such open loggias or covered passageways were common in courtyard houses of the middle and upper classes throughout the Renaissance.

It is not until the mid- to late 17th century, however, that corridors were given a great deal of consideration by architects and theorists. Around this time corridors came into favour because they could increase the separation between the servants and the family of the house. Such social segregation was considered to be important in the structure of the domestic house and would continue to be so until late in the 19th century. As early as 1624 Henry Wotton in his *The Elements of Architecture*, criticised the *en suite* system in which rooms were designed so as to open on to one another. In a similar arrangement, called the *enfilade* system, the doors of each room are aligned with each other, thereby providing a grand and impressive view through the connected rooms.

Sir Roger Pratt's design of Coleshill, Berkshire, of c.1657 is important as it combined Palladian ideas with the practical needs of a domestic English house. It is arranged as a double pile house with the public rooms in the centre and the private rooms branching off on all four corners. A corridor runs the length of the house through the middle, thereby eliminating the need to walk through the various rooms. Thus residents and servants could pass efficiently through the house without disturbing the occupants in each room. Corridors could limit unwanted interruptions and encounters. As rooms became more specialized in the 18th and 19th centuries, corridors helped to ensure that each room was kept as a separate and more private space. Corridors, together with the servants' back stairs, were also an important means of isolating the servant class from the house owner and his family.

For reasons of social propriety and privacy, the British increasingly abandoned the long *enfilades* of rooms in favour of corridors. The French were also beginning to design more intimate private spaces, although they were slower to relinquish the *enfilade* of rooms. For example in the Hôtel Crozat, in Paris of 1700-02, by Bullet, while suites of rooms continue to open onto each other, a corridor is placed between suites allowing an alternative route to the bedrooms, thereby affording more privacy. Similarly corridors provided access to private suites of rooms assigned to household members.

Thus corridors became not only the connecting threads between rooms and suites of rooms, but also the means of detaching those spaces. They grew more highly developed as the social hierarchy of servants and masters grew more

pronounced and divided, and they provided links between the two social spheres. Corridors were most specialized in 19th-century England. In larger houses, respective corridors were assigned to the family, to the female servants, to the male servants, to the bachelors and to the young women of the house. Such a system was intended to protect against the mingling of the sexes and the classes except in assigned spaces. The floor plans illustrated in Robert Kerr's book *The Gentleman's House* of 1865 clearly identify these areas, which were built into the grander houses by architects such as William Burn and Anthony Salvin. Such sophisticated arrangements of rooms and thoroughfares reflected the intricately structured and carefully ordered social life of Victorian England and were never instigated with such rigour in Europe.

By the turn of the 20th century as houses shrank in size and fewer and fewer servants were employed, the isolating aspect of the corridor was no longer required. Modern domestic house plans, such as those by Frank Lloyd Wright in America, H.M. Baillie Scott in England, Adolf Loos in Austria and Le Corbusier in France, were based on a free flow of space from room to room which was just what corridors had inhibited. Most frequently, corridors are now associated with vast impersonal institutions or dark and musty passages. They are no longer the spine which structures the domestic house but an occasionally necessary means of access.

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See also Planning and Arrangement of Rooms

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Cortona, Pietro da 1596–1669

Italian painter and architect

Born Pietro Berrettini in 1596 in the town of Cortona, Pietro da Cortona, with Bernini and Borromini, was one of the principal exponents of Roman Baroque. Trained as a painter, he worked in a variety of different media including fresco painting, architectural decoration and architecture. He is often remembered today primarily as an architect but, like Bernini, he approached architecture in a more painterly manner than most of the architects of his generation. And his fame is based as much upon his architectural decoration as upon his architecture.

Cortona's early work is derivative of that of Lanfranco, Correggio, and his idol, Raphael. However, his own style developed quickly and is apparent in his most famous fresco, the ceiling of the grand salon of the Palazzo Barberini in Rome which he executed between 1633 and 1639. This commission is almost exactly contemporary with the design of S. Luca e S. Martina, Cortona's most mature architectural work, and consequently the period represents the apogee of Cortona's career. The Barberini ceiling required a painting on a colossal scale; the room is approximately 16 metres wide by 22 metres long (52 by 72 feet). Cortona's fresco is a virtuoso performance of illusionary quadratura painting portraying the Triumph of Divine Providence and the claims of the Barberini family to immortality. It is unique in its fusion of sacred content with dynastic allegory and in the technical mastery of the painting. And it was so successful that it influenced decoration in the great palaces of the Catholic world for the next hundred years.

The Barberini ceiling occupies a position in Baroque decoration roughly equivalent to that of Michelangelo's Sistine Chapel ceiling in the High Renaissance. Whereas Michelangelo had used a painted architectural system to divide and compartmentalize his ceiling, Cortona used the same device to unify the various frescoed scenes that sweep between, in front of, and behind the painted architectural framework. Cortona simplified Michelangelo's complex system of ribs and panels into four great painted architectural ribs that rise from the corners of the room to carry a single colossal rectangular frame in which the most important figures of the fresco are located. This central scene, and the four that occupy the panels in the cove beneath it, work with the architectural framework to suggest three spatial layers: the foreground layer which includes the figures that overlap the frame and which read as if they are below it, the frame itself with its *ignudi* and medallions, and the sky and the figures above and behind the architectural frame. Both the architectural framework and the painted scenes emphasize the play of elements in depth. And equally significantly, Cortona eschews individual articulation of elements in favor of a sweeping, moving, dynamic unity of all the parts. These are the characteristics that clearly establish the ceiling as a Baroque rather than a Renaissance masterpiece.

The layered approach to interior design that is characteristic of the Barberini ceiling fresco is also apparent in Cortona's architectural masterpiece of the same period, the church of S. Luca e S. Martina, in Rome. In almost all his architectural

work, Cortona combined straight, crisp elements with lushly curving, sensuous ones and the façade of S. Luca e S. Martina is no exception to this practice. Here Cortona used these elements to express an equilibrium of space and mass: the interior spaces seemingly push out between the rigid corner piers to form curving wall planes. The façade also features the same layering of architectural elements that is the hallmark of the treatment of the interior walls, suggesting that it is composed of a series of architectural planes superimposed upon each other. The various layers are unified by material and color; all are constructed of the rough, golden travertine that was Cortona's favorite building material.

The plan of the church is basically a Greek cross, with the domed, central, vertical axis roughly equal in height to the length of the two horizontal axes. The wall zone is capped by a continuous entablature that carries the eye around the complex interior and gives it unity. Beneath the entablature the wall is made up of three separate superimposed planes, all rendered in white stucco. The outer one runs behind the columns and entablature of the middle plane. The inner one is defined by the projecting pilasters and entablatures of the crossing piers. The back and forth play of these wall systems gives the interior its richly sculptural character.

The half domes of the apses and the dome above the crossing are decorated with heavy sculptural features: powerful ribs are superimposed upon a coffered surface and aedicular window frames, flanked by consoles and capped with broken pediments which break into the coffered surfaces. The coffers seem to disappear behind the ribs, emphasizing the layered character of the design.

Discussion of Cortona's significance as a decorator is incomplete without some mention of the shift in manner that is visible in his later works. Chief among these are the five rooms he decorated during the 1640s for the Medici in the Pitti Palace, their ducal palace in Florence. These rooms illustrate a dramatic change in style from the Barberini ceiling. Early in the work, Cortona went to Venice to study the work of Veronese. In Venice, he was impressed by the ceilings of the great Venetian salons. Henceforth, the sweeping, overlapping, unified, quadratura composition that characterizes the Barberini ceiling would give way to richly sculpted stucco architectural frames decorated with life-size figures in the round, usually in white in contrast to the gilded architectural frame, forming precise, if heavy, compartments for individual painted pictures. Cortona has returned to an organizational system much closer to that of Michelangelo. Moreover, the palette used for the pictures is strongly Venetian; glowing bright colors play against skies of blue and gold. Cortona was never tempted by the chiaroscuro of the Caravagisti; instead his color is much more closely related to that used by Bernini in his architectural decoration. The Pitti Palace rooms were to prove singularly important in the history of interior decoration; they constitute the prototypes for the French style of Charles Le Brun which was copied widely throughout Europe.

C. MURRAY SMART, JR.

See also Baroque

Biography

Pietro Berrettini. Born in Cortona, 1 November 1596, the son of a stonemason. Trained at Andrea Commodi's studio, c.1610–12. Went to Rome with Commodi, 1612; moved to Baccio Ciampi's studio, 1614. Met the Florentine artists Cigoli, Passignano and Ciampelli; Cardinal Giulio Sacchetti and his brother Marcello, Cortona's main patrons from 1623, were in the papal circle of the Barberini and Cassiano del Pozzo. First important commission from Marcello Sacchetti, 1626. Active as an architect, late 1620s. Active for Barberini family from 1632. Festival regalia for "Quarantore" (S. Lorenzo in Damaso, Rome), 1633. Church architecture from 1634. Accompanied Cardinal Giulio Sacchetti to Bologna, and briefly visited Venice, 1637. Summoned to Florence by Grand Duke Ferdinand II de' Medici, 1637, returning to Rome, December ?1637. In Florence, 1640–47. Settled in Rome, 1647. Received important commissions from Pope Innocent X, c.1651. Under Alexander VII (Pope, 1655–67) active as architect of Roman churches; abandoned secular decoration. Presented design to Louis XIV for east façade of Louvre (rejected), 1664. Principal of Accademia di San Luca, 1634–38. Died 16 May 1669; buried in church of S. Luca e S. Martina, Rome.

Selected Works

Cortona's ceiling decorations at Palazzo Barberini and Palazzo Doria-Pamphilij survive *in situ*.

Interiors

- c.1616 Villa Arrigoni (now Muti), Frascati (fresco decoration)
- 1622–23 Palazzo Mattei, Rome (frescoes in the gallery): Mattei family
- 1626–29 Villa Chigi (formerly Sacchetti), Castel Fusano, near Ostia (gallery ceiling and chapel): Marcello Sacchetti
- 1633–39 Palazzo Barberini, Rome (Great Salone ceiling, and tapestries): Cardinal Barberini
- 1634–69 SS Luca e Martina, Rome (building and interiors)
- 1637 Palazzo Pitti, Florence (Sala della Stufa): Grand Duke Ferdinand II de' Medici
- 1641–47 Palazzo Pitti, Florence (5 rooms: Venus, Jupiter, Mars and Apollo, Saturn): Grand Duke Ferdinand II de' Medici
- 1651–54 Palazzo Doria-Pamphilij, Rome (ceiling of gallery): Pope Innocent X

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Cotte, Robert de 1656–1735

French architect

Robert de Cotte was arguably the most important French architect and designer in the early 18th century. His work is particularly associated with the period after 1715 of the regency of Louis XV, known as the Régence. Like many architects of the time de Cotte was a member of the workshop of Jules Hardouin-Mansart, working there by 1676. He was to become Mansart's most valued assistant in the Service des Bâtiments du Roi, especially after 1699 when Mansart was named Surintendant and enlarged the Bureau des Desseins which supplied the Bâtiments with drawings and designs. In 1699 de Cotte was named Architecte Ordinaire, Mansart's second in command, in the offices Mansart set up at Versailles, Marly and Paris. And when Mansart died in 1708, de Cotte was appointed his successor, Premier Architecte, a position that he held for the next 25 years. His output was prodigious, and in addition to the works executed for the court, de Cotte ran a thriving private practice serving both French and foreign patrons. It was largely through his efforts that the French court style began increasingly to supplant the influence of Italian architecture and design in Europe during this period.

De Cotte was born into a family of builders. His grandfather had been architect to Louis XIII, his father was also an architect, and in 1677 he married one of Mansart's sister-in-laws thus allying himself to one of the most powerful architectural dynasties in France. In 1702 he received *lettres de noblesse* from Louis XIV. In addition, like many other architects of the period, de Cotte amassed a large personal fortune through various speculative building projects. His family's rapid rise through the social hierarchy culminated with the career of his son, the architect Jules-Robert de Cotte (1683–1767) who purchased the estate and title of Baron de Réveillon from the Marquis d'Argenson.

De Cotte's early work was clearly indebted to the example of Mansart, especially in the various urban plans that he supervised. At the Place Vendôme, Paris (1700–35), for instance, Mansart had been responsible for a first design but the final octagonal plan was determined by de Cotte. The same scheme was repeated at the Place du Dôme des Invalides; once again Mansart had prepared the initial design in 1676 but when the square was being finished in 1698 de Cotte supervised the work and was able to fix the final form that it would take. And at Lyon, at the Place Bellecour (1711–13), Mansart's visionary plan was rejected in favour of a simpler and more practical design prepared by de Cotte.

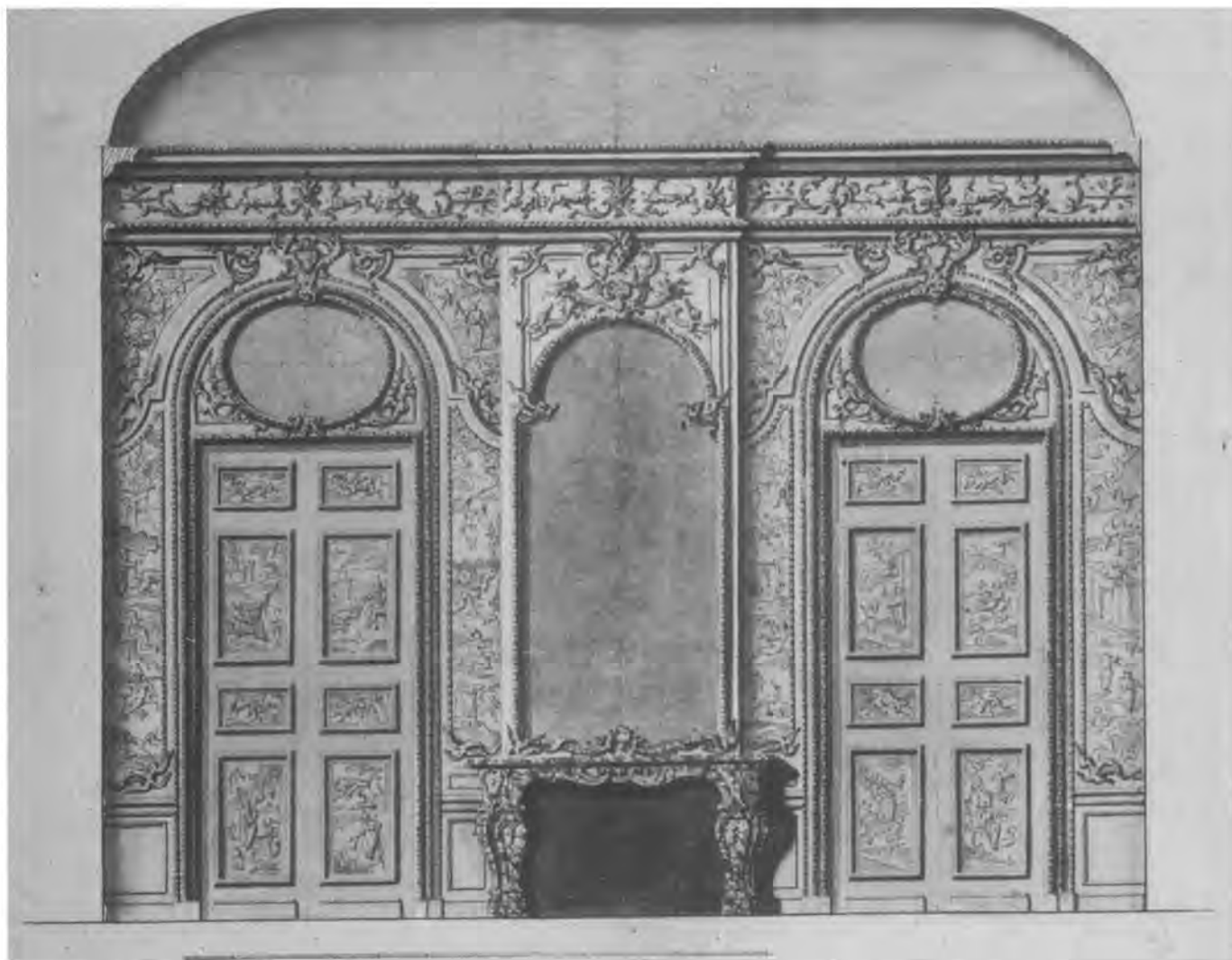
De Cotte's private projects for hôtels and town houses date from the second decade of the 18th century and were especially numerous after 1720 when the boundaries of Paris expanded westwards. Here again de Cotte followed Mansart's classical model but he adapted this model to suit the demands of propriety and expense. At the Hôtel de Lude, Paris (1710), his first private house, the owner was a successful banker and much attention was paid to the idea of display; at the Hôtel d'Estrées (1711–13), the plan was more concerned with convenience, with the various apartments being made suitable for a range of different functions. In both cases, the exteriors were devoid of columns and pilasters and were plain and reserved. The same

was true of the designs for the Hôtel de Torcy, Paris (c.1713), and for those of the Hôtel du Maine (1716–19) where de Cotte set all the various elements including the end pavilions and the entrance front under one large, simple roof.

The exact nature of de Cotte's contribution to interior design is quite difficult to determine. From the time of his promotion to Architecte Ordinaire, he had at his disposal a large team of talented assistants the most well-known of whom were the designer Pierre Le Pautre and the sculptor François-Antoine Vassé. These assistants were responsible for committing de Cotte's ideas to paper and there has been considerable speculation as to the extent of de Cotte's involvement within interiors. Contemporaries sometimes questioned whether he was responsible for any of the designs produced by the Bâtiments du Roi, but the historian Robert Neuman, who has made a detailed study of de Cotte's drawings, suggests that he played an important role in the broad conception of the interior detailing. He normally determined the design of the architectural framework, the subdivision of the wall panels or other components, and the location of relief carving, paintings and mirrors. The finer details and decorative elements were provided by one of the dessinateurs working in the Bâtiments, or a sculptor in an independent workshop who worked up de Cotte's preliminary sketches into full-scale drawings. De Cotte's sketches of chimneypieces and overmantels for his own apartment in Paris (1721–22) also suggest that he continued to play an active part in the design of some decorative features. And finally, he imposed a house style upon his dessinateurs so that even when the drawings were executed by other hands they were clearly indebted to his overall conception and ideas.

De Cotte's approach to architecture and design marked a new phase in the history of architectural theory. This was elaborated in his ideal of *la belle architecture* which shows his work to have been less dependent upon classical rules deriving from ancient or Renaissance prototypes than on the exercise of good judgment and taste. Certain terms were deemed especially important: *bienséance*, or decorum, an idea of the clear relationship of the form and purpose of a building; *convenance*, an idea closely related to *bienséance* which argued that all the parts of a building, the exterior elevation, the location of the rooms, the choice of materials and the decoration of the interior, should suit the needs, the social status and wealth of the patron; and *distribution*, the proper planning of the rooms which was considered the most important responsibility of the architect. His concern with decorum and appropriateness led de Cotte to regard each commission as what has been called a typological problem and to argue that each building could be said to have its own tradition of planning and iconography. The influence of these ideas is evident in Jacques-François Blondel's important treatise, the *Cours d'Architecture* (1771–77), which developed the notion of *distribution* in particular, and which grouped all kinds of buildings under the three general categories of private dwellings, public buildings and ecclesiastical edifices.

During the 1720s de Cotte was involved in the design of three Episcopal Palaces outside Paris, at Châlons-sur-Marne (1719–20), at Verdun (1724) and at Strasbourg (1731–35). In keeping with prevailing codes of social hierarchy and decorum, the Bishop's apartment at Strasbourg was modest, but that for the king, the Grand Appartement, was more lavish and was set



Cotte: design for lacquered room, 1717

along the river side of the building. De Cotte also prepared several designs for palaces for European nobility. Few were built but all had longitudinal axes in the plans and radiating avenues for the gardens similar to those at Versailles. The buildings were variations on simple French plans: a simple block at the Château de Rivoli (c.1700) built for the Duke of Savoy; a U-shaped plan at Chanteloup (c.1711) built for the Princess Orsini; and a central plan at the Château of Poppelsdorf, Bonn (1715–23), and at the Château of Tilbourg in the Netherlands (c.1715). All these plans included imposing state rooms but, unlike the designs of the previous century, they also included more functional arrangements in the private rooms and connecting corridors that offered some privacy.

In 1715 de Cotte planned two palaces for the grandson of Louis XV, Philip V of Spain. Buenretiro I was devised as a simple U-shaped building, while the design of Buenretiro II was in the form of a vast cross that could accommodate two sets of apartments (joined by a single set of dressing rooms) which were intended to be inhabited alternately in summer and winter. Although these proposals were unexecuted, they had a significant impact on architectural design in Italy and were the

starting point for Luigi Vanvitelli's Royal Palace of Caserta, Naples (1751–74).

De Cotte was in charge of several ecclesiastical projects, the most notable being the decoration of the chapel at Versailles (1708–10) and the decoration of the choir of Notre Dame, Paris (1708–14); much of the work in these two schemes was carried out by Vassé and Le Pautre. He also designed several large complexes of buildings including the Parisian garrisons for the Mousquetaires Noires (1699) and the Mousquetaires Gris (1716–20).

Many of de Cotte's buildings have been demolished or, like the Episcopal Palace at Strasbourg, have been substantially altered. Yet, the evidence from surviving works, drawings and contemporary accounts suggests that he was skilled in designing a simple, balanced form of architecture that was well-suited to the new breed of client who required comfort as well as a setting appropriate to public life. While much of his architectural language was quite traditional or familiar, his interiors illustrate the introduction of a more varied style of organisation. And in the work of his assistants, like Vassé, the decorative details and ornament are less two-dimensional and include

much bolder reliefs than that characteristic of the older classical style of French architecture. This work heralds the arrival of the Rococo style of design.

DAVID CAST

Biography

Born in Paris in 1656, the son of an architect, Charles de Cotte. Trained as a stone-mason. Married the sister-in-law of Jules Hardouin-Mansart (1646–1708), 1677: son, the architect Jules-Robert de Cotte (1683–1767). Working in the offices of Jules Hardouin-Mansart by 1676; travelled to Italy with the architect Jacques V Gabriel, 1689; appointed Architecte Ordinaire, and director, Département de Paris, and director, Académie Royale d'Architecture, 1699; succeeded Hardouin-Mansart as Premier Architecte du Roi, 1708–34. Ennobled by Louis XIV in 1702. Died in Paris, 15 July 1735.

Selected Works

The de Cotte Collection, comprising several thousand documents, drawings and designs issued by de Cotte's office, is divided between the Bibliothèque Nationale, and the Bibliothèque de l'Institut de France, Paris. For a full account of de Cotte's architectural commissions see Neuman 1994.

Interiors

- 1703 Hôtel de Lionne, Paris (interior remodelling): Chancellor de Pontchartrain
- 1708–09 Château Neuf, Meudon (interiors including the Dauphin's apartments)
- 1708–10 Chapelle Royale, Versailles (decoration, with A. Vassé)
- 1708–14 Notre Dame, Paris (decoration of the choir, with A. Vassé)
- 1709 & 1721–22 Château de Saverne, Alsace (decoration, including the Appartement de Parade)
- 1711–13 Hôtel d'Estrées, Paris (building and interiors): Duchesse d'Estrées
- 1713–19 Hôtel de la Vrillière (later Hôtel de Toulouse), Paris (remodelling of original building by F. Mansart; interiors with A. Vassé)
- 1714 Hôtel de Gramont, Besançon (interiors)
- c.1715–17 Buenretiro I and Buenretiro II, outside Madrid (unexecuted designs for the building and interiors): Philip V
- 1716–17 Electoral Palace, Bonn (interiors)
- c.1716–19 Hôtel du Maine, Paris (building and interiors): Duc and Duchesse du Maine
- 1717 Hôtel de Bourvalais, Paris (remodelling and interiors including the Grand Salon)
- 1719–20 Palais Episcopaux, Châlons-sur-Marne (building and interiors; unfinished)
- 1721–22 Hôtel de Cotte, Paris (building and interiors)
- 1721–35 Cabinet des Médailles, Bibliothèque du Roi, Paris (with Jules-Robert de Cotte; not completed until 1741)
- 1724–35 Palais Episcopaux, Verdun (building and interiors; not completed until 1739)
- 1725–36 Versailles (remodelling of interiors, including the Chambre de la Reine, and the Salon d'Hercule, with A. Vassé)
- 1731–35 Palais Rohan, Strasbourg (building and interiors including the Chambre du Roi; not completed until 1742)

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Cottier, Daniel 1838–1891

Scottish interior decorator, stained-glass designer and antique dealer

Daniel Cottier was appropriately described as a man who “thought in Continents” and his influence as an interior decorator, stained-glass designer and dealer in fine and decorative arts was felt not only in Britain, but in North America and Australia. His impact spread outwards from the fashionable elites of Scotland, and by 1873 he had established offices and partnerships in London, Sydney, Melbourne and New York, backed up by a European network of agents and contacts. In all these centres Cottier played a leading role in disseminating the artistic ideas of the Aesthetic Movement, establishing a contemporary taste in interiors, and introducing paintings of the Barbizon and Hague Schools to homes of the international art-buying public.

Cottier traded on a sophisticated colour sense which was rooted in technical skills acquired in the 1850s during his Glasgow apprenticeship as a stained-glass artist and house painter (probably with Cairney & Son). There followed a couple of years in London where, at the Working Men’s College in Red Lion Square, he absorbed Ruskin’s fiery invective and witnessed the inception of Morris, Marshall & Faulkner. Returning to Scotland in 1862 he worked for two years as an assistant manager with Field & Allan, leading stained-glass artists in Edinburgh, before setting up on his own account as a “glass painter and mural decorator” luring the talented Andrew Wells to join him. Typical of Cottier’s charismatic, outgoing personality was the instant friendship he struck up on a train journey with the collector John Forbes White, which resulted in a series of interior and stained glass commissions in Aberdeen. Even more significant for Cottier’s subsequent career as a dealer was White’s interest in contemporary Dutch and French painting, and his connections with prominent European artists, collectors and dealers.

Cottier kept on the Edinburgh studio until 1869. By this time he had also established himself back in Glasgow where he had completed a formative series of daring, polychromatic church interiors in collaboration with the architects John James Stevenson (1831–1908), William Leiper (1839–1916) and Alexander “Greek” Thomson (1817–75). In his decoration of Stevenson’s Townhead Church (1865–66) Cottier clearly demonstrated his receptivity to the work of Burges, Morris and Jones. The strongly coloured stencilling and stained glass complemented the architecture with an assured blend of muscular Gothic, classical and exotic styles. Equally startling were the colour combinations and boldly geometric designs applied to Leiper’s Dowanhill Church (1865–66). Like Cottier, Leiper was not long returned from London where he had been a fringe member of the Burges-Godwin set, whose influence was apparent in the use of painted arcading, ringed shafts and miniature rooves in the theatrical pulpit and in the star-studded blue ceiling. The third of these ecclesiastical commissions, the elaboration of Thomson’s overall design for the interior of Queen’s Park Church (1867–69), established Cottier as a “consummate colourist”. To his former mentor, the London artist Ford Madox Brown, it was a revelation, and demonstrated the extent to which Cottier had outstripped his

London training with “a range of performance beyond that of any other modern artist. Here line and colouring are suggestive of paradise itself. I now know what all along has been wrong with my ceilings. Well done Glasgow! I put ... this Thomson-Cottier church above everything I have seen in modern Europe” (*Glasgow Evening Times*, 19 October 1893).

In 1869 Cottier moved his main base to London, initially in partnership with old friends from Glasgow – John McKean Brydon, Bruce Talbert and William Wallace. He was no longer confining his energies to glass painting and decorative work but broadening out to encompass the manufacture of furniture, textiles and painted ceramics. Being close to the heart of the leading Aesthetic circles enhanced his reputation. It was he, for example, who first gave Rhoda and Agnes Garrett studio space and a grounding in decorative design, perhaps on account of his working friendship with their relative J.J. Stevenson. During frequent trips to the Continent he began dealing in contemporary Dutch and French painting, and persuaded the dealer Van Wisselingh to become manager of the London Gallery. Through this connection the Dutch artist Matthijs Maris came to live with Cottier in 1877, producing both paintings and stained glass for the firm’s various outlets. At the same time Cottier was continuing to work back in Scotland on a series of striking villa interiors in a mature Aesthetic style (Cairndhu, Helensburgh; Colearn House and Ruthven Towers, Auchterarder).

Having been born into a seafaring family in the west of Scotland, Cottier was no stranger to international trade and travel, and throughout his life cultivated the air of an old sea-dog, apparently looking “more like an ideal coasting skipper than an artist.” He took advantage of rail and steamer routes to expand his affairs into an international market, and in 1873 set up an Australian operation, Lyon & Cottier, with branches in Sydney and Melbourne. The ground had been prepared by John Lamb Lyon, a fellow apprentice in Glasgow and London who had emigrated in 1861. The long-term side effects of working with noxious pigments and processes combined with the notoriously dank weather in the west of Scotland made emigration appealing on health grounds for many decorators. Cottier himself suffered from a recurrent rheumatic fever (which eventually killed him), and both Andrew Wells and Charles Gow spent a convalescent spell working for him in Australia before returning to Glasgow. The firm was instantly successful and an extensive folio of designs now in the Mitchell Library, Melbourne, suggests that they virtually monopolised high-class commissions for decorative work there during the 1870s and 1880s.

Cottier’s New York branch established in 1873 was also a runaway success, helped by Clarence Cook as publicist. In a series of magazine articles subsequently published as a best-selling book *The House Beautiful* (1878), Cook repeatedly praised the firm’s Artistic furnishings. Some designs were in fact versions of Godwin’s furniture which Cottier had initially imported and later manufactured in New York. On significant Aesthetic interiors like the Boston Trinity Church and the New York Union League Club, Cottier worked alongside American designers John La Farge and Louis Comfort Tiffany. This side of Cottier’s business is well documented in the catalogue *In Pursuit of Beauty* (1986) which also mentions interiors for the homes of F.W. Stephens and Joseph Decker and furniture for

Catherine Lorillard Wolfe's Newport, Rhode Island "cottage". The North American operation was managed and subsequently owned by James Smith Inglis who had followed Cottier from Glasgow in 1873.

Wherever he went Cottier attracted a following and connected with the most interesting artists, architects, designers, critics and collectors around. His various enterprises provided a magnet for a younger generation of talent, and a stepping-stone to other practices. In particular, untried Scottish designers seeking openings in London or abroad received a ready welcome. Cottier also helped to bring on indigenous talent in America and Australia, which would eventually oust British firms like his own from their pre-eminent position. In Glasgow, his contribution to the pool of decorative skills and successful collaboration with adventurous patrons added to the growing reputation of the city as an international centre for progressive design. Integrated schemes incorporating self consciously "artistic" paint effects and distinctive stained glass were hallmarks of both Cottier interiors and the subsequent Glasgow Style. The atmospheric qualities and subtle coloration of painters like Corot and the "grey School" of Dutch painters whom Cottier promoted, enriched the visual vocabulary of interior designers such as George Walton, Charles Rennie Mackintosh, the Macdonald sisters and George Logan. Many of the decorators and stained-glass artists (Hugh McCulloch, Charles Gow, Andrew Wells) who went on to employ or work with Mackintosh and his associates had emerged from the Cottier stable.

JULIET KINCHIN

Biography

Born in Glasgow, 1838. Apprenticed to the stained-glass manufacturer David Kier (1802–64), Glasgow; attended lectures at John Ruskin's Working Men's College, London, c.1860–62. Married Marion Field, 1866. Worked for stained-glass manufacturers Field and Allan, Edinburgh, 1862–64. Established his own studio, with Andrew Wells, George Street, Edinburgh, 1864; active as a stained-glass designer and interior decorator, Glasgow, 1867–69; established Cottier & Company Art Furniture Makers, Glass and Tile Painters, London, 1869; listed as Cottier & Co., Upholsterers, Fine Cabinet Makers, Glass Stainers, Art Rooms, 144 Fifth Avenue, New York City, 1873; set up decorating and furniture business with John Lamb Lyon (Lyon & Cottier) with branches in Sydney and Melbourne, 1873. Designed furniture and interiors from c.1870; active as a dealer in paintings in London and New York from 1873. Died in Jacksonville, Florida, 1891; British and American business managed by James Inglis, 1873–1907; Cottier & Co. survived until 1915.

Selected Works

Few records, drawings or authenticated examples of Cottier's work in Europe and America survive, but examples of his stained glass are in the Victoria and Albert Museum and in situ in a number of churches, including the Cathedral of Saint Machar, Aberdeen, Trinity Church, Boston, and the Church of the Incarnation, Madison Avenue, New York, and in secular settings at Harvard University, and the New York Society Library. An extensive folio of designs relating to his work in Australia is in the Mitchell Library, Melbourne.

Interiors

- 1865–66 Townhead Church, Glasgow (stained glass and stencilled decoration; building by J.J. Stevenson)
- 1867–69 Queen's Park Church, Glasgow (stained glass and decoration; building by A. Thompson)
- 1870s Cairndhu, Helensburgh, Scotland (interiors)

- 1870s Colearn House, Auchterarder, Scotland (interiors including stained glass): Alexander Mackintosh
- 1878 New York Society Library, New York (stained glass, Green Memorial Alcove)
- 1880s Memorial Hall, Harvard University (stained glass)
- 1881 Union League Club, New York (library interiors including furniture and stained glass)
- early 1880s F.W. Stephens House, New York (interiors)
- early 1880s Joseph Deckers house, New York (interiors)

Further Reading

A biography and long bibliography of primary and secondary sources appears in Burke 1986. For additional information on Cottier's stained glass see Gould 1969 and Harrison 1980. Examples of Cottier's furniture are illustrated in Cook 1878, and illustrations of some of his American interiors appear in *Artistic Houses*, 1883–84.

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Crace & Son

British firm of decorators, designers and cabinet-makers, 1768–1899

In the 18th century in Britain, the work of the interior designer could be done by several different types of craftsmen, including cabinet-makers and upholders. This work involved the design and supply of furniture and soft furnishings; the re-gilding of furniture and frames; the restoration and re-hanging of pictures; and often the entire arrangement of an interior scheme. Into this category fell Edward Crace, a leading coach decorator of Long Acre, Covent Garden, London, when he established a decorating business in 1768. The Crace firm of decorators was to be remarkable for its longevity and the

breadth of its work. It was continued by five successive generations until its closure in 1899 by John Dibblee Crace, the great-great-grandson of Edward.

As a successful coach decorator, Crace was able to draw upon an established client base among the gentry and aristocracy for his new venture into interior decorating. Information on his career is sparse, and only one interior by him has been recorded, in an oil painting by the studio of Zoffany. This was of the main interior of the Pantheon in Oxford Street, London, built in 1770–72 by the architect James Wyatt as a public meeting place in the new Neo-Classical style. In the Zoffany painting, Edward Crace's decoration is clearly visible beneath the vast central dome, including large *giallo antico* columns painted in *scagliola* and the principal decorative features of pendentives in grisaille work with arabesques supporting cameos in the antique manner. Horace Walpole likened these to Raphael's decoration at the Vatican. It is known that Edward Crace also supplied a large suite of gilt furniture for the Pantheon, although this has since disappeared, along with the building itself.

By 1778 Edward Crace had become curator of the extensive paintings collection of George III, and his eldest son, John Crace, took over the running of the Crace decorating business at 55 Great Queen Street, London. John Crace, who was assisted in business by his good looks, extrovert personality, and early marriage to an heiress, seems to have had about fifteen regular employees, including a cousin of the same name. While bills in the Victoria and Albert Museum archive indicate that he executed much routine painting and decorating work during the 1780s, by 1794 he had become a member of the team working for John Soane at the Bank of England. Crace designed a ceiling in the Breakfast Room of 12 Lincoln's Inn Fields (now part of Sir John Soane's Museum), which he decorated c.1794 for Soane. It has been recovered from beneath many layers of paint. The ceiling of the Back Parlour at Soane's country house, Pitzhanger Manor in Ealing, has been repainted recently to Crace's design after a watercolour by J.M. Gandy. This was executed c.1802. Both ceilings were of trellis design with vines and flowers, following an established French Neo-Classical type.

By 1790 John Crace was decorating interiors at Carlton House, the legendary London house of the Prince of Wales, demolished in 1827. The architect was Henry Holland, with whom John Crace worked closely on a number of occasions. In 1794 Crace was joined by his eldest son, Frederick, then 15 years old, who was noticed by the Prince for his skill in gilding the staircase at Carlton House. Frederick later remarked that his father's contribution to the history of English interiors had been to reintroduce the decorative techniques of graining, marbling, and illusionistic painting. All these techniques the Craces learned while working at Carlton House alongside the French decorative artists Jean Jacques Boileau and his assistant, Louis Delabrière. The Italian *scagliola* artist Bartoli was also an influence. The Crace decoration at Carlton House was unfortunately lost by 1806 in a new scheme of decoration, directed by Walsh Porter.

In 1793 Thomas Sheraton had published the Chinese Drawing Room of Carlton House, the work of Henry Holland the architect and Crace the decorator and contemporary to their Chinese Dairy at Woburn Abbey, Bedfordshire (finished

c.1789). John Crace not only collected Chinese *objets d'art* but had a considerable library of topographical books on the Orient. This knowledge was put to use by the Prince of Wales between 1801 and 1804 in the first phase of Chinoiserie decoration at the Royal Pavilion, Brighton, the Prince's famed pleasure palace on the Sussex coast where he entertained lavishly. A number of boldly drawn and coloured designs for the Pavilion in the Cooper-Hewitt Museum in New York can be attributed to John Crace by virtue of their similarity to the painted interior of the Woburn Dairy. In addition to designing and executing interiors for the Prince, John Crace also imported a considerable number of Chinese objects, lacquer, and furniture for the Pavilion.

Frederick Crace was also much involved during this phase of decoration at Brighton. He seems to have acted as foreman for his father's men, although one interior designed by him in 1801 is known. This was a tented bed alcove, with en suite breakfast and dressing rooms in the newest French manner, illustrating his precocious talent. The light, sure touch and sophisticated use of colour developed by Frederick Crace while working at Brighton Pavilion distinguish his later interiors. Typically, the Prince became dissatisfied with his early exercise in Chinoiserie and decided to re-do the Pavilion interiors, beginning in 1815. Until c.1822 this work was led by Frederick Crace, with some 34 assistants. The most spectacular of these interiors, and the masterpiece of Crace, was the gas-lit Music Room, completed in 1820, with mural panels in imitation of scarlet and gold lacquer (executed by a specialist French painter), Chinese-style gasoliers based closely upon Chinese export glass, and a large domed ceiling decorated with silvered "dragon" scales. The interior has been restored, replete with a carpet re-woven to Crace's designs, after a severe arson attack in 1975 and damage from a hurricane in 1987; the original suite of furniture by Bailey and Saunders survives in the Royal Collection. The Music Room was the most talked-about interior in Europe in its day, not least for the entertainments which took place within it.

Shortly after completing the Music Room, the then-George IV transferred Frederick Crace to Windsor Castle, which was being extensively remodelled by Jeffry Wyattville. Contemporary newspaper accounts and diaries suggest that Crace executed a great deal of painting and gilding, although few specifics are known about this work. Crace did, however, contribute to the new Rococo Revival and Gothic interiors by Wyattville, including the State Rooms where a teenager named Augustus Welby Pugin was employed in designing furniture. The experience of Windsor seems to have sparked an interest in the Gothic on the part of Frederick Crace, who went on to decorate a townhouse for the novelist and antiquary Edward Bulwer-Lytton in a heraldic style, followed by heraldic decorations in the state rooms of Taymouth Castle, Perthshire, Scotland, in conjunction with his eldest son, John Gregory Crace.

J.G. Crace began working for his father in 1825 at the age of 16, acting as the firm's foreman. In 1830 he inherited cash and property from his mother's estate, enabling him to become a full partner with his father, trading as "Frederick Crace & Son" from 14 Wigmore Street (renumbered to 38 in 1859), Cavendish Square, London, premises they occupied from 1827 until 1899. At the time of their partnership, J.G. Crace had



Crace & Sons: state drawing room, Knebworth House, Hertfordshire, 1844

become worried about the state of the business. His father had been occupied for some time almost exclusively with commissions for George IV, who was notoriously slow in paying his bills, and their country-house clientele had fallen off. The younger Crace was determined to rebuild the business, beginning with new showrooms at Wigmore Street.

As he and his father considered French decoration to be superior to that in England at the time, he went to Paris on a study-tour of contemporary French interiors in 1837, returning to decorate a principal showroom in the French Renaissance style. Invitations were then sent out to prospective clients inviting them to a series of open-house evenings which proved to be very successful. Among the first, and certainly the most important, of J.G. Crace's patrons, was Andrew Spencer Cavendish, the 6th Duke of Devonshire, who employed Crace from 1840 until the mid-1850s, beginning at Devonshire House in London and his seat, Chatsworth, in Derbyshire. For the former, Crace redecorated the Saloon in a sumptuous mixture of French Baroque and English Palladian motifs, while at Chatsworth he created a private library for the Duke, who wished to have a room in the "new style" of decoration, what Crace was to term "Old French". The wall and ceiling decoration was inspired by French Neo-Classicism in its arabesques of pastel colours, while a suite of maple and amaranth marquetry furniture was designed by Crace for the room. Crace later remarked it was the Duke who had suggested he add cabinet-making to his business, and workshops in Little Welbeck Street and Welbeck Mews, behind the Wigmore Street showrooms, were established.

In 1841 Crace had collaborated with his father in designing a suite of state rooms for Taymouth Castle, decorated to receive the young Queen Victoria and Prince Albert on a state visit. At Taymouth Crace began what was to become a life-long interest in the Gothic style of decoration, which was strongly reinforced by his introduction in 1843 to A.W.N. Pugin by Lord Shrewsbury when both were working at Alton Towers, Staffordshire.

Also in 1843, Crace travelled to Munich and was greatly excited by the rich use of polychromy he found there in the Neo-Classical interiors of Leo von Klenze and his team of decorative artists. Crace presented his findings in a lecture to the Royal Institute of British Architects, in which he recognised that the use of contrasting bold colours could enhance the effect and clarify the structure of architecture and interiors, especially when combined with the use of repeated decorative patterns. This approach to interiors was followed by Crace for the rest of his career.

By early in 1844 J.G. Crace had entered into a decorating partnership with A.W.N. Pugin, and their joint commissions were still in progress at the latter's death in 1852. Pugin's passion and genius for medieval design had an immediate impact upon the Gothic style of Crace, while Crace provided his years of experience in decorating with a long-established and well-known family firm, as well as his strong interest in the proper use of colour in interiors. This is demonstrated clearly in a letter Crace wrote to *The Builder* in 1855, responding to criticisms of the Saloon at Chirk Castle, Clywd, which he had decorated with Pugin in 1846–48. He defended his scheme of a strong blue ceiling with green and gold walls, saying the colouring had been chosen by him to harmonise

with the existing collection of portrait paintings, whose varnish had yellowed, concluding that, "Any two colours may be brought together by a proper modulation of tone, and interposition of suitable contrast between them." This concisely sums up the Crace approach to interiors throughout the 19th century.

The later 1840s were, for J.G. Crace, dominated by his work in conjunction with Pugin. In 1846 Frederick Crace & Son were officially awarded a contract by the Office of Works for decorating the new Palace of Westminster. This work was to continue for more than twenty years, encompassing the supplying of an enormous number of wallpapers, carpets and textiles, as well as executing painted interior decoration to Pugin's designs.

Crace worked closely with the Pugin "team" of Minton, Myers, and Hardman, all of whom collaborated in the production of the Medieval Court at the London Exhibition of 1851 where the Gothic style of Pugin and his colleagues achieved its greatest public acclaim. Elegant furniture with coloured marquetry from one of Pugin and Crace's most satisfying collaborations, Eastnor Castle, Herefordshire (1849–50) was exhibited, along with a large oak cabinet (now in the Victoria and Albert Museum) and many other objects.

Crace amassed a large number of sketches and designs by Pugin in his workshops which were used by the firm as the basis for their Gothic furniture production until well into the 1860s, while Pugin-designed textiles and wallpapers were supplied by the Crace firm until its closure in 1899. In this way, the imprint of Pugin upon the firm's work was large. However, Crace remained committed to the practice of other styles of decoration, aside from the Gothic. Owing to the influence of his son and successor, John Dibblee Crace, he experimented with the Renaissance and Islamic styles, for example. An Islamic character was given to the refreshment room of the Manchester Art Treasures Exhibition, held in 1857 in Trafford Park, and decorated by Crace. It was doubtless the success of this enterprise that led to his being awarded, at the last minute, the contract to decorate the controversial exhibition building for the London Exhibition of 1862.

In 1862 the reputation of the Crace firm was undoubtedly at its height. J.G. Crace not only decorated the exhibition building but was a principal exhibitor and a juror. He went on to international acclaim at the 1867 Exposition in Paris, receiving a medal from the Imperial Commission. Through these exhibitions his eldest son, John Dibblee Crace, was introduced to the public by means of his subtle but rich designs for furniture in the Gothic and Renaissance styles. In 1877 J.D. Crace became a partner with his father, and the two remained on the closest terms until the elder's death in 1889, when the younger man remarked that much of his pleasure in the business was lost.

The artistic talent of J.D. Crace was, in many respects, similar to that of his grandfather Frederick Crace. It was a precocious talent, resulting in a rapid but delicate style of draughtsmanship and a predilection for subtle colour combinations. J.D. Crace was certainly influenced by the colour theory of his father, but his passion for Italian interiors of the 16th century resulted in his own book on the subject, *The Art of Colour Decoration*, in 1912. Here he put forth his view that no artists before or since had produced better architectural

decoration than those of the Italian Renaissance and Mannerist periods. He came to know these interiors intimately through frequent study-tours to Italy throughout his life.

J.D. Crace was fortunate in finding a wealthy patron who shared his views in the person of the 4th Marquess of Bath. Crace and Lord Bath collaborated in designing a series of state and private rooms at Longleat House, Wiltshire, beginning in 1874. By the time work was finished, in 1882, these interiors ranked among the finest examples of the Renaissance Revival in Europe, and they comprise the most complete example of the work of the Crace firm. Not only ceiling and wall decoration, but curtains, upholstery, fittings and furnishings remain *in situ*, all executed by Crace's men to his designs, in conjunction with the ideas and suggestions of Lord Bath.

Of the state rooms on the first floor of Longleat, J.D. Crace's masterpiece is the State Dining Room, begun in 1875, with a ceiling based upon the Great Council Chamber of the Ducal Palace in Venice. Jackson & Sons of Rathbone Place, London, executed the gilded mouldings of the ceiling panels in "composition", into which some of Lord Bath's collection of Venetian paintings was inserted, while the walls were decorated with antique gilded and silvered Spanish leather. On the ground floor, in the private rooms of the east range of the house, Crace decorated the Red Library in 1879 in the manner of Giulio Romano, whose work he much admired. Throughout the ground floor rooms were marquetry doors and fittings of walnut and fruitwoods in delicate arabesques designed by Crace and made by a workshop in Florence.

J.D. Crace had little sympathy for the Arts and Crafts designers, whom he called the, "false prophets of modernism". He was intrigued by the medievalism of Morris & Co., but found their emphasis on rustic, vernacular design to be an affectation. Instead the interiors he executed at Longleat during the 1870s and 1880s reveal a decorative artist steeped in the mainstream of European art and confident in his use of historical styles. As he remarked in *The Art of Colour Decoration*, the decorators of the past, "met the various problems which surface decoration set before them. They are always the same problems; differing perhaps in extent, or in detail, but the same in principle." This remark certainly expressed the view of the great majority of designers working in the 19th century, when historicism played a major role. For example, Crace designed a spectacular series of interiors in the French Renaissance style, including furniture made of ebony and ivory, in the 1890s for William Waldorf Astor in order to celebrate the wealth and prominence recently achieved by his patron.

Nor was the work of the Crace firm confined to country houses and palaces. During the 1870s, when the firm was at its largest with 101 regular employees, the greatest number of sales was for small amounts of textiles and wallpapers, sometimes sent as far as Montreal, Macao, and Australia, to middle-class clients. Civic and institutional commissions had always formed an important aspect of the work of the Crace firm, and this was continued by J.D. Crace, most notably in his highly successful re-decoration of Leeds Town Hall in the 1890s after the original scheme by his father had become blackened by smoke.

For several reasons, J.D. Crace decided to close the family firm in 1899 and act as a consultant from his house at 15

Gloucester Place, London, until his death in 1919. His son was not interested in continuing the business, and many of the principal artists and craftsmen hired by his father had retired without training successors. Moreover, the new century was to prove hostile to the way of life of the Craces' major clients and to the grand manner of decoration they practised. The obscurity of the reputation of the Craces throughout much of the 20th century suggests that the firm would not have flourished alongside the designers of the Modern Movement.

MEGAN ALDRICH

See also Gothic Revival; Pugin

Selected Works

Several hundred signed drawings by members of the Crace family survive in various public collections: the principal holdings are in the Department of Prints and Drawings, Victoria and Albert Museum, and the Drawings Collection, Royal Institute of British Architects (both London); the Department of Drawings, Prints and Photographs, Metropolitan Museum of Art, and the Cooper-Hewitt Museum (both New York); and the Royal Pavilion, Art Gallery and Museums, Brighton. Additional manuscript material, including an unpublished biography of John Crace by his son Frederick and the Mostyn-Crace collection, is in the Victoria and Albert Museum.

Interiors

- 1770-72 Pantheon, Oxford Street, London (decoration: interiors by James Wyatt)
- c.1789-95 Carlton House, London (decorations including the Chinese Drawing Room): Prince Regent, later George IV
- c.1794 12 Lincoln's Inn Fields, London (decoration of the breakfast room): Sir John Soane
- 1801-22 Brighton Pavilion, Sussex (decorations and furniture, including the Entrance Hall, Music Room and Tent Room): Prince Regent, later George IV
- c.1802 Pitzhanger Manor, Ealing (decoration of the back parlour): Sir John Soane
- 1840-44 Chatsworth, Derbyshire (interiors and furnishings, including the library): 6th Duke of Devonshire
- 1840-44 Devonshire House, London (interiors and furnishings; redecorated by J.D. Crace in 1892): 6th Duke of Devonshire
- 1841-42 Taymouth Castle, Perthshire (interiors including the State Drawing Room, Small Drawing Room, Gallery, Library, Grand Hall, Tapestry Rooms and bedroom): 2nd Marquess of Breadalbane
- 1844 Knebworth House, Hertfordshire (interiors and furnishings, including the Library, State Drawing Room and Bedroom): Sir Edward Bulwer-Lytton
- 1846-69 Palace of Westminster, London (decorations and furnishings with A.W.N. Pugin)
- 1849-50 Eastnor Castle, Herefordshire (interiors and furnishings with A.W.N. Pugin, including the Drawing Room): 1st Earl Somers
- 1852-57 Abney Hall, Cheadle, near Manchester (interiors and furnishings including the Drawing Room, Dining Room, Library and Prince Consort's Bedroom): James Watts
- 1854-55 Windsor Castle, Berkshire (State Rooms for Emperor Napoleon III and Empress Eugénie): Queen Victoria
- 1857 Leeds Town Hall (decoration and furnishings; redecorated by J.D. Crace in 1894)
- 1862 International Exhibition, London (decoration and furnishings)
- 1874-82 Longleat, Wiltshire (interiors including the Saloon, State Drawing Room, Ante- Library and Red Library, and State Dining Room): 4th Marquess of Bath

- 1879 Pompeian Room, Ickworth House, Suffolk (decoration): 3rd Marquess of Bristol
 1895–96 18 Carlton House Terrace, London (interiors and furniture): William Waldorf Astor

Publications

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Further Reading

The definitive study of the Crace firm is Aldrich 1990 which includes detailed accounts of all aspects of the family's work and numerous references to primary and secondary sources relating to particular commissions. For further details of the firm's work at Brighton see Morley 1984, and for A. W. N. Pugin's designs for Crace see Wedgwood 1985.

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Crane, Walter 1845–1915

British illustrator, painter and designer

Walter Crane was one of the most influential figures in the British Arts and Crafts Movement, occupying a position of importance second only to that of his friend and mentor, William Morris. And, like Morris's, Crane's talents were as prolific as they were versatile. Trained first as an engraver, he became hugely successful as a graphic artist and illustrator of children's books; he was also active throughout his life as a painter, exhibiting regularly at London's Royal Academy, and he designed several hundred patterns for wallpapers, textiles, stained glass, and ceramics. He was also responsible for the design and execution of painted friezes, mosaics and relief panels within several actual interiors. And finally, he published numerous articles and books championing the unity of the arts and crafts and was a dedicated and able administrator of various art schools and exhibition societies. His work was greatly admired in the UK and he was one of the few British designers in the late 19th century to achieve international renown, particularly in Eastern Europe and the United States.

Born in 1845, the son of the painter Thomas Crane, Crane was educated first on an informal basis by his father, and then apprenticed to the political radical, printer and wood-engraver, W. J. Linton, in 1859. It was Linton who gave him his first experience of book illustration, and in 1865 Crane began designing his own books for children, known as Toy Books, for the publisher George Routledge. Early contact with the work of Morris and his associates, and an awareness of the views propounded in books like C. L. Eastlake's *Hints on Household Taste* (1868), encouraged an interest in the decorative arts and by the end of the 1860s Crane had become thoroughly conversant with current ideas on interior decoration and design. Not surprisingly, therefore, many of his Toy Book illustrations of this period reflect the influence of fashionable, artistic styles, and depict interiors containing features such as Japanese screens and fans, blue and white china, 18th-century furnishings, and oriental rugs that were much admired by followers of the Aesthetic and Queen Anne schools of design.

These illustrations were highly praised by architects and artists and, given their wide circulation, they actively helped to disseminate a taste for new and progressive styles of furnishing in many middle- and upper-middle class homes. They also led to a closer practical involvement in interior design when Crane was approached in 1876 by Metford Warner, the proprietor of the wallpaper manufacturers Jeffrey & Co., with a commission to adapt some of the Toy Book plates as nursery wallpapers. Crane proved to be a skilled and prolific designer of wallpapers of all kinds and Jeffrey & Co. printed more than fifty of his designs. Like Morris, who was clearly a strong influence on his work, Crane frequently made use of interwoven floral patterns. But, unlike Morris, his wallpapers also featured bird and animal forms, such as peacocks, swans, deer and rabbits, and examples such as the *Peacock Garden* (1889), *Cockatoo* (1891), and *Cockatoo and Pomegranate* (1899) patterns, all demonstrate his versatility in incorporating pictorial elements within a floral design. Several of his patterns, like *Woodnotes* (1886), and *Golden Age* (1887) included human figures and were derived from the classical style that he had previously

used in designs for Wedgwood ceramics and for many of his large oil paintings. Others, like the *National Arms of England, Scotland and Ireland* (1902) appear to have been influenced by medieval heraldry. The majority were highly complex, containing numerous colours and much linear activity. As a result they were not only expensive to produce but also sometimes criticised for a lack of reticence that was deemed inappropriate in wallpaper. Nevertheless, they won numerous awards both in England and abroad, and despite the fact that Crane himself decried it as a "decorative disease", his designs were an important influence on the sinuous, vegetal style associated with continental Art Nouveau.

From the late 1870s, Crane designed relief panels and friezes for several actual interiors. Much of this work was executed in plaster and gesso. The work at Coombe Bank, near Sevenoaks, Kent, for example, included an elaborate, classical-style gesso ceiling depicting the signs of the zodiac, for the saloon. This project also included a chimney breast, mantel, andirons and fender, and Crane produced painted decorations for the window shutters and doors, and a frieze of decorative figures that was intended to complement the owner, Dr. William Spottiswoode's, collection of Venetian pictures. In 1880, Crane designed another series of panels based on the zodiac theme that were executed in plaster for the stairwell of Stewart Hodgson's London house in South Audley Street. He also designed four mosaic panels depicting the Elements for the drawing room; an earlier commission in this medium was for a frieze in Lord Leighton's Arab Hall.

Another important project dating from 1880 was Crane's work at 1 Holland Park. Enlarged by Philip Webb, the interiors of this famous house were entirely decorated by Morris & Co. and it contained many of the firm's finest embroideries, textiles and tapestries, as well as a plethora of antiques, paintings and other works of art. Crane's contribution consisted of decorations in the dining room where he devised a lacquered, gesso and plaster ceiling, inspired by the *Rubāiyāt of Omar Khayyām*, and a gesso frieze illustrating scenes from *Aesop's Fables*. In 1883, he painted a three-foot high, oil on canvas, frieze, depicting the early Norse settlers in America, for the dining room of an American house, Vinland, in Newport, Rhode Island. And at Clare Lawn, East Sheen, he designed more painted friezes containing figures representing the arts, entertainment, and learning, for the picture gallery, drawing room and library (1888–90). Crane's last major interior project was for the home of the railway magnate, Sir Weetman Pearson, at Paddockhurst, Sussex (1896–97), where he devised a plaster frieze for the dining room illustrating "a sort of playful symbolic history of locomotion and transport, from the earliest period to the present time", and which included representations of not only ox-carts, boats and automobiles, but also Lady Pearson's silver bicycle!

Crane's versatility as a designer led to his involvement in many media. He designed stained glass, for example, for the windows of the library at Vinland, the picture gallery doors at Clare Lawn, and the Church of Agapemone, Stamford Hill, London. He also designed some spectacular embroidered hangings, sewn by workers at the Royal Art School of Needlework and subsequently exhibited to much acclaim at the Philadelphia Centennial in 1876. His designs for printed cottons were manufactured by Edmund Potter & Co., and



Crane: interior of Crane's house, 13 Holland Street, London, 1890s

Thomas Wardle, his woven textiles were made by John Wilson, and he designed one tapestry, based on his *Goose Girl* illustration, which was commissioned by Morris & Co. and woven at their Merton Abbey works where Crane's stained glass had also been made.

The sheer diversity of his talents makes Crane's style difficult to summarize, but his strength as a designer of two-dimensional works lay in his ability to translate complex visual images into simplified linear designs and to create dynamic patterns out of colour combinations ranging from the subtle to the lively. His three-dimensional reliefs appear to rely more on his admiration for classical or Renaissance prototypes, where balance and clarity of form play a primary role. But perhaps Crane's greatest impact on interior design came through his work for the Arts and Crafts Exhibition Society, his lectures and demonstrations of art and craft techniques, and his publications on the decorative arts and design. In 1888 Crane became a founder-member and president of the Arts and Crafts Exhibition Society, whose aims were to showcase the work of craft-workers and designers, and to inform and educate the public to demand higher standards of craftsmanship and design. Under Crane's leadership, the Society mounted annual exhibitions from 1888 to 1890, and every third year thereafter, and he became a dedicated champion of good quality design. His lecture topics also included practical advice and exercises on topics such as plaster reliefs and embroidery. Much of his writing focused on the unity of the arts and crafts, and, like Morris, he was a firm believer in the creativity of hand-work and in the importance of beauty in improving the lot of society as a whole. These ideas were publicised in books, such as *The Claims of Decorative Art* (1892), *The Bases of Design* (1898), *Line and Form* (1900), and *Ideals in Art* (1905), where they were able to reach a far wider audience than that of his fellow-designers. And finally, as part-time Director of Design at the Manchester School of Art (1893–96), and as Principal of the Royal College of Art (from 1898), Crane also had a significant effect on design education in England.

DOUGLAS G. CAMPBELL

See also Arts and Crafts Movement

Biography

Born in Liverpool, 15 August 1845. Apprenticed to the wood-engraver W.J. Linton, London, 1859–62; worked with printer Edmund Evans & Co. from 1863. Married Mary Frances Andrews 1871: one daughter, Beatrice, and two sons, Lancelot, and the architect Lionel Crane. Travelled in Italy 1871–73. Exhibited oil paintings at the Royal Academy, London, from 1862; designed Toy Books for George Routledge & Sons 1865–76; ceramics from 1867; interior decoration, wallpapers, tiles and embroideries from mid-1870s; Art Superintendent of London Decorating Co. 1880; designed printed and woven textiles and from late 1880s. Work exhibited at many national and international exhibitions including the Philadelphia Centennial, 1876. First retrospective exhibition at the Fine Art Society, London, 1891 (toured US and Europe until 1896); exhibited Hungary 1900, Vienna 1901, and Turin 1902. An active member of several artistic and political societies including the Art-Workers' Guild (1884), the Socialist League (1885), the Fabian Society (1886) and the Arts and Crafts Exhibition Society (President 1888–1893 and 1896–1912). Lectured and published extensively on the decorative arts from the 1890s; part-time Director of Design at the Manchester School of Art, 1893–96; Principal of Royal College of Art, London, from 1898. Awarded Albert Gold Medal, Royal Society of Arts, 1905. Died in London, 14 March 1915.

Selected Works

A large collection of Crane's designs for decorative work is in the Victoria and Albert Museum. The Museum also houses collections of his wallpapers, textiles and ceramics. Other important holdings of Crane's work are the Whitworth Art Gallery, Manchester (wallpapers and textiles); the City Art Gallery, Manchester (wallpapers and ceramics); Royal Borough of Kensington and Chelsea Libraries and Arts Service, London (decorative designs); William Morris Gallery, Walthamstow (wallpapers and designs); and the Wedgwood Museum, Stoke-on-Trent (ceramics).

Interiors

- 1875 52 Prince's Gate, London (boudoir: decorative frieze): T. Eustace Smith
- 1877–79 Arab Hall, Leighton House, Holland Park Road, London (Arab Hall: mosaic frieze): Frederic Leighton
- 1878–80 Coombe Bank, Sundridge, Sevenoaks (saloon: gesso and painted decoration): Dr. William Spottiswood
- 1880 1 Holland Park, London (dining room: ceiling, frieze and overmantel): Alecco Ionides
- 1888–90 Clare Lawn, East Sheen, Surrey (picture gallery, library and drawing room: decorative friezes and stained glass): Sir Francis Wigan
- 1890s 13 Holland Street, London (decorations and furniture): Walter Crane
- 1896–97 Paddockhurst, near Crawley, Sussex (drawing room: stucco panels and frieze): Sir Weetman Pearson

Crane designed wallpapers for Jeffrey & Co.; tiles for Maw & Co.; tiles and ceramics for Pilkington's Tile & Pottery Co.; and ceramics for Josiah Wedgwood & Sons. His designs for printed cottons were produced by Edmund Potter & Co., Thomas Wardle & Co., and Birch Gibson; woven textiles by John Wilson & Sons; carpets by Templeton & Co.; tapestries by Morris & Co., and A. H. Lee & Sons. He also designed embroideries for the Royal School of Art Needlework.

Publications

- A Catalogue of a Collection of Designs by Walter Crane ... with Prefatory Notes by the Artist*, London: Fine Art Society, 1891
- "Decorative Plaster Work" in *Royal Institute of British Architects Transactions*, vol. VII, 1891
- The Claims of Decorative Art*, 1892
- "The English Revival of Decorative Art" in *Fortnightly Review*, vol. 52, December 1892

The Bases of Design, 1898

"The Work of Walter Crane with Notes by the Artist" in *Art Journal Easter Art Annual*, 1898

Line and Form, 1900

Ideals in Art: Papers, Theoretical, Practical, Critical, 1905

An Artist's Reminiscences, 1907

William Morris to Whistler: Papers and Addresses on Art and Craft, 1911

Further Reading

For a recent study of Crane's work see Smith and Hyde 1989. The most comprehensive lists of Crane's publications appear in Spencer 1975 and Burke 1986, which also include many references to primary and secondary sources.

Anscombe, Isabelle, *Arts and Crafts Style*, London: Phaidon, 1991

Burke, Doreen Bolger and others, *In Pursuit of Beauty: Americans and the Aesthetic Movement* (exhib. cat.: Metropolitan Museum, New York), New York: Rizzoli, 1986

Crane, Anthony, "My Grandfather, Walter Crane" in *Yale University Library Gazette*, vol. 31, 1957

Exhibition of Victorian and Edwardian Decorative Arts, London: Victoria and Albert Museum, 1952

Kaplan, Wendy, "*The Art that is Life*": *The Arts and Crafts Movement in America, 1875–1920* (exhib. cat.: Museum of Fine Arts, Boston), Boston: Little Brown, 1987

Konody, Paul G., *The Art of Walter Crane*, London: Bell, 1902

Oman, Charles C. and Jean Hamilton, *Wallpapers: A History and Illustrated Catalogue of the Collection of the Victoria and Albert Museum*, London: Sotheby Publications, and New York: Abrams, 1982

Parry, Linda, *Textiles of the Arts and Crafts Movement*, London and New York: Thames and Hudson, 1988

Smith, Greg and Sarah Hyde (editors), *Walter Crane: Artist, Designer and Socialist* (exhib. cat.: Whitworth Art Gallery, Manchester), London: Lund Humphries, 1989

Spencer, Isobel, *Walter Crane*, London: Studio Vista, and New York: Macmillan, 1975

Stephens, F.G., "The Designs of Walter Crane", in *The Portfolio*, 1890, pp. 12–19

Vallance, Aymer, "Walter Crane's Paper-Hangings" in *The Studio*, vol. 4, 1894–95

Von Schleinitz, Otto, *Walter Crane*, Leipzig: Velhagen & Klasing, 1902

Curtains: Bedhangings and Window Curtains

Before the 17th century, documented references to window curtains are rare. The size of windows and the use of wall-hangings and bedhangings to create warmth and comfort moderated their use, and when recorded they are usually described as made of a warm and draught-excluding wool fabric such as the "courteynes of grene saye" used in the three most important interiors in a London house in 1509, or those of yellow saye recorded at Canons Ashby about fifty years later. Darnix curtains "for the windowes" in an important bedchamber were reported in the Hardwick Hall Inventory of 1601 (as were some for Chatsworth). In the same room at Hardwick another set of "curtins of damask and sarscenet for the windowes", and at Cockesden in 1610 for the "wyndoes, 2 curteans of greene cotton" were probably hung to reduce light. The richly decorated and sophisticated interiors of

Renaissance Italy used shutters, wicker and linen screens to exclude light and draughts. By the early 17th century, window curtains were found in the grandest and most fashionable interiors, notably in Italy and France, when the word *rideaux* came into general use. However, they were not generally regarded as necessary fittings until later in the century, and many windows had no curtains until well into the 18th century.

The influence of Italian architecture and style, which had spread throughout Europe by the beginning of the 17th century, not only led to the appearance of larger windows in new classically-inspired buildings, but also promoted the Renaissance ideal of harmony and a unity of decorative effects in interiors. This was created first by architectural ornament and fittings, and enhanced by the textile hangings and upholstery of which Paris had become the leader of fashion by the 1630s. Seat upholstery, bedhangings, wallhangings and portière curtains were often made of the same fabric and trimmings, but window curtains (although they might be of the same colour) were generally fashioned from a different fabric. Soft furnishings in the Princess of Orange's luxurious closet at The Hague were described in a 1632 inventory as being all of green velvet, whereas the window curtains were made of a green silk taffeta. One curtain per window was most common until the later 17th century, although two would be more symmetrical when open. Two windows close together, with the curtain on each drawn to the opposite side, could create the same effect, as many Dutch interiors and a series of engravings of Parisian interiors in the 1630s (Thornton, 1978) illustrate. The 1654 Inventory of Ham House in Surrey describes divided curtains in several rooms with window curtains matching the wallhangings – probably examples of an advanced taste, influenced by the pre-Civil War court fashions of Charles I. When the house was redecorated in the 1670s, divided curtains were fitted in the principal rooms and in 1679 they were also recorded in the elegant interiors of Dublin Castle. In 1673 an article in the *Mercure Galant* (which kept Parisians informed of the latest gossip and changes in fashion) described divided curtains as the latest fashion, although it was most likely that the article was affirming that single curtains were no longer considered to be acceptable (Thornton, 1978).

Inventories of aristocratic and gentry houses in England during the 17th century record references to curtains of "striped stuff", darnix (a coarse patterned woollen material), saye (a lightweight serge), and other woollen stuffs. Indian painted cottons, known as "pintadoes" or "chintes" were being imported by the East India Company and in 1682 the "Calleco Chamber" at Cowdray – including the window curtains – was entirely fitted out with them. In 1623 Lord Howard of Naworth paid 49 shillings for "4 ells of mingled [i.e., shot] taffeta to mak a curtin". Sarsne (a thin silk taffeta) was also popular, being particularly suitable for sun curtains.

Window curtains seem largely to have been fitted to regulate the access of light at this time, hence the use of thin but elegant fabrics. These straight curtains were hung from thin iron rods and rings which were clearly visible. The rods were occasionally gilded and sometimes had a decoratively scrolled or curled end. The curtains were usually sewn directly onto rings or hung from tapes looped over the rod. They were not as wide as modern curtains, so the effect was somewhat thinner and flatter when drawn, and they seem to have hung to

just below the window. By the third quarter of the 17th century, rods were masked by a matching or contrasting textile pelmet, which in a bedchamber, with matching valances on the bed, created more decorative unity. Inward-opening leaded windows were being widely replaced by sliding sashes which were easier to open when curtains were installed, and some embellishments were being added, such as fringe along the bottom and braid to the sides.

Around 1690, the smartest and most fashionable curtains took on a new form as upholstery effects (led by the example of the French court of Louis XIV) became richer, and window curtains followed the pattern of the draped upholstery effects on beds and wallhangings, with flounces, festoons and swagging. These new "pull-up" curtains were drawn straight up or lowered by cords sewn to the back of the curtains, through pulleys set into the embrasure at the top of the window or in a pulley-board. The pelmet to mask this mechanism could be of fabric, or one of wood (known most commonly as a "curtain cornice") was often carved to match other architectural features in a room or the cornice of a bed. These were usually covered with the same fabric of which the curtain was made, and both types could be decoratively edged with a contrasting braid ("lace") or hung with fringe. Designs for four different and elaborate curtains of this type were published by the Huguenot architect Daniel Marot, and were probably inspired by what he had seen in France before he fled as a religious refugee in 1685.

Marot's illustrations for window treatments are very decorative: one has a shaped, scalloped-edged pelmet, the curtain with lappet-shaped edges outlined with braid and fringe. Another has flounced, ruffled edges to the top edge of the pelmet and another is trimmed along the bottom in this manner with additional fringe, and is drawn up so that tails drape at either side and tassels hang in the spaces between the furbelows. These curtain types were being made for English royal palaces by the end of the century: among the 1699 Hampton Court Estimates are details of white silk damask being ordered for the King's Closet, with white silk cord and tassels. Reference is also made to "covering cornices". The pelmet with scalloped edges was used in England until the 1740s, and examples survive in America: wool tape of different widths and colour could be applied to curvilinear pelmets in decorative patterns of scrollwork, strapwork and volutes, reflecting contemporary taste in ornament.

Most of the principal rooms at Dyrham Park, fitted out in the 1690s, had pull-up curtains, with pelmets being specified for two rooms as "Window Curtains" that were "to be made to draw up". These were still made of lighter fabrics and contrasting colours for the rooms, with the richest materials on the walls and beds, such as yellow wallhangings with red and white window curtains or the "painted Sattin Window Curtains & vallains" for the Damask Bed Chamber, where the portière curtains were made of the same damask as the rest of the textile furnishings. Velvet, the most expensive and heaviest fabric, was not generally used for window curtains, but in the best bedchamber, where crimson and yellow velvets were used for bedhangings and portières hung against tapestries, the window curtains were made of yellow damask, generally considered the next best thing. White damask, used also at Ham House, was employed with crimson "strip'd velvet"



Curtains: scheme by Gillow & Co., 1820

upholstery. Silk fabrics were used for the grandest bedchambers, anterooms and closets, as at Ham House, but "Stuff", serge and cheney, and other fine worsted fabrics, were used for "parlours" where dining took place, and libraries, as at Dyrham. Divided curtains with pelmets were also present, such as those of "blew serge" in the Great Hall.

Divided curtains continued to be used in grand interiors, acquiring a new sophistication with the development of a pulley system to draw them. An interior view of c.1730, of a grand reception room at Wanstead House (by William Hogarth, Museum of Art, Philadelphia), which had been built in the 1720s in the Palladian style, has simple draw curtains with the rod on display. In 1705, the French refugee upholsterer Lapierre, who did work at Hampton Court Palace, charged the Duke of Montagu for two sets of window curtains of blue camlet "to draw upon pulley Rodds", and in the following year, for 76 yards of green silk cord with five green tassels to draw curtains. Cords (usually described as "line") and tassels in the 18th century were treated as important decorative accessories for both pull-up and draw curtains. They were made in the same basic material as the curtain, either silk, worsted, linen or of mixed fibres, and usually colour co-ordinated. Rods and other hardware were considered similarly, such as the gilded rods specified for the Dining Room curtains at Temple Newsam in 1735, with a gilded brass pulley, gilded hooks to hold up the rods and "36 large polished brass Rings Gilt".

Against the architectural backdrop of the lavish Baroque style in Europe, and the slightly later, more austere Palladian style in England and America, the most important and lofty

interiors were fitted out with pull-up curtains, where the ornamental woodwork of the window architraves would be exposed when they were drawn up. Increasingly, the fabric of which they were made was colour co-ordinated with the rest of the interior of which they had become an intrinsically decorative facet. The Duke of Cumberland's suite of four rooms at Hampton Court Palace, which were completed in early 1733, had "draw-up window curtains" in two rooms of "blue Florence Taffeta", co-ordinated with blue mohair hangings, seat and bed upholstery. The upholsterer Sarah Gilbert's bill describes the brass rings (or "Os") and the lead weights (or "plumbetts"), usually pear-shaped (although round-shaped weights have been found in surviving festoon curtains supplied by Chippendale to the Tapestry Room at Newby Hall), and three different types of "binding lace", braid, and silk line which were used to make up each curtain. The Chiswick House Inventory of 1770 describes interiors which may have survived from three decades previous, where "festoon Window Curtains" of silk lustering are colour matched in interiors with velvet and tapestry wallhangings.

Curtains of this type were being described as "festoon" window curtains in England by the middle of the 18th century, and were so ubiquitous that in inventories between the 1760s and late 1780s the term was often not specifically used (Westman, 1993). In America they are generally described as "Venetian" curtains. In the Neo-Classical interiors of this period, the fuller, more bunched festoons in use earlier in the century were not considered so desirable, as surviving "festoon" curtains at Osterley Park demonstrate. In the grandest rooms, hung with damasks or brocades (velvet was not so

fashionable), curtains were now being made of the same fabrics and, probably to protect them from the damaging effects of sunlight, were usually lined, often with a glazed tammy (a fine worsted fabric) which was richly coloured to match the facing fabric. Blinds were generally installed with festoon curtains to do the job that curtains had earlier, such as the wooden-slatted Venetian blinds at Audley End House, brown Holland roller blinds at Appuldurcombe Park (c.1780 Inventory) or the "Spring blinds" at Chiswick House (1770 Inventory).

The silk face and tammy lining of the surviving Etruscan Room curtains at Osterley are bound together along the sides and edges with a patterned braid or "lace", concealed by the heading of a silk fringe. On the back of each, four lengths of narrow silk tape are stitched, with small brass rings attached, about 8 to 9 inches apart through which the silk cords ("line") were passed, creating three evenly-spaced swags when drawn. The numbers of these lengths of tape could be varied to create less or more swags, depending on the size of the window and the effect desired. The plumbets were covered with the lining fabric and stitched onto the base of each of the silk tapes on the reverse. Attached by rings to the base of the cords, these weights would influence the shape of the swags when drawn up, making them neater, and allow the curtains to be fully lowered. A large silk tassel was also divided to hang on the end of the silk line, which was looped around a pair of gilt brass cloakpins and which fixed the curtains in position.

The shape and finish of curtain cornices increasingly matched those of beds in the best bedchambers. The Boughton inventory of 1718 describes the State Room window curtains with cornices of white damask with a white fringe. Chippendale's *Director* includes a plate of carved cornices for beds and windows, and the Gallery at Harewood House still displays spectacular examples of the firm's work, with curtain cornices carved and painted to imitate the effect of festooned silk with fringed valances. In the middle decades of the century curtain cornices took on the curvilinear lines of the Rococo and could be ornamented with *rocaille*, or pierced. Gothick interiors provided their own ornamental vocabulary for cornices for window curtains, and those provided for Neo-Classical interiors in a severe and basic box form were ornamented with appropriate classical motifs, enriched perhaps by cresting of scrolled acanthus or anthemion, or, as in one Parisian example of 1773, with military trophies. Occasionally no cornice was supplied, as in the Great Drawing Room and dining room at Audley End, where a braid might be applied along the top of a curtain which would be gathered in small box-pleats and pinned to the pulley board behind.

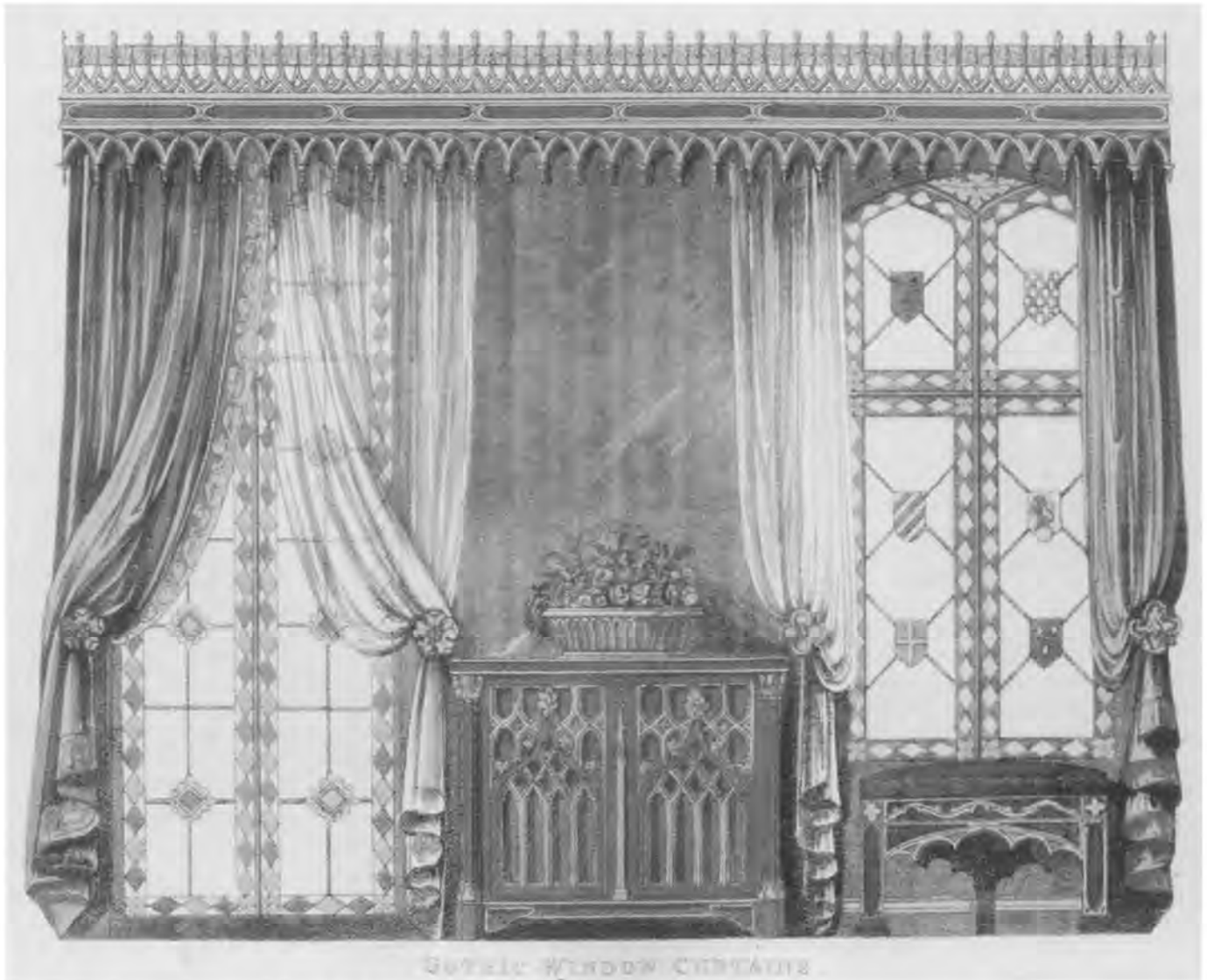
Formal damasks, generally *en suite* with the rest of the room, were favoured during the early part of the century, but damasks of a more naturalistic floral flavour (sometimes of three colours) were popularised by the Rococo taste. In England such damasks were used at Bocket Park and Audley End in the 1770s. Fabrics used at Osterley for other window curtains include "Decca work", an Indian embroidered cotton used for Mr. and Mrs. Child's bedchamber, which was lined with silk. Thomas Chippendale provided festoon curtains for the drawing room of William Constable's London town house of "Blue mixt damask", lined with blue tammy, with "mixt" line and tassels. Fringe, when used, was often applied only

along the bottom of the curtains, or could be broader across the bottom and narrower along the sides. Alternatively, it could run only part way up the sides. It could also be dyed in narrow widths of different colours, such as the crimson, white and green fringe used to trim the three-colour damask festoons in the Great Drawing Room at Audley End in the 1760s. Lustring (a crisp plain coloured silk) was used widely by the end of the century, as were watered silks and tabberary, a striped fabric with alternating bands of watered and satin weave mixed silk. Worsted fabrics, such as moreen and camlet, which could be plain, striped or stamped with a watered or patterned effect, were also popular, particularly in America. Printed chintzes, increasingly available from the middle of the century with the development of new technology, were widely used on both sides of the Atlantic, particularly in bedchambers, parlours and drawing rooms. In 1770 a "Chintz Bed Chamber" in the old house at Chiswick had "Chintz festoon Window Curtains Lin'd".

Another form of window curtain popular in England and America from the middle to the end of the 18th century was described in England as "drapery" or "in drapery" and in America as "festoon" curtains. These would be hung from a pelmet board but divided, and the rings would be sewn on diagonally behind so that when the cords were drawn the curtains were pulled up towards the outer corners of the window, forming "draped festoons" with tails at the sides. Zoffany's portrait of Sir Lawrence Dundas (c.1769) depicts curtains of this type, made of blue damask with a matching fringe, and Thomas Chippendale's firm made two similar curtains for Merham-le-Hatch in 1767.

After the 1770s upholstery became increasingly important. This was particularly evident in Parisian interiors, where new and elaborate curtain types were created through the inventive cutting and combining of fabrics and colours, enriched with trimmings hung from rods, with a pelmet of "drapery" swathed over a decorative pole or hung in a festooned form with tapering tails, but with draw curtains hung below from rods. The walls of Empire-style rooms were hung all round with these draperies, of which the window curtains formed an intrinsic part. In the 1780s Henry Holland's work at Carlton House for the Prince of Wales demonstrated the richness of these new effects. The most intricate and extravagant of the hanging schemes would have two different weights of fabrics, usually in two colours with the heavier for the drapery, running across the top of the window and decoratively draped over a pole, and the lighter used for the secondary areas which could be festooned swags or a divided pelmet hanging beneath the drapery. Both elements would be richly trimmed.

Divided curtains and "drapery" were the height of fashion throughout Europe and America by c.1800: designs shown by Thomas Sheraton in his *Cabinet Directory* (1803) illustrate the new window drapery with elaborate valances and trimmings, and he noted that festoon curtains were less favoured in "genteel houses" than "the French rod curtains" hanging straight. The rod allowed divided curtains to overlap slightly where they met; two pulleys on one side and one on the other, with cords operating the draw function from one side, created a system that was used well into the 20th century. Draped pelmets, perhaps with sun-curtains or blinds, were also popular; Thomas Jefferson ordered "Drapery for the tops of 4



Curtains: Gothic curtains designed by A.C. Pugin from Ackermann's *The Repository of Arts*, 1826

windows ... no curtains being desired" for Monticello in 1808. Many were related to the newly fashionable floor-length windows, and "continuous drapery", spanning a number of adjacent windows, was popular until 1830; it never totally went out of fashion and was revived again at the end of the 19th century. An early example is the scheme provided for the Dining Room of Attingham Park in 1805 by Gillows. Such draperies needed to be protected from the damaging effects of sunlight, and blinds were standard additions, as were sun-curtains of muslin (plain or figured), taffeta or some other semi-transparent fabrics hung from a thin inner rod, which could be partly drawn to one side. These could be coloured, embroidered, trimmed with fringe or have shaped edges.

Rings and rods increasingly became the focus of fashionable ornament, and the curtain cornice virtually disappeared for some years during the early decades of the 19th century. Some schemes hung from rods, but the tails were draped over large cloak pins stamped with stylised rosettes or other appropriate ornament. Imperial eagles were employed in the grandest

schemes, surmounting the whole arrangement and grasping the edge of a pelmet in their claws. The head of Apollo, from which the folds of the drapery radiated, was used in the Crimson Drawing Room at Carlton House. Decorative rods took the form of a Roman spear or Roman fasces, and after 1814 Prince of Wales feathers were incorporated in the vocabulary of ornament – which also included elaborate finials and terminals shaped in popular classical ornaments of the period such as the anthemion or acroteria, outsize cloakpins and rings, and brackets to support gilt or mahogany and rosewood rods, which became thicker by the 1830s.

Contemporary theories of complementary colours also appear to have influenced the fashioning of upholstery, and particularly curtains, during the first three decades of the 19th century. Many plain fabrics, boldly coloured with contrasting linings and trimmings were draped over rods, with the curtains beneath held back over large-scale cloak pins, and after 1820 by tiebacks consisting of heavy looped cord with large tassels. Bright lemon or egg yolk yellow, scarlet, red and blue were all

popular colours, and could be joined in combinations such as crimson damask with a blue embossed calico. Other recommendations included light blue silk lined with pink taffeta with gold trimmings, yellow with lilac or geranium pink. A more austere combination of scarlet and black was used in the Long Gallery at Castle Howard and the Queen's Breakfast Room at Buckingham House. These colour and textural contrasts could be repeated in the trimmings and tie-backs, which could be made wholly of silk or worsted, or a combination of the two. Red and heavier fabrics tended to be obligatory for dining rooms, while lightweight fabrics were for drawing rooms, boudoirs and bedrooms. The most expensive and exclusive fabrics were still silk velvets, "superfine cloths" (closely woven woollen fabric with a fine nap), silk damasks and satins. Cheaper alternatives were moreen, Manchester (cotton) velvets and chintzes, with a wide range of patterns, from large landscapes to small seaweeds, often used for linings, and including floral, Chinoiserie, classical and Gothic designs. Cotton dimity was another fabric that became increasingly fashionable during the first three decades of the 19th century.

A larger range of trimmings became available, of which gold was the most frequently recommended. Interlacing gimps (used for borders) were made of vellum covered with silk thread in various sizes and degrees of elaboration. Bordered fringes could have richly decorative "hangers" of small balls, or balls interspersed with tapered long drops or spools, and might have a wide netted heading. "Bullion" fringe consisted of lengths of tiny joined balls set before a double spun cord fringe at regular intervals, and tassels were made with similar combinations, in different sizes for hanging from draperies and for use as tiebacks. All trimmings were often in contrasting colours to match those of a curtain scheme.

From the beginning of the 19th century, published manuals and periodicals played an important role in disseminating information about new fashions throughout Europe and America among the burgeoning middle classes. George Smith's *Collection of Designs for Household Furniture and Interior Decoration* of 1808 illustrates the hierarchy of newly fashionable styles. Designs for the Egyptian style were "... proper for Dining-rooms and Libraries"; the Etruscan style was for "secondary rooms, with draperies of plain coloured calicoes or small chintz with fringes of worsted", and the Chinese was for grandeur when "the curtains should be made wholly of silk or velvet and in either case embroidered in yellow to imitate gold". Rudolph Ackermann's *Repository* popularised the mature Empire style of Percier and Fontaine in England, as did the *Workwoman's Guide* (1838) in America. Also following the French lead, J.C. Loudon's *Encyclopaedia* of 1833 promoted the "Grecian" taste in draperies with simple designs of straight hanging panels of heavy material hung from large brass or wooden rings on rods with elaborately turned finials, in a manner that continued in fashion in middle-class houses for three decades. From the 1820s, the historical revival styles which were to dominate interior design for the rest of the century began to appear in increasing numbers of books, trade catalogues and periodicals. The Gothic was a highly creative and reforming strand, while the "Renaissance" or "modern" French style incorporated most outpourings of the classical tradition in drapery, including the revived "Louis Quatorze" and "Louis Quinze" styles. The latter dominated mainstream

fashion in the middle decades of the century and again during the 1890s throughout much of Europe and America.

About 1840, the lambrequin – a flat pelmet of shaped outline, often fanciful and with long tails at the sides – appeared. It could be hung from poles or from decorative cornices and generally replaced draped and festooned headings. One of the most fashionable shapes was known as the "Vandyke" which could be used for all the medieval-inspired and exotic styles, but, as many contemporary French publications illustrate, simply by varying the shape and trimmings, lambrequins could also be made to express the whole gamut of popular styles.

A wide variety of fabrics in many price ranges also became increasingly available, such as mixed damasks, moreens, wool velvets and repps. The best rooms continued to be fitted with silks or wool, with the heavier fabrics still being used in libraries and dining rooms, often in crimson or deep olive green. Seventeenth- and 18th-century silk damask designs in Baroque and Rococo patterns were rewoven using new technology, as were 17th-century fabrics such as brocatelle and chenille and "tapestries" for upholstery. Chintzes began to go out of fashion by the 1860s, except for use in bedrooms.

The layers of different fabric weights, embellished with long, trailing braid, fringe, cord, tassels and tiebacks, attracted the antipathy of mid- and late 19th century design reformers who attacked the unnecessary complexity of contemporary curtain schemes, and the use of heavy fabrics and lavish trimmings as repositories of dust and vermin. C. L. Eastlake praised the new cretonnes (an unglazed printed cotton) in preference to chintz in his influential *Hints on Household Taste* (1868), and recommended a heavy ribbed fabric with broad horizontal stripes which needed no lining or trimmings and which could recreate the simplicity of early curtains. Fabrics of this type were imported from North Africa by firms such as Liberty's of London. They were further promoted by designers like E. W. Godwin and Bruce Talbert who published illustrations during the 1870s of sparsely furnished interiors in a reformed Gothic or Japanese-inspired taste with curtains hanging in two lengths to the floor from simple brass rings and rods without blinds or sun-curtains. Eastlake and other writers in England and America also recommended that curtains should be sewn onto rings, without pleating. And for the first time in almost two hundred years, the emphasis on decorative unity within interiors was replaced by a self-conscious eclecticism in fashion, where window curtains could be of a different fabric from other soft furnishings in a room, or different in colour or pattern.

The late 1880s saw a mainstream revival of traditional drapery styles which used more fabric and became more complex in their cutting and arrangement. In the trade these hangings, whose use extended to the covering of doors and mantlepieces, were generically known as "French drapery". The reaction followed in the 1890s, led in England by architects working in the Baroque revival style, and in America by Edith Wharton and the architect Ogden Codman whose book, *The Decoration of Houses* (1897) suggested treating windows as part of an interior's architectural fittings rather than obscuring them with draperies. Interior fashions inspired by the Baroque period and what became known in America as the Beaux-Arts style led to an aristocratic vogue for expensive



Curtains / Bedhangings: French canopied bed set in an alcove, design by Marsaux, Paris, 19th century

reproductions of antique textiles, particularly French *toiles*, brocades and fabrics woven with silver and gold threads which were used for simpler window curtains. Popular colours during this decade were red and old rose.

The 20th century has been marked by rapid changes in technology and fashion, with patterns of taste changing at an ever faster rate, decade by decade. At the beginning of the century there was widespread interest in aspects of the Neo-Classical style, with the Adam, Colonial, Empire and Louis XVI styles being generically interpreted. Textiles often favoured pastel colours, especially green, blue and pink, and were combined with white walls and stripped woodwork. Window-curtains generally hung straight, with simple valances and some sort of undercurtain. The American decorator, Elsie de Wolfe, popularised many of Wharton and Codman's ideas in her book, *The House in Good Taste* (1913), and emphasised a kind of elegant simplicity, including harmonious colours and good proportion, which was based on a liking for the classical styles of the 18th and early 19th centuries.

Within these interiors curtains hung to either the sill or the floor, with simple scalloped valances or none at all. Their form changed little until the 1980s, but the type and design of fabrics reflected changing fashions. Arts and Crafts-influenced

rooms favoured Morris patterns or rough linens and muslins; new, Art Nouveau-style designs were followed by a taste for 17th-century patterns which was particularly strong from the 1920s. Old English Tudor and Jacobean designs made in machine-woven tapestries, or printed on cretonnes and heavy linen, were very popular, as was reproduction crewel embroidery. Modernist, Art Deco designs were often not markedly different from more traditional examples, except that the motifs were generally more stylised and geometric. Horizontal stripes and chequer patterns were quite popular in 1930s flats and middle-class houses, and by the postwar period trimmings had virtually disappeared. Traditional methods of block and cylinder printing were replaced by screen printing, with older designs being rescaled to suit the size of modern interiors.

One of the most significant developments of the past twenty years has been the growing interest in historic styles of upholstery, curtaining and decoration. Emerging in the wake of the English Country House style, pioneered by decorators such as Sybil Colefax and John Fowler, fashionable lifestyle magazines like the *World of Interiors* have plundered the taste of the 18th and 19th centuries to recreate elaborate window treatments including patterns re-woven from old documents and period features such as rich trimmings, festoons and scalloped

draperies. These, together with the chintzy, cottage styles popularised by firms like Laura Ashley in the 1970s and 1980s, have become increasingly popular, and today an enormous variety of pleated, gathered, festooned and draped styles are available to the fashion-conscious consumer.

DORIAN CHURCH

Further Reading

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Cuvilliés, François 1695–1768

Belgian architect and designer

The architect and designer of interiors and furnishings François Cuvilliés was one of the principal practitioners of the French Régence and Rococo styles in Bavaria. To these styles he added his own sense of fantasy and his knowledge of indigenous south German preferences in architecture. His decorations in the Amalienburg Pavilion and in the Munich Residenz represent some of the most breathtaking and splendid examples of Rococo interiors to survive today.

Cuvilliés's exposure to French styles came through his contact with the Parisian designer Germain Boffrand and the Munich architect Josef Effner while he was employed as court dwarf in the service of the Francophile Elector Max Emanuel of Bavaria who was then living in exile in Bouchefort. Cuvilliés's skill as a draughtsman came to the attention of the Elector and by 1715, when Max Emanuel returned to Munich, Cuvilliés was employed full-time in that capacity by Effner. From 1720 to 1724, under the Elector's auspices, Cuvilliés trained with the architect Nicolas-François Blondel in Paris. His career as an independent architect flourished in Munich from the mid-1720s until his death. Much of his best work was for the Wittelsbach court; he was appointed chief court architect towards the end of his life.

One of Cuvilliés's first major commissions was at the Augustusburg Summer Palace, Brühl, where he worked on several projects for the Elector Clemens Augustus, prince-archbishop of Cologne. These projects included the Elector's Chinoiserie-style *Indianisches Kabinett* and the little hunting lodge of Falkenlust at Brühl. But the most magnificent of his designs was a suite of rooms, known as the Yellow Apartment (1728–30), whose principal rooms were arranged on the *enfilade* system and included a dining room, an audience room, a bedroom and a music cabinet.

The dining room was a long rectilinear space overlooking the garden and, like the other rooms in the apartment, carried ivory *boiseries* delicately carved and gilded with decorations relating to the theme of dining. Ceres, goddess of the earth, and Bacchus, god of wine, appear on cartouches while grape vines and wine carafes intermingle with floral motifs. Two corners of the dining room are bevelled and carry large niches of salmon-coloured marble holding basin fountains, adorned with gilt putti and swans, for the cooling of wine. The only other colours added to the room are from painted overdoors fitted into gilt frames and from the soft brown tones of the parquet floor. There is gilt stucco on the cove of the ivory ceiling, and a Venetian chandelier illuminates the room.

The elegant dining room at Brühl is subdued and the *boiseries* do not include the sinuously curving tops so typical of French Rococo examples. The palette is also quite narrow – limited to ivory and gold – and Cuvilliés restrains the witty decorative detailing to specific sections of the room.

The ivory and gilt *boiseries* in the bedroom at Brühl are



Cuvilliés: Hall of Mirrors, Amalienburg Pavilion, Nymphenburg, 1734-39

more exuberantly carved. A French-style sleeping alcove, with a mirrored back wall and enclosed by yellow satin draperies, is the dominant feature of the room. Two bevelled and mirrored wall segments flank the alcove. A marble fireplace with a mantle for the display of *objets d'art* is placed below one of the mirrors. The carved and gilt panelled doors have delicate moulded surrounds in the fashion of the day. Two small ancillary rooms, a dressing room and a *garde-robe*, complete the ensemble.

Cuvilliés's most famous work, and a gem of Bavarian Rococo, is the splendid Amalienburg garden pavilion in the park of the Nymphenburg Palace, Munich (1734–39). Cuvilliés was joined in the creation of the Amalienburg by the master Bavarian artists the stuccoist, Johann Baptist Zimmermann, and Joachim Dietrich, carver of *boiseries* and furniture maker. Built for the Elector Karl Albrecht and his wife Amalie, it was intended as a retreat especially for the Electress and court ladies, who hunted game with bow and arrows from a circular space on the pavilion's roof that is surrounded by a fine decorative iron railing. The elegant sculpted entry overdoor shows Diana, goddess of the hunt, and "hunting" and the bounty of nature provide the thematic imagery of the pavilion.

The single-storeyed Amalienburg pavilion is constructed of brick stuccoed and painted white. The exterior surfaces are drafted and dominated by large windows and slender Ionic pilasters. Inside, the plan has a central circular Mirrored Salon which cuts entirely through the structure with a door to the garden on either side. Two other major rooms, arranged again on the *enfilade* plan, lie to either side of the Mirrored Salon – the retiring rooms of the Elector and Electress with adjacent cabinet. Service rooms at the back include a splendid warming kitchen covered with Delft tiles.

The Mirrored Salon is pale blue in colour and is encased in silvered *boiseries* and arched mirrors in sinuous Rococo frames that are surmounted by a wide band of silvered stucco that encircles the room. From this hang elaborate garlands which festoon the mirrors, and Rococo patterning consisting of cartouches and diamonds vies with lively still-lives of the hunt and the abundance of nature. The decorative band is surmounted by a smaller, simpler stuccoed cove whose ground is painted ivory, like the ceiling. Perched on its top ledge are four handsome semi-nude female figures (Diana, Ceres and companions) who dangle a leg over the side and lean upon a tree that sways into the vault where silvered birds in flight are seen. Romping putti, elegant fountains, pheasants and other game complete this uppermost figural level of the decoration and a Venetian chandelier in a stucco medallion at the ceiling's centre rounds off the decoration of the room as a whole.

The jewel-like interiors of the Amalienburg shimmer with light from the silvered decoration reflected in the multiple mirrors by day and by night. It is a paradisaical image, much like that of the *fêtes galantes* of Antoine Watteau or the Baroque garden in which it sits. Cuvilliés's architectural conception, along with the crisp stucco work of Zimmermann and the carved *boiseries* of Dietrich give a lightness to the interiors. The images are grounded in nature and stem from traditional Bavarian folk art as well as from the Rococo style of French masters such as Germain Boffrand and Juste-Aurèle Meissonnier.

Cuvilliés created several magnificent interiors for the Wittelsbach court Residenz in Munich, beginning with the decoration of the Reiche Zimmer carried out from 1729. His most celebrated commission, the Residenz theatre, where he was assisted by Dietrich, Zimmermann, and the sculptor J.B. Straub, is the quintessential court theatre of the period. Horseshoe in plan, it contains loggia on four levels and a magnificent royal box, decorated with carved and gilded palm trees opposite the stage. Term figures, palms, rocaille motives, and stuccoed draperies in vivid red decorate the loggia which also held sconces for hundreds of candles.

Cuvilliés's fertile imagination received a warm reception in Bavaria and his knowledge of the current French style, together with his adaptability to local sensibilities, allowed him to create a series of unsurpassed masterworks in architecture and interior design. His work reached a wider audience through an influential series of books of ornamental engravings. The first series, published in Munich from 1738, comprised thirty suites of six plates and included cartouches, frames, designs for ceilings and wall elevations with panelling and furniture. From 1745, a second series included more cartouches, panels of ornament, furniture designs, vases, mirrors, chandeliers, picture frames and much else. The impact of these engravings was felt throughout Central Europe and they influenced not only the design of architectural features but also that of furniture and porcelain. Like his interiors, Cuvilliés's engravings show him to have had complete and inspired mastery of the Rococo style and his work compares favourably with the most celebrated of contemporary French designers.

BEVERLY F. HEISNER

See also Rococo; Zimmermann

Biography

Born in Soignies-en-Hainaut, near Brussels, Belgium, 1695. Son was the architect François-Joseph-Ludwig Cuvilliés (1731–77). Entered the service of Max II Emanuel (elector of Bavaria 1679–1726) as court dwarf, Brussels, 1706; moved to Munich and worked for Max II Emanuel as a military engineer, 1716; studied architecture in Paris, 1720–24, partly with Nicolas-François Blondel (1683–1756); appointed court architect, Munich, 1725, alongside current court architect Josef Effner (1687–1745); served as supervising architect to electoral court, Munich, 1730–53; appointed director of architecture to Elector Maximilian III Joseph, 1763. Also active as an independent architect from the mid-1720s working in Bonn (1728), Mergentheim (1734), and Kassel (1749); revisited Paris, 1754–55. Published *Liures de Cartouches*, an influential series of designs for ceilings, wall elevations and furniture, Munich, 1738. Died in 1768.

Selected Works

Interiors

- 1728–30 Schloss Augustusburg, Brühl (Yellow Apartment including dining room, audience room, bedroom, and music cabinet): Elector Clemens August
- 1729–37 Schloss Falkenlust, Brühl (building and interiors): Elector Clemens August
- 1729–37 Residenz, Munich (interiors including the Reiche Zimmer, Green Gallery, staircase): Elector Karl Albrecht
- 1734–39 Amalienburg Pavilion, Nymphenburg Park, near Munich (building and interiors, with J.B. Zimmermann and J. Dietrich): Elector Karl Albrecht
- 1750–53 Residenz Theatre, Munich (building and interiors, with J. B. Zimmermann, J. Dietrich and J.B. Straub)

- 1756–57 Schloss Nymphenburg, near Munich (reconstruction of main salon, with J. B. Zimmermann)

Publications

Livres de Cartouches, Series I, 1738; Series II, 1745; Series III, 1756

Further Reading

A comprehensive analysis of Cuvillies' work appears in Braunfels 1986 which includes many illustrations of interiors, a list of works, and an extensive bibliography. For a detailed and scholarly account of Cuvillies' work at Brühl see Hansmann 1972 and 1974.

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Cuypers, P.J.H. 1827–1921

Dutch architect, city planner, designer and restoration expert

Dubbed "the Dutch Viollet-le-Duc" because he followed the rationalist principles and proportional systems, based on an analysis of Gothic structures, formulated by the French architect and theorist who befriended him, P.J.H. Cuypers might as appropriately be called the "Dutch Pugin", to whose writings

he was introduced by the Roman Catholic intellectual (and his future brother-in-law), J.A. Alberdingk Thijm (1820–89). Like Pugin, both men dreamed of a pre-Reformation Utopia based on morality, truth, and beauty where architecture as the mother of the arts would reveal the divine order. Cuypers believed fervently in the ideal of the *Gesamtkunstwerk* and took it as his responsibility to be concerned with every aspect of design, from the most modest piece of furniture to the most grandiose conception of the building. In each detail, no less than in the plan and structure, the architect, inspired by his faith, would express the sacred nature of his vocation.

In 1862 Cuypers visited London to examine the work of Pugin and G.G. Scott and became a member of the Ecclesiological Society. His architecture has affinities with the work of William Butterfield and G.E. Street, while his decorative designs might be compared not only to those of Pugin but also of William Morris, and he readily accepted Ruskin's advocacy of a wealth of ornament derived from stylized natural forms. Furthermore, Cuypers shared with his British colleagues a fervent admiration for indigenous medieval architecture and an abiding commitment to reviving the decayed crafts of his native land. The foremost restorer of historical buildings in the Netherlands, he lavished particular care on the interiors which, although totally sympathetic to the period in which the original work was executed, nevertheless reveal his own characteristic genius for architectural decoration.

Cuypers was trained at the Academy of Fine Arts in Antwerp (1846–49) where he studied painting and sculpture as well as architecture, a decision that would stand him in good stead in his future evocations of the ideal of the "total work of art." Although that training was chiefly based on the classical tradition, the independent Cuypers was prescient in his early preference for Gothic structures and techniques. And he echoed Pugin in his argument that medieval architecture rather than the current French classicism was the only appropriate model for the Netherlands on the basis of custom, climate, and materials. His obvious talent secured for Cuypers the Academy's Prix d'Excellence, despite the fact that he submitted a neo-Gothic church design. After receiving his diploma, he made a trip to study and measure medieval buildings on the Rhine.

In 1850 Cuypers commenced practice in his native Roermond in the southern Netherlands, where the population was predominantly Catholic; when the Dutch government restored the episcopal hierarchy in 1853, his career as a builder of ecclesiastical structures was launched. (He designed more than 300 churches, often accompanied by rectories; unfortunately, many of them have been demolished with the decline of religious worship.) That same year he established, with F. Stoltzenberg, a group of ateliers for the creation and production of "Christian art" (*Christelijke kunst*) that would furnish in complementary medieval style the religious buildings that he was asked to design, for – again like Pugin – he found the fittings and decorative items then available to be inappropriate. Modelled after the masons' lodges and guilds of the Middle Ages, his workshops would eventually employ more than eighty designers and craftspersons to execute, variously, windows, altars, pulpits, confessionals, pews, vestments, chalices, stations of the cross, chasubles, lamps, and wall decorations in diverse materials like wood, stone, plaster, wrought

iron, precious metals, tile, mosaic, terracotta, paint and stained glass. From Roermond these products found a ready market abroad, for they were displayed at international exhibitions – often receiving recognition in the form of medals. Further, Cuypers's example stimulated the founding of about a dozen other ateliers for applied arts in his native city.

When Cuypers moved to Amsterdam in 1865, he continued to use his own workshops, situated adjacent to his former house and studio, to embellish and complete his new constructions and his numerous restorations throughout the Netherlands and in Germany. During the 1870s and 1880s, he was particularly active in the area of furniture making, preparing interiors for government buildings in The Hague, for the Rijksmuseum, and for various private residences, and he established a branch of Cuypers & Stoltzenberg in Amsterdam. In 1894 he returned to Roermond and started a new firm, Cuypers & Co., with his son Joseph, also an architect-designer.

Almost single-handedly, Cuypers regenerated, or perhaps more correctly, transformed, the brickmaking industry; this was necessary because the use of unplastered, high-quality brick, once the primary building material of the Netherlands, had declined under the influence of Beaux-Arts architecture, as had the knowledge of bricklaying. Cuypers encouraged the manufacture of bricks of different formats and shapes, and of diverse hues like green, purple, and yellow as well as the time-honored red, and he trained masons to fashion complex ribbed vaults in brick, enlivening interiors through polychromy and distinctive profiles. The Church of the Sacred Heart (Vondelkerk) in Amsterdam (1870–73), is an example of one of the most dazzling of the surviving sanctuaries.

Influenced by Alberdingk Thijm, whose numerous writings urged the recovery of the symbolic dimension of architecture, Cuypers developed ornament that expressed theological and historical meanings; he would extend this concept of *architecture parlante* to secular work as well. The Rijksmuseum, a commission won in competition in 1876, was the first 19th-century building in the Netherlands to have a decorative program so carefully and thoroughly conceived from the iconographical standpoint, to the extent that it rivals in complexity of imagery and variety of material the major public buildings of London, Paris, Munich, and Berlin. He was aided in the formulation of the program by the Hon. Victor de Stuers (1843–1916), chief of the Arts Section in the Interior Ministry from 1875 to 1901, a Roman Catholic, and a strong supporter of Cuypers's innovations. The exterior is resplendent with relief carvings, tile murals, and stone and metal – iron, zinc, copper, bronze – sculptures and details that glorify the history and art history of the Netherlands and celebrate both famous and anonymous practitioners of the fine and useful arts; the stone portraits of Cuypers and de Stuers imitate those that often decorate medieval churches. The façades thus offer hours of visual pleasure and instruction.

Within, the visitor encounters not only the collections of paintings, sculpture, furniture, ceramics, textiles, armor, dolls' houses, and the like, but a rich tapestry of polychromatic patterns that sympathetically evoke the historical context of the works on display. Mosaics on the floor symbolize the material world, the middle zone of the wall represents the social world, and the upper walls and vaults the intellectual world; much of the painted decoration is the work of Georg Sturm.

The stenciled friezes and vault paintings have affinities with those created by English Arts and Crafts designers as well as those by Viollet-le-Duc, and in some cases cover the iron beams that Cuypers incorporated into his structure. Regrettably, much of the decoration was whitewashed at a later time, but since the 1980s portions of the original colors and motifs have been restored. The enormous stained-glass windows, however, continue to glow in the antechamber with rich harmonies of colored light; after a competition, the London glazier W.F. Dixon won the commission to depict a program devised by Cuypers. The three large windows depict Painting, Architecture and Sculpture, the smaller ones Poetry and Music, and Wisdom and Theology.

Like the Victoria and Albert Museum, the Rijksmuseum embodied as well as exhibited examples of applied art, and served as a training ground for designers and craftsmen no less than a repository for objects which they might emulate. In 1877 Cuypers had set up in the building shed of the museum a workshop where draughtsmen and sculptors were taught to conceive and execute symbolic decoration; in 1879 this became the official school of applied arts "Quellinus," and moved to quarters in Cuypers's former house on the Vondelstraat; in 1883 the school settled into a new building, also designed by Cuypers. In 1881 two additional places of instruction were established for the Rijksmuseum – the State School for Drawing Instructors and the State School for Applied Art. Cuypers had argued that the lack of skilled practitioners in the northern Netherlands, which required the importation of decorative artists and craftsmen from Belgium, England, and Germany to complete some of the museum's decoration, was an obstacle to the development of an architecture worthy of his native land, and he did his best to ensure training to overcome the deficit.

The extensive decorative program of the vast Central Station, 1882–86, was accomplished by pupils from these schools as well: references to travel and allusions to the cities and countries served by the Dutch railways abound on its external surfaces, while the various waiting rooms within, including one exclusively for the use of the Royal Family, beguile the waiting passengers with a visual feast of imagery, color, and texture; the complex and somewhat moralizing allegories were devised by Alberdingk Thijm. The structural, formal and decorative vocabulary of both the Rijksmuseum and the Central Station is an eclectic mixture of Neo-Gothic overlaid by Northern Renaissance, filtered through the decorative inventions of English Gothic Revivalists and of Viollet-le-Duc. Calvinists and liberals who experienced these public buildings would have found a single-minded reference to medieval architecture too "Papist", so Cuypers, like his contemporaries in other countries, invented a national style that combined profane and religious elements from the 13th through the 16th centuries.

Château De Haar, at Haarzuylens in the province of Utrecht (1892–1912) comprises one of Cuypers's most triumphant ensembles. Nominally a restoration, this, the largest castle in the Netherlands, is actually a new and very personal creation, especially as regards the interiors. The 15th-century building was in ruins when in 1892 Cuypers was invited to rebuild it. There was nothing left of the original decor nor were there documents on which to base his designs; the result, which took

fifteen years to execute, is a magnificent series of imaginative and elegant spaces lovingly and lavishly detailed to suggest his own vision of the Middle Ages.

Cuypers also participated in determining the layout of some of the extensions that were developed after the fortification walls of the city were demolished in mid-century. In particular the Vondelstraat, which many of his colorful house façades still front, and the sites on which the Rijksmuseum and the Central Station are located, demonstrate his skills applied to town planning. A member of the city council during his last years in Amsterdam, he was appointed to the commission for public works, where he could apply his expertise.

Cuypers also represented the council on the committee for secondary education; as demonstrated above, instruction of artists and artisans was a high priority. Many designers and craftsmen who gained fame during the late 19th and early 20th centuries emerged from Cuypers's office or from the schools he was responsible for founding. J. L. M. Lauweriks and K. P. C. de Bazel worked for him until 1895, when they renounced Catholicism for Theosophy and established their own Atelier for Architecture and the Applied and Decorative Arts, and such renowned decorative artists as L. Zijl, G. W. Dijsselhof, C. A. Lion Cachet, and Theodoor Nieuwenhuis attended the Rijksmuseum Schools where Cuypers taught the history of art as well as essentials of design. In the reinvigoration of the crafts and applied arts in the Netherlands, Cuypers was indisputably the most important figure of his generation, and his influence in that arena was profound and long-lasting.

HELEN SEARING

Biography

Petrus (Pierre) Josephus Hubertus Cuypers (Cuijpers). Born in Roermond, Netherlands, 16 May 1827. Educated at the Belgian Academy of Fine Arts, Antwerp, 1846–49; won Prix d'Excellence, 1849. Married Antoinette Alberdingk Thijm; son was the architect Joseph Cuypers. Established architectural office, Roermond, 1850. Active in the restoration of historic buildings in the Netherlands and other countries, especially Germany, throughout his career. Founded firm for the design and production of church furniture and liturgical fittings with F. Stoltzenberg, 1853. Moved his practice to Amsterdam, 1865; founded Rijksmuseum School (later Quellinus School), 1865; set up additional schools to train draughtsmen, sculptors, decorative artists and craftspersons, 1879 and 1881. Elected to Amsterdam Council. Exhibited furniture at the Art Applied to Industry Exhibition, Amsterdam, 1877, and at many international exhibitions abroad. Returned to Roermond, 1894. Died in Roermond, 3 March 1921.

Selected Works

An important collection of furniture, painting, sculpture, drawings and other documents related to Cuypers's career is in the Roermond Museum, situated in his former house and atelier.

Interiors

- 1850–52 P. J. H. Cuypers House, Maastrichterweg, Roermond (building, interiors and furnishings)
- 1860 & Church of Our Lady of the Immaculate Conception ("De Posthoorn"), Amsterdam (building and interiors)
- 1886–89 Church of the Sacred Heart (Vondelkerk), Amsterdam (building and interiors)
- 1870–73 Church of the Sacred Heart (Vondelkerk), Amsterdam (building and interiors)
- 1876–77 Double House "Nieuw Leyerhoven", 73–75 Vondelstraat, Amsterdam (building and 1890 and interiors)
- 1876–86 & Rijksmuseum and Director's House, Amsterdam (building 1906–15 and interiors)

- 1877–79 Knights' Hall, Binnenhof Palace, The Hague (restoration)
- 1881 Double House, 77–79 Vondelstraat, Amsterdam (building and interiors)
- 1882–86 Central Station, Amsterdam (building and interiors with A. L. van Gendt)
- 1890 School for Drawing Teachers, Hobbemastraat and Hobbemakade (building and interiors)
- 1892–1912 Château De Haar, Haarzuylens (restoration and interiors with Joseph Cuypers)

Publications

Le Château de Haar à Haarzuylens, with Frans Luyten, 1910

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Czech Cubism

Theo van Doesburg writing in the Modernist architectural journal, *Het Bouwbedrijf*, in the mid 1920s was a keen though critical advocate of Czechoslovak experiments in architecture and design. He saw the contemporary development of Functionalism there as "trailblazing" whereas Czech Cubism, developed by architects and designers fifteen years earlier, was written off as a form of mere decorativism, as a "simple replacement" of Secessionism and as a misguided departure into "aestheticism" and "individualism." For the greater part of this century van Doesburg's views held sway: Czech Cubism was first eclipsed by the Modern Movement and then shrouded by the aesthetic dictates of Stalinist and post-Stalinist culture in Czechoslovakia. But with the rise of interest in Czech culture abroad since the "Velvet Revolution" of 1989 and post-modern fascination with semantics and decoration, Czech Cubism has enjoyed a thorough reassessment and rehabilitation.

The first signs of Cubist architecture and design in Bohemia were found around 1910. It developed, perhaps paradoxically, as both a product of Czech bourgeois affluence and as an avant-garde (and sometimes nationalist) rejection of the Viennese Secessionist principles formulated by architects such as Otto Wagner who affirmed "purpose, construction and poetry." Josef Chochol and Pavel Janák, both architects, formulated spiritualist philosophies of design and a dynamic ideal of planar form derived, in part, from Cubist art. Initially, Czech Cubism took form on the pages of the artistic journals published in Prague. But from 1912 these ideas began to be translated into actual designs by a group of architects and designers working and exhibiting with an alliance of artists, the Group of Plastic Artists, which formed in that year. Early

significant designs included Janák's reconstruction of a house (the Fára House) in Pelhřimov of 1913. This design, a richly plastic façade of sculpted planes cloaking a conventional apartment house, is typical of the initial years of Cubist architecture in Bohemia.

At this time a number of architects also began producing designs for furniture. Janák, Josef Gocár and Otakar Novotný's furniture reflect their interest in oblique planes, prisms and triangular forms. In most designs this fascination prevailed over concerns for material or technique. The heavy sculptural forms of these wooden, upholstered chairs and glass and wood cabinets demanded ingenuity on the part of the cabinet-makers employed to realise the designs. So while having apparently "modern" origins in Cubism, these chairs and other pieces of furniture were, in such terms, conservative. In effect Czech Cubism's radical aspect lay in the intellectual declarations and the visionary sketches made by its leading advocates. Janák, in particular, rejected utilitarian and quotidian concerns for spiritual expression in his poetic declarations published in the Czech artistic press before World War I. These designs for furniture before 1918 were largely commissioned by patrons of the artistic avant-garde in Prague: figures like Vojta Novák, a theatre director, and Václav Vilém Stech, an art critic. But Czech Cubism did find popular form through Artel, a progressive decorative arts workshop established in Prague in 1908. The ceramic, glass and metal-ware designed by Artel members took a variety of forms including traditional folk arts (echoing growing Czech nationalist sentiment at the time) and the radical Modernism of Cubist designs. Vlastislav Hofman, for example, sought to realise a decorative Cubism by deforming traditional ceramic forms in a series of services and vases. The surfaces of these Artel products were transformed with angled planes and trimmed edges.

In 1914 Czech Cubism underwent a shift that has been described as a move to "monumentalism" and "decorativism." The angular, planar forms exploited in pre-war designs by Gocár and Janák evolved into circles and curves. This style, known as "Rondo-Cubism," was adopted as a national style in 1918 when the new Czechoslovak state emerged and its practitioners became prominent figures in the architectural profession. Cubism had since its arrival in Bohemia been characterised as part of the national heritage, a modernisation of the dynamism of the Baroque. But the new national style, often including elements of vernacular architectural forms, was a form of popularism designed to meet the national mood. The dynamism which had characterised pre-war Czech Cubism was replaced by weighty geometric forms and an emphatic use of colour (often in the new national colours, red, white and blue). The Legionnaires' Bank in Prague designed by Gocár in 1922, an example of "official" patronage of this style, has an oppressive, classical symmetry with massive circular decorative forms bolted onto its façade and an overbearing decorative interior scheme. Rondo-Cubism marked the last phase in the development of Czech Cubism. Lasting little more than a decade the entire movement was short-lived. But a number of influential architects after 1918 began their careers under its influence: Chochol was an active proponent of Functionalism in Bohemia in the 1920s; and, in the case of Jirí Kroha, his early experiments in the Czech Cubist idiom formed a foundation for successful practice in Stalinist Czechoslovakia. His

designs for Brno University Library of the early 1950s, for example, reflect roots in Cubism.

The number of new buildings built in the early pre-1918 phase of Czech Cubism was small. And the Cubist aspect of these buildings was often a matter of modelling the façade while the organisation of interior space often conformed to convention. The façade itself was the focus of theoretical discussion among these architects and designers. In 1912 Janák wrote an essay entitled "Renewal of the Façade" published in *Umelecký měsíčník* (*Arts Monthly*) in which he celebrated the plastic and dynamic handling of form on the front of a building as the "movement of matter." The organisation of space according to Cubist "principles" was to some degree an unresolved intellectual challenge. Pablo Picasso and Georges Braque's painterly mission to "unfold" the subjects of their paintings in time and space was essentially at odds with architecture which by definition requires the fixing and framing of space. Simply to regard the façade of a building, as Janák claimed in his 1912 essay, as a large picture plane failed to acknowledge the Cubist challenge to space and volume. This problematic relationship with Cubism seems even more pronounced when considering the later "Rondo-Cubist" style. This aesthetic, forged on circles, rings and cylinders – the geometry of perfection and wholeness – seems in conflict with the fragmented, splintered and even "kinetic" aesthetic of Cubism in painting.

To some extent, therefore, the designation "Cubist" was a misnomer. For while it is undeniable that analytical and synthetic Cubism developed in France was a major influence on the work of key figures in Prague like Janák (who saw paintings by Picasso and Braque acquired by the Czech collector, Vincenc Kramár, in 1911), a broad range of other influences and shared enthusiasms can also be traced. Before 1918 Czech Cubism seems to have been a hybrid conglomeration of different themes and concerns. Futurist enthusiasms for simultaneity, modernity and velocity as well as for the Gothic for its particular synthesis of technology and fantasy (notable in the "diamond" vaults found in late Gothic churches of Southern Bohemia and Moravia), were strongly expressed by Chochol in his 1913 essay "On the Function of the Architectural Detail." A further, and probably more significant point of intellectual congress was with German Expressionist architects. The Deutscher Werkbund Exhibition in Cologne in 1914 holds a significant place in the history of Expressionist design largely due to Bruno Taut's Glass Pavilion. Four rooms in the Austrian pavilion dedicated to Bohemian art and industry were designed in a Cubist style by Novotný. He was warmly applauded by contemporary German supporters of Expressionism for bringing a slavic "energy" that might "speed up the pulse" of German design. Similarly the celebration of the crystalline structure of the prism and the pyramid in Janák's writings echoed the Expressionist poems of Paul Scheerbart and the drawings of crystalline buildings by Wenzel Hablik (a Bohemian graduate of the Prague Academy of Arts) in Germany. In fact, the contemporary critic, Václav Vilém Stech preferred, with some reservations, the moniker "Czech Expressionism" as the appropriate description of this new style of design in Bohemia. Perhaps Stech was right: Janák and his colleagues' essays published at the moment of the appearance of Cubism in Bohemia are a strong call for individual creativ-

ity and free expression in design above all technical and utilitarian considerations; in other words, an appeal to the “inner” man characteristic of Expressionism in Europe.

Despite the attention to the façade and the relatively conservative planning of space (and consequently the social vision of these architects), furniture designs best display the more experimental and dramatic achievements of Czech Cubism. The designers abandoned contemporary Secessionist fashion of the interior as *Gesamtkunstwerk*. In fact, many contemporary photographs of interiors arranged by Gocár, Novotný and Janák show their striking pieces in rather conventional arrangements accompanied by rather banal bourgeois furnishings such as vernacular ceramics and floral patterned carpets. More importantly, the individual object – be it a chair, a table or a lamp – was claimed to be a work of art in its own right. The Czech Cubists viewed their furniture designs as expressions their own aesthetic vision. In the early phases of Czech Cubism these angular, sculptural pieces of furniture lacked any applied ornament and, consequently, had a rather monumental and even sometimes primitive appearance. Ornamental effects were replaced by the sculptural quality of the object itself. Its forms were essentially abstract, making no reference to historical ornamental languages or to nature. Nor were these objects in keeping with the prevailing principles of good design established by influential theorists such as Gottfried Semper who stressed that form should be derived from materials or technological process. For instance, craftsmen constructing Gocár's designs for a table shown at the first exhibition of the Group of Plastic Artists, had to make bevelled, hollow forms that mimicked the seemingly “cast” and inevitably heavy shapes suggested by the architect's drawings. In fact, the drawings and other representations of Czech Cubist furniture were often better expositions of their attitudes to art and design than the resulting pieces. Fluid, expressive sketches or photographic images capturing the object from unexpected angles seemed to suggest deformation and spatial instability whereas the actual realised object was often disappointing, its presence static and monumental.

Czech Cubist designs testify to the sense of complexity and confusion experienced by a generation of architects and designers in the 1910s in their search for the modern. As Milena Lamarová has argued, “Cubism was recognised not as a style or a dogma, but as the point of departure for the modern perception of the world.” Although the designs and writings of Janák, Gocár and Chochol were strongly marked by a sense of departure from the past and, in particular, from historicism and naturalism, they manifested a sense of uncertainty about where the future would lie. And as van Doesburg's views indicate, Czech Cubism was eclipsed by the Modern

Movement in the 1920s. In one sense, however, the Czech Cubists anticipated a Postmodernist approach developed by figures like Ettore Sottsass of the Memphis group in the 1980s, which regards furniture as discursive, contemplative objects rather than as practical and functional things.

DAVID CROWLEY

Selected Collections

A large collection of “Cubist” furniture, including examples by Josef Chochel, Josef Gočár, Vlastislav Hofman, Pavel Janák, Jirí Kroha, Otakar Novotný and Rudolph Stockar, is in the Museum of Decorative Arts, Prague. Furniture and designs by Antonín Procházka are in the Moravia Gallery, Brno. The National Technical Museum, Prague, holds a substantial collection of architectural drawings and designs by members of this group; archive photos including views of contemporary interiors and exhibitions are in the Stenc Collection, National Institute for the Protection of Heritage and the Environment, Prague.

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D

Dairies

Traditionally dairies have been part of farm architecture. A special room was set aside for the storage of milk and the production of cream, butter, and cheese. Large manor houses and stately homes ran their own dairies to supply the needs of the house. This was the state of affairs until the middle of the 19th century when dairy factories began to emerge to supply the ever-growing towns.

The need for dairies to have clean interiors has made tiles an integral part of dairy architecture. Delftware tiles made in Holland and Britain were used in dairies to provide more hygienic wall surfaces. Tiled dairies emerged during the course of the 17th century, such as Queen Mary's dairy at Hampton Court which was completed in 1689 with large blue-and-white tiles made in Delft. At the time Daniel Defoe recorded that "the Queen has also a Dairy, with all its conveniences, in which her Majesty took great delight", and the watercolourist Mary Ellen Best has left us an accurate picture painted in the 1830s of the former 18th-century dairy at Howsam Hall near York where Delftware tiles cover the wall and the front of the stone dresser. Delftware tiles were also used in the former dairy built in 1779 at Brocklesby Park, Lincolnshire, where they ran in a double row above the marble dresser.

Wedgwood began the manufacture of Queen's Ware tiles during the 1780s and these proved popular for the interiors of dairies. 18th-century Wedgwood tiles have a hard cream body covered with a transparent glaze which if desired could be printed and painted on the glaze and were more durable than the more brittle and softer Delftware tiles.

A number of Georgian architects took a specific interest in designing dairies either as individual buildings in their own right or as part of larger farm complexes. Sir John Soane, Henry Holland, and S.P. Cockerell put their minds to style-conscious but at the same time functional and practical dairies.

Soane designed a free-standing dairy in 1783 in an archaic Greek style for Philip Yorke in the grounds of Hamels Park, Hertfordshire. This had a thatched roof which gave the dairy the idyllic rustic appearance favoured at the time, but it was also functional as the thatched roof helped to keep the temperature inside more constant.

Holland became somewhat of a specialist with his dairies at Althorp and Woburn. The dairy at Althorp, Northamptonshire, built in 1786–88 for Countess Spencer, has its walls

covered with Wedgwood tiles. The marble-topped dresser and tables still have their original Wedgwood dairy bowls and vases. He also designed the unusual Chinese Dairy at Woburn for the Duke of Bedford in 1791. Despite its exotic appearance, it is functional with a veranda around the building to deter direct sunlight and tiles in the interior to cover the walls below the marble dresser and the floor for cleanliness.

More exotic influences can be seen in the dairy at Sezincote, Gloucestershire, designed by S.P. Cockerell in the Moorish style in 1808, with tiled walls, stained glass, and a fountain in the centre. Just to show that he could design in any style, an alternative unexecuted design for a dairy at Sezincote in the Gothic style has survived.

The interest by the highest echelons of society in the dairy as part of the notion of the ideal pastoral life was highlighted by the French queen Marie Antoinette at the end of the 18th century when she would play at being a dairymaid at her small model farm Le Hameau at Versailles and the dairy at Rambouillet. However she did not set the fashion for this as is sometimes supposed. In England this was a trend already established to which the examples at Hampton Court, and later Hamels, Althorp, Woburn, and Brocklesby testify.

J.C. Loudon comments on dairy design in his *Encyclopaedia of Cottage, Farm and Villa Architecture* of 1833, and cites the dairy at Alnwick Castle as a good functional example with its veranda, thatched roof, white marble shelves, and white glazed tiles.

The fashion for state-of-the-art dairies continued in the Victorian period but was now linked to colourful machine-made decorative tiles. If the Georgian dairies had often been plain in their wall decoration with white or cream-coloured tiles, the Victorian dairy became highly decorative and polychromatic, as can be seen in the wonderfully preserved example at Windsor.

The dairy at Windsor was built under the direct patronage of Prince Albert, and shows all the best that could be incorporated into dairy architecture at that time. The dairy was built between 1858 and 1861 according to a design by John Thomas with an interior consisting of stained-glass windows, painted woodwork, statues, fountains, and walls covered from top to bottom with colourful block-printed Minton tiles, moulded ceramic panels with rustic scenes, and a frieze with ceramic portrait medallions of the Royal family. The non-slip ceramic floor has special channels beneath marble-topped tables down

which water can be sluiced for cleaning, while the windows incorporate an early form of double glazing to control the temperature. There are perforated tiles in the ceiling to allow for the circulation of air.

Not all Victorian dairies were tiled. The model dairy at Manderston, Berwickshire, designed by John Kinross in 1900 is built in an Early English Gothic style. It has a vaulted roof with a marble floor and walls that also make for excellent hygienic surfaces.

Numerous dairy factories sprang up throughout the second half of the 19th century, such as the one at Crouch Hill, London. One of the best preserved examples of this type is to be found in Dresden, Germany. There the Pfund Dairy was built in 1892 and tiled in a functional way. The great show-piece however is the large dairy shop which has a complete ceramic interior with tiled walls, ceiling and floor. The walls have elaborately painted scenes and designs on tiles made by Villeroy & Boch showing cherubs engaged in the processing of butter and milk, including tinned condensed milk which, among other places, was exported to Britain.

In Britain dairy factories would run chains of shops well into the 20th century, such as the Buttercup Dairy shops in Scotland and the Maypole shops in England. Figurative and decorative tiles were a standard part of the shop interiors and entrances. Contemporary dairy factory design is perhaps more hygienic than ever before, but less remarkable in its interior design with much use of plain tiles and stainless steel work surfaces showing the influence of the increasing effect of complex government regulations.

HANS VAN LEMMEN

See also Tiles

Selected Works

Notable examples of purpose-built domestic dairies survive in England at Althorp, Northamptonshire; Brocklesby Hall, Lincolnshire; Sezincote, Gloucestershire; Windsor Castle, Berkshire; and Woburn, Bedfordshire. The most celebrated French example is at Rambouillet.

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Davis, Alexander Jackson 1803–1892

American architect and designer

Alexander Jackson Davis was one of the leading American revival architects during the period from 1835 to the Civil War, working first in a Greek Revival style with his partner Ithiel Town (1784–1844), and then on his own in a Gothic Revival style. A major proponent of the integration of the building within its landscape setting, once he began to design on his own, he also believed in relating every function of the building to its interior appearance: he thus anticipated a later generation's concern with total design. His specific furniture designs, while few in number, are exquisite proof of his feel for the spirit and shape of the Gothic buildings on which he drew for inspiration.

Originally trained as a lithographer, at the age of 20, Davis was directed toward architecture by John Trumbull, the president of the American Academy in New York. Following several years as an apprentice, he began work as an architectural draughtsman, and showed an early interest in the design of country houses. His work attracted the attention of the highly successful Greek Revival style architect, Town, and the older man offered him a partnership in 1829. Davis was well aware of the ideas of the Oxford Movement that had swept through England, and he incorporated its spirit in major urban residences, churches, and public buildings, with the earliest major example of the form of English Collegiate Gothic being the Town and Davis's main building for New York University. In later years, Davis was to base his design for the Great Hall at the University on the Chapel of Henry VII at Westminster.

When Town retired from active practice, Davis turned his attention to more rural cottage designs, where he could indulge his taste for the Picturesque. He wrote and illustrated *Rural Residences* in 1837, with the support of many of the business and artistic leaders of the day. His practice flourished, with such major commissions as the 1838 residence for William Paulding, formerly called Knoll and now known as Lyndhurst. In addition to designing the exterior and the basic organization of the rooms – the normal way of working at the time – Davis designed every interior detail himself. He contracted with a furniture-making firm, Burns and Tranque, and with wallpaper designers and mantel artisans. He designed the walls so that the plaster would appear to be ashlar stonework; he used *trompe-l'oeil* graining in the passageways; he created built-in furniture to house objects meant for display. For the actual furniture, particularly for the major first floor public rooms, he created more than fifty designs for such objects: those for both



Davis: study for Neo-Greek double parlour in a New York house, c.1845 (New-York Historical Society)

wheelback and pointed chairs for the dining room epitomize his inventive taste.

When the building was expanded in 1864, the new owner hired Davis both to harmonize the additions with the original structure and to add some furnishings to replace some of those that had been removed. Some of the pieces are a little heavier, indicating that his Pugin-inspired designs were modified by the more ornate Victorianism that was probably demanded by the patron. The octagon dining table and heavier chairs are the main surviving examples of that modified Gothicism.

When dealing with public buildings, Davis also tried to integrate the interior design and the furnishings, with even stronger attention to function. This interest is best exemplified in his designs for a schoolhouse that was included in his later versions of *Rural Residences*, rather than in his completed college buildings for Virginia Military Institute, New York University, or the several other college buildings that Davis designed and saw to completion. His basic school design included a concentric seating arrangement facing the raised teacher's platform, in a room with skylights replacing conventional windows. By doing so, he provided more wall space for chalkboards, maps, and shelving, while avoiding the distraction of observing what was happening outdoors. He even devised a storage space for coats and hats in a hallway under the bell tower. The design was so well received that the

American Common School Society illustrated his design on the cover of their 1839 brochure and recommended it as the preferred form of schoolhouse design.

Much of Davis's best known work is through his collaboration with Andrew Jackson Downing, and the perspectival views and renderings of residences, garden seats, and various outbuildings that appeared in Downing's *The Architecture of Country Houses* in 1850. The two men remained partners in various projects from 1838 to 1852, when Downing died. Though the designs Davis produced through the partnership was exterior rather than interior, they reflect the coordination of all design elements that was the hallmark of his pioneering overall design concept. Until the Civil War, when declining demand and changes in taste pushed Davis's fame into history, his impact on ecclesiastic, rural domestic, school, and public architecture and design was tremendous. Although he lived until 1892, Victorian exuberance, changing political and social configurations, and a distaste for the moral basis that always accompanied Davis's commentary on his work, combined effectively to end his career thirty years before he died. All that remained was his work on the design and landscape for the group of houses that formed the Llewellyn Park Association at Belleville, New Jersey, where he lived most of the last years of his life. This project catered to a small group of like-minded businessmen who sought a retreat near, but not part of the city.

A new interest in overall design, not in the particulars of his eclectic taste or morality, finally created a new interest in Davis in the mid-20th century.

DAVID M. SOKOL

Biography

Born in New York, 1803. Educated at the Antique School, Philosophical Society (later merged with the Academy of Design), and at the Athenaeum, Boston, 1827; subsequently at the American Academy of Fine Arts, New York, and New York Drawing Association. Served as apprentice designer under Josiah R. Bradley, New York; draughtsman, Ithiel Town's office, New York, 1826; partner with Town, New York, 1829; opened own office New York, 1844. Designed illustrations for the writer on landscape gardening and house furnishing, Andrew Jackson Downing (1815–52), 1838–52; published *Rural Residences*, 1837. Designed furniture for specific commissions from the late 1830s. Died in New York, 1892.

Selected Works

The principal manuscript sources for Davis's work are in the Davis collections of the Avery Library, Columbia University, the Metropolitan Museum of Art, the New-York Historical Society, and the New York Public Library, all in New York, and in the Winterthur Museum, Delaware. Examples of Davis's furniture survive *in situ* at Lyndhurst, Tarrytown, New York. A full list of Davis's executed and unexecuted architectural projects appears in Peck 1992.

Interiors

- 1833 United States Customs House, New York City (building and interiors; with Ithiel Town)
- 1835–37 New York University Chapel, Washington Square (interiors; with Ithiel Town)
- 1838–42 Knoll, Tarrytown, New York (building, interiors and furniture): William and Philip R. Paulding
- 1842 Angier Villa, Medford, Massachusetts (building and interiors, in consultation with A. J. Downing)
- 1842–44 Wadsworth Atheneum, Hartford, Connecticut (building and interiors, with Henry Austin)
- 1842–49 Joel Rathbone House, Kenwood, New York (farmhouse, gate lodge and some furniture)
- 1854 Grace Hill, Brooklyn, New York (building, interiors and furniture): Edwin C. Litchfield
- 1855–59 Ericstan, Tarrytown, New York (building and interiors): John J. Herrick
- 1857 Gate Lodge, Llewellyn Park, West Orange, New Jersey (building and interiors)
- 1864–67 Lyndhurst (formerly Knoll), Tarrytown, New York (remodelling, additions, interiors and furniture): George Merritt

Publications

Rural Residences, 1837; reprinted 1980

Further Reading

A detailed study of Davis's work appears in Donoghue 1982 which includes an extensive bibliography of primary and secondary sources. A more recent collection of essays, including a study of Davis's work at Grace Hill and Lyndhurst, appears in Peck 1992 which also contains a list of all Davis's executed and unexecuted architectural projects.

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Day, Lucienne 1917–

British textile and wallpaper designer

During the 1950s Lucienne Day was arguably the leading British surface pattern designer of the day. Day was one of Britain's few designers to achieve an international reputation, and her work was in demand in both North America and continental Europe, in particular West Germany. Although primarily a designer of printed textiles, she also produced patterns for wallpaper, carpets and tableware. She counted among a sizeable and articulate group of designers in the immediate post-war period who, educated in the ideas of the Bauhaus, believed it part of their role to get good, affordable modern designs into ordinary homes.

Day was trained, first, at Croydon School of Art, and then at the Royal College of Art. When she left in 1940 her incipient career was put on hold by the war, although she taught part-time and did some design work for the dress trade. By 1946–47 she was getting enough design work to enable her to give up teaching, and was exhibiting her fabrics regularly at the Cotton Board's Colour, Design and Style Centre in Manchester, set up in 1940 to encourage industry to invest in good design and to raise public awareness of well-designed goods. In 1948 Day received an important commission for two chintz designs from Alastair Morton, Artistic Director of Edinburgh Weavers, a company with a reputation for high-quality innovative furnishing fabrics designed to complement modern developments in architecture. In their turn, the two designs (*Florimel* and *Elysian*, 1949) brought Day's work to the attention of Heal's who commissioned a design in a similar style (*Fluellin*, 1950).

The Festival of Britain in 1951 provided many young



Day: *Calyx* fabric, 1951, manufactured by Heal's

designers, Lucienne Day included, with an important showcase for their most innovative work. When her husband, the furniture designer Robin Day, was unable to find a really modern, yet moderately priced, furnishing fabric to complement the furniture in his section of the *Homes and Gardens* Pavilion at the Festival, Day persuaded Heal's to print one of her designs, *Calyx*, especially for it. The company was initially sceptical that such an abstract design could possibly have any commercial appeal but were proved wrong. *Calyx* was a huge success, especially in the US, where it sold to more than 200 leading North American decorators through Greeff Fabrics Inc. of New York. Inspired by contemporary abstract art, *Calyx* is a highly original pattern and justifiably regarded as a landmark in the history of 20th-century design. It took a gold medal at the 1951 Milan Triennale and won the coveted International Design Award of the American Institute of Decorators in 1952, the first time that the award had gone to a British designer. It spawned a number of imitations, sold for some ten years and helped to establish Day's international reputation.

Following the success of *Calyx*, Day received further commissions from Edinburgh Weavers and other leading British textile manufacturers such as Sanderson's and Liberty, but her name became inextricably linked with that of Heal's. Although never contractually bound to the company, she worked for them almost exclusively, designing four to six furnishing fabrics a year from 1952.

Day's work for Heal's falls into a number of distinct stylistic groupings. During the first half of the 1950s she was widely imitated and did much to popularise the abstract style, contributing to a revolution in the taste of the British consumer. In addition to purely abstract patterns, many of Day's designs of that period (*Trio*, 1954 and *Herb Antony*, 1956 are prime examples) were based on abstracted plant forms, representing a radical reworking of the English chintz tradition. Her colour palette – a limited range of bright colours

sharply contrasted – was equally innovative. In Day's later work for Heal's (*Apex*, 1967 or *Sunrise*, 1969, for example) the startling colour combinations and uncompromising geometry form a stark contrast to the relatively small-scale, sometimes whimsical early abstract designs. Partly these patterns grew out of her general move in the direction of more large-scale designs, but they also met the company's demand for patterns to satisfy the growing contract market of the 1960s.

Many of Day's designs counted among Heal's critical as well as commercial successes. Four early ones – *Ticker-tape*, *Spectators*, *Linear* and *Graphica* – jointly took the prestigious Grand Premio at the Milan Triennale in 1954, an exhibition dominated throughout the 1950s by Scandinavian design. *Triad* (1955) was used in all the bedrooms of the reconstructed Strand Palace Hotel in London and in the Leofric in Coventry, one of Britain's most modern hotels of the period, while *Ducatoon* was awarded a gold medal at the California State Fair of 1959, testifying to the enduring popularity of Day's work in America.

Day began designing wallpapers, an obvious corollary to textile design, in 1951 when the British manufacturer John Line commissioned a design (*Provence*) from her to be included in a range of modern wallpapers called "limited editions". It was shown at the Festival of Britain, together with three others which she designed for Cole & Sons. Between the mid-1950s and mid-1960s Day produced occasional designs for inexpensive, machine-printed wallpapers manufactured by Crown and, in 1954, the German firm Rasch Tapetenfabrik – one of the earliest producers of Modernist wallpapers, who had put out a range for the Bauhaus years before – also began to commission wallpaper designs from her. In contrast to other designers of the period who were producing large figurative patterns, Day preferred wallpaper to be recessive, especially if it were being used in a scheme which also included patterned textiles and possibly patterned carpets, and the majority of her designs were simple one- or two-colour abstract linear patterns.

An exhibition of Rasch artists at Osnabrück Museum in 1956, which included Day's work, led to an invitation from Rosenthal Porzellan AG to design patterns for their new "Studio Line" tableware shapes, launched in 1955 and designed by leading international designers such as Raymond Loewy (US) and Tapio Wirkkala (Finland). Day worked for Rosenthal for ten years from 1957, the only British representative on their design team. Back in the UK, in the late 1950s, she extended her design repertoire to include carpets and table linens. Both were successful in capturing a market not hitherto notable for innovative design. Her first Axminster design, *Tesserae*, for Tomkinson's Ltd. of Kidderminster, was named one of twelve products of outstanding design in 1957, while a set of glass cloths for Thos. Somerset & Co. of Belfast took the same award in 1960.

By 1960 Day was as well known in Europe as in Britain, a fact which is evident from the many features and full-length articles on her work which appeared in the pages of such journals as *Bonytt* (Norway), *md: moebel und decoration* and *Gebrauchsgraphik* (Germany). In 1962 she was elected a Royal Designer for Industry in recognition of her contribution to British design and exports.

Day gave up designing for industrial production in the mid-

1970s and now designs pieced silk wall-hangings known as silk mosaics which are made to commission and for exhibition.

JENNIFER HARRIS

Biography

Born Désirée Lucienne Conradi, in Coulsdon, Surrey, January 1917. Trained at Croydon School of Art, 1934–37; studied design, Royal College of Art, London, 1937–40. Married the designer Robin Day (b.1915) in 1942: 1 daughter. Tutor, Beckenham Art School, 1942–47. Active as a freelance commercial designer of textiles from 1947 to 1970s; supplied designs for Cavendish Textiles (John Lewis Partnership) from 1947, Edinburgh Weavers, 1948–52, and Heal's c.1950–1970s. Designed wallpapers for John Line & Sons Ltd. from 1951, for Crown Wallpapers, 1954–64, and for Gebr. Rausch & Co., Bramsche, mid-1950s. Designed porcelain decorations for Rosenthal ceramics, 1957–59. Worked, with Robin Day, as design consultant to the John Lewis Partnership, 1962–87. Active as a designer of wall-hangings and silk tapestries from 1970s. Exhibited at the Festival of Britain, London, 1951. Elected Royal Designer for Industry, 1962; Master of Faculty of Royal Designers for Industry, 1987–89.

Selected Works

Collections of Day's textiles and wallpapers are in the Victoria and Albert Museum, London, and the Whitworth Art Gallery, Manchester.

Further Reading

A well-illustrated and informative monograph on Day is Harris 1993 which includes a select bibliography and a checklist of her designs for Heal's, Edinburgh Weavers, and British Celanese.

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Day Beds and Chaises Longues

Day beds and chaises longues are essentially frontally elongated seated units. Closely related to beds and sofas, they differ from the first in that they are for daytime use and from the second in that they are intended for a single person. They have their roots in the low, rectangular banquet couches and beds used in ancient times and, given that lounging or sleeping during the day is traditionally an activity restricted to the leisured classes, they have been a fashionable feature in many wealthier homes since their introduction in the late 16th century. Unlike more formal types of seating, they have also

been associated mainly with private and intimate settings such as boudoirs and bedrooms. They have been constructed from a variety of woods and other media, and were almost always upholstered or fitted with cushions. Their design has reflected changing fashions and styles, but as an emphasis upon comfort – which began in the 18th century – became more significant, so the body-conforming qualities of day beds and chaises longues became more pronounced. This tendency reached its apogee in the deep-buttoned, highly-sprung examples produced in the last decades of the 19th century but is still evident in some of the stark modern designs which appear to be composed along the abstracted lines of the human torso. Some of the most contemporary models appear more like functional sculpture than furniture.

Day beds have their antecedents in many cultures of the ancient world. Ceremonial couches in the form of attenuated animal bodies, the back serving as the resting surface, have been found in ancient Egyptian tombs, including that of Tutankhamun. Most evidence points to their having been used primarily in embalming and funerary rites; to what extent they might have served other functions is unclear, yet their form is undeniably associated with other, later examples of day beds. Ancient Greek and Roman sculptures, reliefs, and vase paintings dating back to the 6th century BC depict innumerable examples of the popular banquet couches, or *klines*. These furnishings had a two-fold purpose: they could be used to sleep upon, or, lined up end to end and with small tables with food and wine by their side, they served as recliners for those who were dining. It has been suggested that this double function was imported from the Near East, but regardless of the exact origin, this use became the standard custom for festive occasions in Greek and Roman times.

Similar early examples are known to have existed in the Far East. In China the *ta*, or couch – as distinct from the *chuang*, or bed – has been one of the most important types of furniture for centuries. It was a central feature of a man's study, and was given special attention by Ming writers addressing issues of taste; the *chuang* served a comparable function for wealthy women. Even after upright or high seating was introduced in the 8th century, the *ta* remained a common piece of furniture upon which one could kneel or recline. Before the 18th century, decorative emphasis was placed on the textiles which adorned the relatively simple *ta*, but after this period the focus shifted to surface embellishment, chiefly lacquered designs. As is the case with other cultural artifacts emanating from the Far East, substantial symbolic meaning was attached to the *ta*; they were part of the moral and aesthetic discourse of the period.

Day beds existed in Europe from at least the Middle Ages, although their use did not become commonplace until the 16th century. The form seems to have evolved out of the *couche* or *couchette* (the French *coucher* means to go to bed), a simple type of bed which served both night-time and daytime use. By the 17th century a distinction appears to have been made between couches and day beds, the latter now bearing a single slanted endboard or arm (versus one on each end) against which one rested. However, this terminology was occasionally confused, and one finds the word couch applied by English writers to the single- as well as double-ended type. French commentators also called both versions *lits de repos* (literally,



Day Beds: Grecian Squab by Thomas Sheraton, 1803

day bed) or *reposoirs*, but these terms were most often applied to those with a single end.

Perhaps the more important distinction between the two is in their use. Day beds became the less formal type of furniture, while couches evolved into objects of ceremony, often bearing elaborate canopies. By 1700, day beds had become essential furniture for most fashionable ladies and were usually installed in bedrooms or closets where they could be used for relaxing and lounging during intimate conversations with other ladies and friends. As comfort and ease became more important concerns, they increasingly became vehicles for the most sophisticated arts of the upholsterer. Their basic structure up until this time had been of a low, narrow and rectangular palette raised on four to eight shaped or turned feet, featuring drop-in or loose cushions, and bolsters or pillows for added comfort. The endboard was vertical or slanted, sometimes hinged, and a few rare and exceptionally elaborate examples were designed with flying testers and mirrors built into the endboards. Frames were of wood, often with a caned back and seat. Typically, day beds were placed with a long side against the wall, and on occasion they were made en suite with a double-ended couch and / or sofa (a couch with a back as well as sides). They were always an indication of status and wealth.

Chaises longues are a type of day bed or *lit de repos* which evolved in France in the early 18th century. Their name (literally "long chair"), also betrays their close resemblance to chairs, having upright backs and elongated seats. To maximize comfort, their backs were nearly always rounded (in which case the period appellation was *duchesse*) and they were deeply upholstered or caned, and fitted with soft loose cushions. If the foot was surrounded by a low curving back, the piece was said to be *en bateau* or *en gondole*. If the chaise longue was made in two or three sections which could be separated as individual seating units – a stool and an armchair, for instance, it was then referred to as a *duchesse brisée*. In fact by the mid-18th century *duchesse brisées* had superseded chaises longues in popularity, their form allowing for flexibility of use, and they began to be copied abroad by furniture designers like the British cabinet-maker George Hepplewhite. Other 18th-century variations on the general chaise longue form include *turquoises* or *sultanes* (double endboards of equal height, with or without loose cushions), *veilleuses* (full sloping back which wrapped around three sides), and *meridiennes* (double, outward scrolling endboards of equal height, with or without loose cushions). The *récamier* is simply another term for *meridienne*, popularized by the beautiful and widely celebrated one owned by Madame Juliette Récamier.

With the increasing influence of Neo-Classicism at the end of the 18th century, many furniture types including day beds adopted the newly fashionable antique forms. Cabinet-makers on both sides of the Atlantic loosely copied Greek and Roman prototypes, sometimes calling their pieces "couches", but often simply applying whatever name was currently in vogue. There were *récamier* sofas, Grecian squabs, chaises longues, among others. As before, these furnishings were generally used in boudoirs and were sometimes specially designed to fit into a niche or alcove. The French architects François-Joseph Bélanger, and Percier and Fontaine, both designed rooms with elaborately tented or draped day beds set into the recesses in the walls.

During the 19th century, furniture arrangements became less formal, and reception rooms were increasingly regarded as the precinct of the ladies of the house and were decorated in appropriately feminine styles. As a result, the chaise longue, in particular, moved out of the bedroom and became a popular item of furniture in sitting rooms and parlours. It was ubiquitous in the densely furnished drawing rooms of the late Victorian period and its design was well-suited to the plush fabrics and deep-buttoned styles that were fashionable in wealthier homes. Day beds were still mainly located in private areas but became more complex. Mechanized designs made their debut, as did multiple-use designs some of which combined a reclining surface with storage units, and others which converted from a sofa into a day bed by removing a front rail. As exotic oriental styles became fashionable in the last quarter of the century, ottomans and divans also proved immensely popular, especially in Moorish-style sitting rooms, studios and smoking rooms.

A renewed interest in day beds both as an expression of the inherent beauty of the human form and as a measure of modern cultural values has marked designs of the 20th century. The simple and eloquent day beds of designers such as Le Corbusier, Marcel Breuer, and Charles Eames have streamlined and open structures of industrial materials like steel tubing and plywood. Additionally, the futuristic and amusing models of Olivier Mourgue, Joe Colombo, and even Roberto Matta have emphasized standardization of form, the use of materials developed post-war, and the sculptural possibilities of furniture. Like many furniture designs of recent decades, day beds and *chaises longues* are manufactured today largely with comfort, manoeuvrability, and ease of maintenance in mind.

MARGARET W. LICHTER

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Decorating Manuals

Although information relating to interior design and decoration has been disseminated in various forms since the Renaissance period – as individual engravings, as prints bound in book form, and in treatises on art, architecture and ornament – decorating manuals are predominantly a feature of the 19th and early 20th centuries. They should also be seen as distinct from pattern books or compilations of existing rooms and furnishings in aristocratic homes, both of which flourished in most parts of Europe during the 18th and 19th centuries. Generally profusely-illustrated, pattern books were usually produced by architects and designers and were intended as copy-books of decorative examples for other professionals and the trade; notable examples include anthologies such as Thomas Hope's *Household Furniture and Interior Decoration* (London 1807) and Percier and Fontaine's *Recueil de décorations intérieures* (Paris 1801). Publications such as J.-F. Blondel's *De la Distribution des Maisons de Plaisance et de la Décoration des édifices en général* (Paris 1737-38) were more theoretical but were still mainly directed at a specialist audience. Decorating manuals, by contrast, had a much wider circulation, were frequently more text-based and were usually directed at a non-professional as well as professional readership.

Greater interest in interior decoration developed during the first decades of the 19th century as an outgrowth of the Industrial Revolution. Economic expansion brought an increased production of material goods. By 1840, newly wealthy industrialists and prosperous middle-ranking workers were in a position to indulge in home furnishing and decoration, previously the prerogative of the upper classes alone. While works like J.C. Loudon's *Encyclopaedia of Cottage, Farm and Villa Architecture and Furniture* (London 1833) followed the example of treatises and books from preceding centuries by providing exemplary types of design, there was also a much stronger emphasis upon consumers of architecture and design, and a new educational tone began to enter such publications. Authors of the emerging Victorian period, faced with a multitude of decorative styles, ornamental patterns and new materials, felt the need to explain design options to the growing numbers of consumers.

The interiors of important houses continued to be profiled, as can be seen in Louis Normand's *Paris Moderne ou Choix de Maisons* (Paris 1837-42), but the rise of popular new styles, and the resultant eclecticism, was featured in such diverse works as François Thiollet's *Nouveau Recueil de Menuiserie et*

de Décorations Intérieures (Paris 1837), Richard Bridgens's *Furniture with Candelabra and Interior Decoration* (London 1838), and Samuel H. Brooks's *Designs for Cottage and Villa Architecture* (London 1839). Many of these books were still principally read by architects and members of the trade but publications such as Mrs. William Parkes's *Domestic Duties* (London 1825 and New York 1831) whetted the middle-class public's appetite for discussions on the decoration and philosophy of interiors.

The London Great Exhibition of 1851 brought redirections in writings on interior decoration, to accommodate the design reform movement. Decorating manuals were now imbued with the need to "improve taste" and educate the consumer. Manufacturers and purchasers alike required more information and guidance on how to combine sound design principles with appropriate adornment. Consumers were asked to consider issues of domestic presentation and comfort. In addition to professional architect-designer authors, a new category of writer, the "professional" (albeit usually unpaid) adviser, now emerged. Several of these authors were women, and interior decoration came to be regarded increasingly as an activity that was not only sanctioned for women but that also came naturally to the female sex. Two titles exemplify the split in gender approach, Isabella Beeton's *Book of Household Management* (London 1861) and Robert Kerr's *The Gentleman's House* (London 1864). No book was more influential in its advice, in Britain and particularly in America, than Charles Eastlake's much reprinted *Hints on Household Taste* (1868). Significantly, this work was a recasting of articles previously published in general interest magazines (the *Cornhill Magazine*, *Queen*, and the *London Review*), and it was clearly intended to have a fairly wide appeal. Its author's promotion of quality and simplicity in interior decoration, complete with directives and exhortations on avoiding purely fashionable effects, as well as its readable, accessible style, was echoed in many subsequent manuals.

Although many titles from Britain were reprinted in America, independent publishing on decoration was plentiful in the United States, particularly in the 1850s and 1860s. Andrew Jackson Downing's *The Architecture of Country Houses* (New York 1850) and Gervase Wheeler's *Rural Homes; or, Sketches of Houses Suited to American Life* (New York 1852) provided practical, masculine perspectives. The increasing numbers of female consumers could turn to Miss Leslie's *Lady's House Book* (Philadelphia 1854) and a popular work by educators Catherine Beecher and her sister, Harriet Beecher Stowe, *The American Woman's Home* (New York 1869), for a more moral, advisory tone.

By the 1870s, the development of "how-to" decorating manuals was fuelled by a growth in literacy and disposable incomes. There was a consequent increase in these publications as guides to "appropriate" furnishing. Contemporary books surveyed the multiplicity of design styles available to consumers, complete with the mixing of antique and new pieces. An example of this is C.J. Richardson's *The Englishman's House from a Cottage to a Mansion* (London 1870). The artistic nature of current decorative fashions can be seen in Eugène Viollet-le-Duc's *Habitations modernes*, 2 vols. (Paris 1875-77) and Harriet Spofford's *Art Decoration Applied to Furniture* (London 1878). Macmillan's "Art at

Home" series, introduced from 1876 to 1878 and including W.J. Loftie's *A Plea for Art in the House* (London 1876) and *The Dining Room* (London 1878), was especially popular and provided a room-by-room guide to the decoration and furnishing of the fashionable home. Other books also increasingly emphasized newly fashionable styles. Works such as Robert Edis's *The Decoration and Furniture of Town Houses* (London 1881) and Clarence Cook's *The House Beautiful* (New York 1878) advocated the composition of interiors according to prevailing late Victorian "artistic" taste. Agnes and Rhoda Garrett, who had successfully established their own interior decoration firm, published their trend-setting opinions in *Suggestions for House Decoration* (London 1876, US edition 1877).

Lighter treatments of walls, furniture and colours can be seen in manuals that stress such contemporary design solutions over revivalist-inspired interiors, as in one of Mrs. Haweis's most acclaimed guides, *The Art of Decoration* (London 1881). By 1888, even the lower orders were to be instructed in appropriate furnishing and decor from guides such as Mrs. J.E. Pantton's frequently consulted manual, *From Kitchen to Garret* (London 1887). This guide advised young housewives on everything from how to decorate within a budget to the correct arrangement of place-settings. And Mrs. Pantton herself also wrote a regular column for a number of women's magazines and offered a more personal service with consultations available by mail or visits.

Publications from the last decade of the 19th century dealt with the new realities of modern life. Decorating manuals such as Mrs. Orrinsmith's *The Drawing Room* (London 1877), and Rosamund Watson's *The Art of the House* (London 1897) stressed schemes for important rooms, and were not concerned with large houses exclusively. Other books, however, like Edith Wharton and Ogden Codman's *Decoration of Houses* (1897), which strongly influenced Elsie de Wolfe's later *The House in Good Taste* (1913), still emphasised aristocratic styles, in particular those of the French 18th century. Works from this time championed the young professional decoration industry and cited design goals based on simplicity and efficiency. Nevertheless, no one viewpoint or longed-for national style prevailed. Battles raged in newspapers and periodicals over the correct handling of interior decoration. Books reflected popular stances, as in a work by critic H.J. Jennings, a solid despiser of the newborn Art Nouveau style, who illustrated his *Our Homes and How to Beautify Them* (London 1902) with interiors by prominent, established furnishing firms such as Waring & Gillow. The exchange of ideas across Europe can also be seen in Hermann Muthesius's *Das Englische Haus* (Berlin 1904–05) which praised British commercial production and creations by the Arts and Crafts Movement.

The quickened pace of mechanization, and subsequent innovations in lighting, heating and sanitary conveniences required explanation in another wave of books. Many of these early 20th century manuals were concerned with the effective integration of these innovations into domestic settings. Edwardian interiors, influenced by William Morris and revivalist styles, can be seen in W.S. Sparrow's *Hints on House Furnishing* (London 1909). Good photographic images of interiors became more widely available for use in books. However, the impact of the Modern Movement altered approaches to

interior furnishing, with spokesmen such as Adolf Loos and architect Le Corbusier scorning older modes of decoration. Interestingly, the types of middle-class decorating manuals established during the 19th and early 20th century survive to some extent to the present day. They exist as guides to specific styles, the works of individual designers, or design firm approaches. Books about interior decoration still dispense lifestyle advice and provide views of interior arrangements for consumer inspiration.

PAULA A. BAXTER

See also Eastlake; Loudon; Magazines and Journals; Muthesius

Publications

In the absence of a general survey on Decorating Manuals, the most useful starting point is often the individual publication itself: for a selected list see below. A detailed discussion of late 19th and early 20th century British examples appears in Neiswander 1988.

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- Falke, Jacob von, *Art in the House: Historical, Critical, and Aesthetical Studies on the Decoration and Furnishing of the Dwelling*, Boston, 1879
- Garrett, Rhoda and Agnes, *Suggestions for House Decoration in Painting, Woodwork and Furniture*, London, 1876; reprinted with *The Art of Decoration* by Mary Eliza Haweis, *Dress* by Margaret Oliphant, and *Music in the House* by John Hullah, New York: Garland, 1978
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Delafosse, Jean-Charles 1734–1789

French *ornemaniste* and architect

Trained as a sculptor, under the carver Jean-Baptiste Poulet, Jean-Charles Delafosse later worked as an architect and designer. By 1767 he was describing himself as professor of drawing at the Académie of Saint-Luc, and he was appointed assistant professor of geometry and perspective in 1777. His architectural commissions included two houses erected in the rue Faubourg Poissonnière in Paris between 1776 and 1783. Yet of far greater importance as far as the history of interior design is concerned was his work as an engraver of designs for ornament. He published approximately 500 plates, illustrating numerous architectural features and almost every type of domestic furniture, which were not only enormously influential in France but which were also issued in several editions abroad. Like his contemporary, Jean-François Neufforge with whose work his is sometimes compared, he developed an uncompromising, almost brutal form of classicism, and today he is regarded as one of the originators of the massive Louis XVI style.

The majority of Delafosse's engravings were published under the title *Nouvelle Iconologie Historique*, a work that was the result of many years study and that included designs prepared over several years. The first edition was issued in 1768 and comprised 111 plates; a second edition containing 258 plates appeared in 1771 and by 1785, with the publication of a third edition, Delafosse's oeuvre amounted to nearly 400 plates. The engravings initially consisted of a series of designs for trophies. To these were added designs for fireplaces, monuments, fountains, consoles, vases, friezes, medallions, cartouches, pendules, chandeliers and furniture of all kinds.

The engravings in the *Iconologie* were tied together by a complex and comprehensive iconography, interpreted in the

lengthy prefaces in which Delafosse explained his aim as to represent the whole world in allegorical terms. He focused on themes such as the four elements, the four parts of the world, and the four seasons, but despite the grandiosity of this endeavour the iconography is as times more confused than consistent. The plate representing England, for example, is a cluttered composition with a collection of symbols of somewhat dubious applicability; masks and leopards appear among the three architectural orders along with military equipment, a papal tiara and a chained crown. Although this mixing of traditional representation with images drawn from his own imagination is what constitutes much of Delafosse's appeal, contemporaries were not surprisingly quite critical of such tendencies and the architect and theoretician Jacques-François Blondel described him in 1774 as "a man of genius but inconsistent". This inconsistency is perhaps most evident in the engravings of trophies dedicated to the nations, where the subjects were clearly subordinate to the designs and where there seems to have been little serious intention to incorporate what was known of each nation at the time, especially concerning exotic cultures.

The designs themselves drew heavily on ancient sources and represented a personal and innovative reworking of classical ornament that provided a seemingly endless variety of source material for craftsmen of many kinds. This ornament included versions of the Greek fret, twisted columns, foliated scrolls, garlands of laurels and roses, rams' heads, bucrania and lions' masks, some drawn in a style that echoed the heaviness of Baroque design, but the majority illustrating the severity of early Neo-Classical design. The second edition was especially important in disseminating the Louis XVI, or transitional style, and its designs for trophies, vases and chandeliers, combined elements of ancient decor in a tasteful, sober and accessible manner. The third edition was less original but was no less influential. It related more specifically to furniture, and combined antique motifs with curving Rococo profiles embodying the traditional period of 1760–1770. Several of the motifs from the first and second editions were used to decorate the exterior and interior of the Hôtel Tison, which Delafosse began in 1776. Lions' snouts and laurel branches, for example, are featured on the main entrance, while friezes of foliage appear between the storeys, and in the entrance passage, two niches protect antique urns decorated with interlaced and laden with festoons.

Many of Delafosse's architectural compositions bear a close resemblance to the work of the Italian engraver, Giovanni Battista Piranesi. Only the most unorthodox of French designers of this period were susceptible to the Piranesian rich decorative scheme, so this affinity was quite unusual. Moreover, its origins were somewhat unclear for it is not known whether Delafosse ever visited Italy. Nevertheless, several of the engravings in the 1771 *Iconologie* reveal specific borrowings from Piranesi although they also retain a distinctive character that is clearly Delafosse's own.

Delafosse's other books of trophies, published between 1776 and 1785, and in particular the *Attributs d'Amour*, also seem to have enjoyed considerable popularity and the designs were often executed, especially in marquetry. Pictorial marquetry first appeared on French furniture in the mid-18th century and remained fashionable throughout the reign of

Louis XVI. Delafosse played an important role in the spread of this fashion during the 1770s. His engravings were sold by the gilder Jean-Félix Watin and by several dealers such as Daumont, in the rue Saint-Martin, and Chereau, in the rue des Mathurins, and were clearly copied by a number of ébénistes, bronziers and other craftsmen. A table stamped by Adrien Delorme, now in the Victoria and Albert Museum, for example, has a top veneered with a design copied from the frontispiece to Delafosse's *Livre de Trophées Contenant Divers Attributs Pastorals*. Other pieces in the Wallace Collection also contain marquetry incorporating the same aforementioned frontispiece while an anonymous writing desk is decorated with a military trophy made to Delafosse's design. Nevertheless, the cost of reproducing the intricate detail and elaborate decoration typical of Delafosse's work was prohibitive even for the wealthiest patrons, and Félix Watin, who also dealt in furniture, offered to supply his customers with simplifications or substitutes of Delafosse's designs. Prints after Delafosse were also owned by the Sèvres factory, and Franz Ignaz Günther copied some of his vases for the Nymphenburg garden in Munich, c.1770.

Delafosse is remembered chiefly as an *ornemaniste*, whose engravings encouraged a taste for antique motifs – notably bucrania, heavy drapery, and serpents – among contemporary ébénistes, bronziers and silversmiths. His work is also characterized by extensive use of garlands – laurel, oak and floral. But unlike the more elegant offerings of Rococo designers, these are drawn in a compact style and it is this architectural heaviness, directly inspired by ancient examples, that also distinguishes the early massive form of the Louis XVI style from later kinds of Neo-Classicism.

PIA MARIA MONTONEN

Biography

Born in Paris in 1734. Apprenticed to the carver Jean-Baptiste Poulet, director of the Académie de Saint-Luc, Paris, 1747. Worked in Corsica and Paris. Active as a designer of ornament and furnishings from 1767; architectural commissions date from the late 1770s. Appointed professor of drawing, Académie de Saint-Luc, 1771; made assistant professor of geometry and perspective, 1777. Published numerous engravings, including the *Nouvelle Iconologie*, from 1768. Member, Académie of Bordeaux, 1781. Died in Paris, 11 October 1789.

Selected Works

A collection of Delafosse's designs for chimneypieces and other architectural ornament is in the Musées des Arts Décoratifs, Paris. Additional drawings are in the Kunstbibliothek, Berlin, the Victoria and Albert Museum, London, the Cooper-Hewitt Museum, New York, and the Ecole Nationale des Beaux-Arts, Paris.

Interiors

- 1776–83 Hôtel Delbarre (later Titon), 58 faubourg Poissonnière, Paris (building and interior fittings)
- 1776–83 Hôtel Delbarre (later Goix), 60 faubourg Poissonnière, Paris (building and interior fittings)

Publications

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For a recent, scholarly study of Delafosse's engraved work see *Fragments énigmatiques* 1994.

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Delaunay, Sonia 1885–1979

Russian painter and designer

Sonia Delaunay was a pioneering painter who successfully applied abstract art forms to interior design. Between 1905 and 1925, with her second husband Robert Delaunay, she evolved the theory of Simultaneous Contrasts, creating abstract paintings by juxtaposing pure blocks of colour to produce both harmony and dissonance. Delaunay's colour relationships were calculated using mathematical precision combined with theoretical ideals. These complex ideas were integrated into all aspects of her work, reflecting her belief that there was no clear boundary between art and design.

Her departure into diverse media directed her down a different path from that taken by most other avant-garde artists of her time. Although her important perspectives contributed to similar theories then developing in Germany, Russia and Holland, they had a more personal application. Delaunay widened her experience of what art was and developed new approaches and definitions through her designs.

The first embroidery she created, in 1909, was considered to be a breakthrough in her development: the expressive potential of the satin stitch wallhangings was liberating. As a painter

she was always concerned with surfaces, and the structure of the embroidery allowed her to explore surfaces in a new way, breaking with the conventions of her academic training to use colour more freely. From this point Delaunay explored many media and always remained intrigued by the surfaces and patterns of other cultures, both ancient and modern.

Her earliest interior designs were those for her own home, begun when her son was born in 1911 and when domestic life grew increasingly important. From their onset the highly individual interiors were extensions of her paintings: theories of colour and form were successfully transferred to walls, ceilings and fabric without losing either aesthetic expression or practicality. Art came out of her daily experiences and could, therefore, be fed back into everyday items, transforming them with complete validity. When making an appliqué cover for her son's crib, she created a design with the same intensity of colour and form as her paintings. The cover was far ahead of its time and was declared to be Cubist; her explorations in abstraction developed more intensely from this point. Working with textiles encouraged her to experiment, and she went on to create curtains, cushion covers, and lampshades, items that allowed her to explore her fascination with surfaces. She continued to explore colour theory while experiencing a constant interplay between her painting and her environment. This cross-fertilization, combined with travel, added new confidence to her work.

Her reputation for innovative interior design grew as she applied her theory of Simultaneous Contrasts to various surfaces, and she went on to combine these developments with architectural form. A large-scale church mural was the first of many commissions in which she successfully combined art and architecture. She was to receive many mural commissions, on both a large and small scale, throughout her life.

In 1918 Delaunay established Casa Sonia a small shop in the most fashionable area of Madrid. Its modern interior was simple: white walls and raffia flooring provided a perfect foil for the colourful objects on sale: the cushions, lampshades and painted accessories stimulated commissions to design domestic interiors for wealthy Spanish clients. On a grander scale she conceived dramatic colour schemes for the Petit Casino which opened in Madrid in 1919. The recognition gained in Spain preceded her return to France, enhancing her reputation. A commission to design a book shop, Au Sans Pareil, in Neuilly brought a great deal of publicity. The strength of the geometric designs established her in Paris as an interior designer of distinction.

The 1925 Exposition des Arts Décoratifs et Industriels placed France firmly at the forefront of new movements in art and design, and Delaunay was undoubtedly one of the major successes of this event. Her *Boutique Simultanée* encapsulated the aims of the exhibition and fused architecture, fine art, and design into one small space, gaining her international acclaim.

Not content to keep repeating herself, Delaunay went on to design furniture. Seating was upholstered in her fabrics and contrasting wood veneers were formed into Simultaneous surfaces. Together with matching carpets and rugs they provided the perfectly integrated scheme. As always, these pieces were practical, designed to complement a client's lifestyle. This ability to meld aesthetics with function in an uncomplicated way represented a humane balance between the

austere Modernism of Russian and German design, and the sophisticated and glamorous Art Deco interiors of the same period.

Delaunay evolved a method of manipulating textiles which related them to the function of architecture, and walls were covered with her fabrics to emphasize a room's structure. This greater focus on the entire wall surface led to the further development of wall decoration – impressive hangings and murals explored the structural possibilities of materials in order to integrate them more fully with the building. Her designs for the cinema and theatre employed the same attention to colour and form which she manipulated to echo the mood of the production. Her synthesis of interiors, furniture, and costumes showed a mature understanding of multiple design fields. This creativity led to business commissions and collaborations which investigated the concept of “public” art. The 1937 Exposition Internationale des Arts et Techniques Appliqués à la Vie Moderne in Paris brought two commissions for murals, one of which earned her a medal.

Her daring and her technical control continued to bring public appreciation in her later years. In the 1950s she returned to textiles and designed curtains and tapestries. Both the Gobelin and Aubusson tapestry works produced a number of her large-scale designs with their carefully balanced colour combinations. Her artistic integrity was never compromised as she was able to treat all media with equal validity. The technicalities were the same and the fascination with colour, so essential to her life, had no limits. She placed it everywhere; using its transforming qualities to add movement and vibrancy to everyday existence.

The innate talent that was evident in 1901, and still productive in the 1970s, earned Sonia Delaunay a widespread reputation as a distinguished artist and designer. Her vision and commitment, which dramatically influenced modern interiors by expanding the boundaries of what was possible, was formally honoured: she was granted a number of prestigious awards including the Grand Prix Ville de Paris (1973) and the Légion d'Honneur which she received in 1975.

BRENDA KING

Biography

Sonia Ilinichna Delaunay-Terk. Born Sarah Stern in Gradizhsk, Ukraine, 14 November 1885. Moved to St. Petersburg to live with her maternal uncle, 1890; adopted his surname, Terk. Educated in St. Petersburg until 1902; studied drawing and anatomy under Ludwig Schmidt Reutter at the Kunstakademie, Karlsruhe, 1903–04; studied painting at the Académie de la Palette, Paris, 1905. Married 1) Wilhelm Uhde, 1908 (divorced 1910); 2) the French painter Robert Delaunay, 1910 (died 1941): one son. Active as a painter and graphic artist, Paris from c.1905; involved with embroidery from c.1909; began designing bookbindings, lampshades, curtains, mosaics, posters, and interior schemes, c.1913. Lived in Portugal (1915–16) and Spain (1917–18) during World War I; opened the Casa Sonia, Madrid, to sell her designs, 1918; met Sergei Diaghilev and designed costumes for his production of *Cleopatra* in London, 1918. Returned to Paris, 1920, and became closely associated with Dada and Surrealism. Opened a fashion atelier with Jacques Heim, Paris, 1924; designed interiors and furniture, and from 1923 increasingly concentrated on textile design. Almost exclusively involved with painting from c.1931. Moved to Grasse, Provence, 1941; returned to Paris, 1945. Member, Abstraction-Création group, 1932; founder-member with Robert Delaunay and others, Salon des Réalités Nouvelles,

1939, and Groupe Espace, 1953. Exhibited at numerous national and international exhibitions including the Paris Exposition des Arts Décoratifs et Industriels, 1925, and the Paris Exposition Internationale des Arts et Techniques Appliqués à la Vie Moderne, 1937. Received Grand Prix de l'Art Féminin, Salon International de la Femme, Cannes, 1969; Grand Prix, Ville de Paris, 1973. Chevalier des Arts et Lettres, 1958; Officier, Légion d'Honneur, 1975. Died in Paris, 5 December 1979.

Selected Works

Examples of Delaunay's textiles and designs are in the Musée de l'Impression sur Etoffes, Mulhouse and the Centre de Documentation de Costume, Paris. Examples of her furniture are in the Musée des Arts Décoratifs, Paris and additional works including paintings and sculpture are in the Centre Georges Pompidou, and the Musée National d'Art Moderne, Paris.

- 1911 Appliqué cot quilt
- 1918 *Cleopatra* ballet costumes for Diaghilev's Ballets Russes, London
- 1921 19 Boulevard Malesherbes, Paris (decoration and furniture): Robert and Sonia Delaunay
- 1922 Au Sans Pareil, Neuilly (shop interior)
- 1925 Citroën B12 car (styling and decoration)
- 1925 Boutique Simultanée, Exposition des Arts Décoratifs et Industriels, Paris (layout and interiors, textiles and furniture)
- 1937 Exposition Internationale des Arts et Techniques Appliqués à la Vie Moderne (murals in the Palais des Chemins de Fer and Palais de l'Air; with Robert Delaunay)
- 1957 Salon de l'Automobile, Paris (exhibition stand for Maison Berliet)

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Delftware

Delftware is the name given to a type of tin-glazed pottery produced in Holland from the early 16th century; the name derives from the Dutch town of Delft which became one of the most important centres for the production of this type of ware from the mid-17th century. The name is also sometimes applied to similar tin-glazed wares produced elsewhere in northern Europe, especially in England, where it is known as English Delftware.

Dutch tin-glazed pottery was derived directly from Italy. By 1512, or possibly earlier, the Italian potter Guido Andries had established a pottery workshop in Antwerp. Its productions consisted mainly of drug jars with simple geometric designs, tiles (good examples of which can be found at The Vyne, in Hampshire) and small altar vases. The colours were Italianate: blue, yellow, orange, green, but dominated by a very dark blue. Production of tin-glazed pottery quickly spread from Antwerp, particularly in the northern Netherlands, and soon established its own distinct style, subject matter and methods of production. This expansion was largely the result of the political and economic upheaval during the war between Spain and the Netherlands. The fall of Antwerp in 1585 led to a mass migration north and this undoubtedly included potters who were looking for a more favourable economic climate in which to work. Tin-glaze techniques were introduced to Middleburg in 1564 by one of Andries's sons, and the towns of Gouda, Rotterdam, Delft, Haarlem, Amsterdam and Frisa were all to become thriving centres for Delftware in the second half of the 16th century, producing both pottery and tiles.

The range of forms made in Delftware for domestic use was extensive. One of the features of the Delftware industry was its ability to respond to new tastes and fashions. It was quick to recognise the increasing demand for tablewares in the 17th century. The functional type of pottery known as *wit-goet*, or white wares, made in vast quantities, was derived from Italian models: simple jugs, fluted bowls, plates and other domestic pieces can often be seen depicted in contemporary paintings by artists such as Vermeer. These functional domestic wares were mostly undecorated, but glazed in an extra thick tin-glaze known as *dubblewit* (double white). The *Wapengoet* fulfilled a demand from the upper classes for fine quality heraldic ware featuring family coats of arms. Notable among the ornamental wares produced in Delftware were various flower vases, such as the *tulpiere*, specially made for displaying tulips, and gadrooned sunflower bowls, often with crudely painted borders of tulips and sunflowers.

Tiles are one of the most characteristic products of Delftware and were made in vast quantities. The political annexation of the Netherlands to Spain had brought the former into contact with a much wider use of tiles, and production of Delftware tiles and their use in interiors dramatically increased throughout the 17th century. They began to be used in entrance halls, passageways and staircases to a height of about one metre so as to protect clothing from white-washed walls. It was a small step from there to the tiling of kitchens, fireplaces and then entire rooms. It was during this period that very large tile paintings were used for walls. Compared to other forms of wall covering, such as wall-painting or tapestry, tile panels had the advantage of economy,



Delftware: panel of Dutch tiles with biblical scenes, made in Rotterdam, mid-18th century (such tiles were used in fireplaces in farmhouses); National Tile Museum, Otterlo, Netherlands

hygiene and bright lasting colour. Splendid flower panels are probably the best known of these.

Large quantities of tiles were exported to England, France, Spain, Portugal and South America. In England William and Mary ordered tiles and pots for the decoration of Hampton Court, and Delftware was also sent to France for the *Trianon de Porcelaine* where it created a vogue for blue and white ceramics. Architects of churches and palaces in Germany and Eastern Europe also commissioned large quantities of tiles from Holland. Tile-decorated rooms survive intact, notably in France at the *Château de Rambouillet* (1715–34), and at the *Amalienburg*, *Nymphenburg*, Munich (1734–39), both supplied by the De Ross factory (1666–1854) which dominated Delft tile production from the mid 18th century onwards. Collectively, production of Delftware was on a massive scale and, from the mid-17th through the 18th centuries Delft had probably the largest ceramics industry in Europe. It made fine, decorative ceramics available to many people and would have had an impact on most Dutch, and many other European, interiors in the homes of lower middle class people upwards.

Early in the 17th century many potteries began to abandon the hot maiolica colours for a blue and white scheme made fashionable by the vogue for Chinese porcelain, imported in quantity by the Dutch East India Company, founded in 1609. In 1615 there was a large auction of Chinese porcelain in Delft, and from this time onwards, Delftware potters all over the Netherlands began to imitate or integrate Chinese designs and subjects into their work. For example, *Wanli* borders of Buddhist symbols began to appear, juxtaposed with Dutch madonnas and baskets of fruit; soon Chinese figures, landscapes and flowers were imitated and the Chinese maze pattern became one of the standard corner motifs used on tiles.

However, although Chinese porcelain was of major importance stylistically, Dutch forms and subjects are nearly always clearly recognisable. Perhaps due to the influence of the Dutch Calvinists, who were opposed to any form of ornament, art in Holland became much more secular and realism dominated the

work of contemporary artists, such as Vermeer, de Hooch and van Ruisdael. This tradition is reflected in Dutch Delftware painting which was, compared to Italian maiolica, sparser in colour, less elaborate in design and typically based on subjects from everyday life: flowers, bowls of fruit, contemporary landscapes and scenes of rustic life. Many Delftware painters were also fine artists. Frederick van Frijt, for example, who decorated some of the finest plaques and plates, was also a highly respected landscape painter in his own right.

After about 1750 the high artistic standards and quality of craftsmanship which had characterised the previous century began to tail off, as Delftware faced increasing competition from German porcelain and English creamware. Some factories fell back on wares popular in the 17th century, others produced novelty wares, such as vases in the forms of fiddles, shoes or sledges, fussily decorated with landscapes in blue and white. By the 19th century only two tin-glazed earthenware factories survived in Delft. Dutch Delftware, however, had been extraordinarily successful in its ability to reflect the taste and needs of the day, with a high degree of elegance and craftsmanship. Production of traditional Delftware has continued to this day on a modest scale in Holland by factories such as Tichelaars at Makkum and De Porceleyne Fils at Delft.

DARRON DEAN

See also Tiles

Further Reading

A useful introduction to Delftware tiles appears in Lemmen 1986 which also includes a short list of collections and further reading.

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De Morgan, William 1839–1917

British designer of ceramics and tiles

William De Morgan was arguably the most celebrated designer and manufacturer of ceramics and tiles associated with the Arts and Crafts Movement in the late 19th century. He trained first as a painter at the Royal Academy Schools but in 1861 he gave up this ambition and began to design stained glass. Two years later he met William Morris who commissioned De Morgan to provide designs for tiles as well as stained glass. Morris's tile designs were very simple diaper patterns mainly in blue and white, derived from medieval manuscript illumina-



De Morgan: panel of six tiles, 1880s

tions and engravings in old herbals. Technically, however, they were often imperfect and by c.1869 De Morgan was experimenting with tile production on his own. He was also becoming increasingly disillusioned by the overriding control that Morris exercised over the colours used in the production of De Morgan's stained glass designs. So, using the technical knowledge of J.T. Lyon, he began to manufacture his own glass. Production was short-lived largely due to a fire at his Fitzroy Square premises in 1872.

De Morgan was at heart an inventor with a basic knowledge of chemistry, and his interest was roused by the iridescence that appeared on his glass when the yellow stain of silver was overfired. This interest led to the rediscovery of lustre, a technique that had a long history dating back to 10th-century Iraq during the Abbasid period. It was also used in the Hispano Moresque wares of the early 14th century and Italian maiolica in the 15th and 16th centuries, but after this time it fell out of favour and by the 19th century it had all but disappeared. Basically lustre is a fine metallic deposit on the surface of a ceramic object brought about when a metallic oxide (silver, gold, copper) loses its oxygen (reduction) in the firing. De Morgan's early lustre tiles were mainly restricted to a coppery red but later he was able to produce tiles with two or three lustre colours – red gold, yellow gold, and pearly silver – on the same tile. The effect produced by the play of light

reflected on the uneven density of metal was little short of magical.

Concurrent with his experiments in lustre, De Morgan was designing and making tiles that showed a strong Morris influence. He had also taken over the production of a number of Morris's designs, initially using white blanks imported from Holland, and later, as his production techniques improved, tile blanks that he made himself. The influence of Morris on late 19th century design was, of course, enormous and his taste for the simplicity of medieval art and craftsmanship eventually influenced architecture, decoration, embroidery, and even music. De Morgan's interest in patterns derived from simple country flowers was clearly indebted to Morris's example but he also had a taste for fantasy and devised any number of fantastic animals and birds, as well as ships, sometimes as single tiles, and sometimes as repeat patterns with foliage or as pictorial panels. These latter tiles and panels were sold for framing, frequently in symmetrical pairs, or were incorporated into domestic fireplace surrounds. Tiles were also becoming increasingly popular in other areas of the domestic interior during this period and De Morgan's work was often used in bathroom dadoes, in entrance halls and in other locations where hygiene was considered important. The architect Halsey Ricardo, who was De Morgan's partner between 1888 and 1898, also made extensive use of tiles on the exterior of his house in Addison Road, not only because rain washed them clean but also because they retained their colour permanently. Another important use for De Morgan's tiles was in the interior decoration of ships, first the Tsar of Russia's private yacht, *Livadia* (launched 1880), and then ten liners for the Peninsular and Orient Steam Navigation Co. between 1882 and 1900. Some of the original drawings for these commissions and a number of duplicate panels have survived.

Many of the tile panels used in ships depicted stylised and fantastic views of some of the countries and ports that the P. & O. liners frequented. These views were not only intended as an expression of Imperial pride, they also reflected a broadening of the sources of inspiration available to designers in the late 19th century. The pattern books of Owen Jones, the artifacts gathered from all over the world and displayed at the great International Exhibitions from 1851, and the wider-buying policy of the South Kensington Museum, all encouraged a greater eclecticism in Victorian design. De Morgan was most interested in Islamic design. He had a thorough understanding of its principles and applied them frequently in his own work, particularly the ogee form which he used as a controlling construction in his designs. From c.1870 he was also experimenting with the deep cobalt, turquoise and olive green colours that were typical of Turkish and Persian glazes and which had never been used in Britain before. Théodore Deck in France and Cantagalli in Florence were involved in similar experiments and revived many of the same colours at around the same time. Unlike many other late 19th century ceramic manufacturers, however, De Morgan does not seem to have been interested in Japonisme, and equally he made no attempt to experiment with Spanish *cuenca* techniques even though certain of his clients and contemporaries – notably the architects Norman Shaw at Cragside, and G.E. Street at the American church in Rome – used them occasionally.

De Morgan's strength was as a designer of patterns for tiles.

The seemingly arbitrary way his patterns run over the shapes of his three-dimensional pottery offended later studio potters, but the idea of the unity of form and decoration was largely irrelevant to a 19th-century designer. The shapes of his thrown pots were designed on paper and much of his decorative work was executed on bought-in commercial wares. He employed a small permanent staff of four workers for the decoration of pots and dishes and some of the panels, but the tiles were decorated by a team of six girls. Often friends such as Halsey Ricardo and Dr. Thompson, were called in to help out or even to contribute the occasional design, but De Morgan did not allow his regular decorators to do any designing. The kilns were designed by De Morgan himself and drawings for many of these are in the Victoria and Albert Museum as are sketches for grinding mills and sieves and even roof trusses and a revolving grate. He also devised a system of gears for a bicycle. His knowledge of production was widely recognised; the Egyptian Government invited him to visit Egypt and to report on pottery production in 1893.

De Morgan tiles were never aimed at the mass-market. They were hand-crafted as opposed to factory-made and so inevitably they were expensive and were therefore always used in wealthy houses and often only in principal rooms. Cheaper versions were available for bedrooms and lesser areas. A plain 6 inch tile cost one shilling and threepence (6p) in 1887 compared with a similar product by Maw & Co. at fourpence (1.5p), and a decorated 6 inch tile was two shillings and sixpence (12.5p) compared with Maw & Co.'s version at sixpence halfpenny (2.5p).

By 1907 De Morgan had decided to give up pottery. He had already embarked upon a new career with the publication in 1906, at the age of 67, of the first of seven immensely popular novels. By this time too, his designs already appeared old-fashioned and sales had declined. Apart from his writing, he and his wife, the painter Evelyn Pickering, devoted much time to the support of the Suffragette movement and De Morgan was an ardent pacifist. In view of this it is sadly ironic that his death in 1917 should have been caused by a bout of trench fever which he caught from a friend who was visiting him on leave from France.

JON CATLEUGH

See also Tiles

Biography

William Frend De Morgan. Born in London, 16 November 1839; the son of the mathematician Augustus De Morgan. Studied art at the Royal Academy Schools, London, 1859. Married the painter Evelyn Pickering in 1888. Designs for stained glass and tiles from c.1863; worked for Morris & Co., 1863–72; established own pottery business in Cheyne Row, Chelsea, 1871; moved to Merton Abbey, Surrey, 1882; new factory at Sands End Pottery, Fulham, 1888. In partnership with the architect Halsey Ricardo, 1888–98; new partnership with Charles and Fred Passenger and Frank Iles, 1888–1907. Retired as a potter, 1905; Fulham factory closed, 1907; business continued under the Passengers and Iles until 1911. From 1906 pursued a successful career as a novelist. Died 15 January 1917.

Selected Works

The largest collection of De Morgan's designs is in the Victoria and Albert Museum which has more than 1200 sheets of original drawings; many of these are for dishes, pots and other decorative objects

but at least 800 are for tile patterns and tile panels. Another 91 tracings and a sketchbook are in the Museum and Art Gallery, Birmingham. These museums also hold collections of De Morgan's ceramics and tiles. Other collections of De Morgan's work are housed at Old Battersea House, London; Fitzwilliam Museum, Cambridge; Leighton House, London; and William Morris Gallery, Walthamstow. Examples of De Morgan's tiles, employed in fireplaces or as small panels, were used in many Aesthetic and Arts and Crafts interiors.

Interiors

- c.1879 Leighton House, Holland Park Road, Kensington (tiles for the hall, stairway and Arab Hall); Frederic Leighton
- 1882–1900 Tiles for the interiors of 10 liners built for the Peninsular & Orient Steam Navigation Company
- 1888 1 Holland Park, London (tiled porch and fireplace tiles): Alecco Ionides
- 1904 8 Addison Road, London (tiles for the exterior, fireplaces and interior): Sir Ernest Debenham

Stained glass, tiles and painted furniture for Morris & Co., 1863–72.

Further Reading

The most complete account of De Morgan's tiles is Catleugh 1983 which includes a chronology of his life and numerous illustrations of his designs, individually and *in situ*.

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Design Reform Movement

Design reform has been a continuing theme throughout the history of design in most parts of Europe since the Industrial Revolution. The design reform movement in Britain came about as a reaction to a general fear that industrialisation had led to a lowering of aesthetic standards, since the preoccupations of the craftsman had little to do with the demands of industrial production. In addition to any cultural damage that might ensue from lower standards, it was feared that they would weaken Britain's position in world trade. Hence the arguments put forward by early design reformers, while motivated by a spiritual and moral concern for the development of industrial culture, often also cited the excellence of continental

education and industrial practice as compared with that in Britain, and the commercial ramifications of this situation. Reformers perceived a two-fold problem: first, in the education of designers, which was either non-existent or wholly inappropriate; and second, in the low expectations of the producer and consumer. The tactics they adopted were therefore geared towards the reform of design education, and also the education of public taste.

The earliest recognition of the importance of design in industry came not from Britain, surprisingly, perhaps, given her pre-eminent position in world trade during the mid-19th century, but from Continental Europe. As early as 1725, for instance, the reorganisation of the Academy of Art in Vienna made specific reference to the need to promote the country's products abroad, and the same principle informed Friedrich Anton Freiherr von Heinitz's (1725–1802) reform of the Berlin academy in 1790; its manifesto stated that its intention was "to contribute to the well-being of the arts in general as well as to instigate and foster home industries, and by influencing manufacture and commerce, improve them to such an extent that the taste of Prussian artists will no longer be inferior to that of foreigners" (Pevsner, 1940). The end of the Napoleonic wars, and the rapid increase in trade across Europe in the early 19th century as a consequence, accelerated the shift away from territorial struggles between nations towards commercial rivalry, and served to heighten concerns about national competitive advantage.

The concept of the artist in industry was therefore not a new one when, in 1835, William Ewart (1798–1839), Member of Parliament for Liverpool, established a Select Committee "to enquire into the best means of extending a knowledge of the arts and principles of design among the people (especially the manufacturing population) of the country; also to enquire into the constitution of the Royal Academy and the effects of institutions connected with the Arts" (Bell, 1963). Ewart's ideas were strongly influenced by those of Benjamin Robert Haydon (1786–1846), a painter who had campaigned throughout the late 1820s and 1830s for the establishment of a school of design. It was the Select Committee of 1835 which gave rise to the first such institution. This school had in fact begun to be set up before the committee even published its recommendations, in August 1836. Its council was drawn entirely from members of the Royal Academy, which previously had viewed the reformers' campaign with some distrust, and so the new school had a rather compromised status from its very inception. In its early years it was beset by argument and criticism, and its first director, John Buonarotti Papworth (1775–1847), lasted just 18 months in the post.

Papworth's replacement at the School of Design, William Dyce (1806–64), was to have a far greater impact on design reform in Britain. Dyce was a shrewd campaigner, who was able to invoke the now familiar commercial argument for design training, although it is clear that his motivations were at least as much aesthetic and spiritual. He had worked in Rome, where he had been impressed by the group of German painters known as the Nazarenes. The Nazarenes had become disillusioned with the academic approach to art education promoted at the Vienna Academy, and had established a commune in a deserted Italian monastery. Their austere outlook and stress on objective drawing from life influenced Dyce. In 1837 he was

appointed to the Edinburgh Trustees' Academy, and undertook a study tour of schools in France and Germany on behalf of the Council of the London School of Design, during which he developed his views on both the need for a new system for training designers in Britain, and the basis of the curriculum that they should follow. He wrote: "the studies of an elementary school must be undergone by pupils who are to become designers for industry; and in the present state of things it may be asked, where are the means of engaging in these studies to be found? Why, nowhere. There is at present no elementary school suited to the wants of a designer for industry" (Dyce, 1853). More than most reformers, Dyce also had a subtle understanding of the need not only for good design education, but also for industry to recognise the value of design: "It may appear incredible, but I assert it without fear of contradiction, that there are very few if any instances in Great Britain, of industrial artists who are employed as responsible persons; that is, to whose judgment manufacturers give the least deference; whose productions can be looked upon as original works; or who are allowed even to have a voice as to the mode in which the patterns they are employed to make should be executed" (Dyce, 1853).

It was Dyce's cogent argument that encouraged the Government to invest in and expand the School of Design. By the time he left the School of Design in 1843, there were six regional branch schools, and a Normal School – a school for teacher training – had been established within the London school.

The single most important figure in design reform in Britain in the mid 19th century was Henry Cole (1808–82). It was Cole who was most successful in mobilising public opinion and the establishment, using three key channels: publications, exhibitions and museums, and the design schools. Although Cole was a highly influential figure, and worked closely with Prince Albert in the latter's capacity as the President of the Royal Society of Arts, he realised that, in order to succeed, design reform had to filter down through all levels of society. It was largely due to Cole's efforts that the design reform movement broadened its horizons and took on Dyce's implicit understanding that design could not exist in a vacuum; the demand for good design had itself to be cultivated, both among manufacturers, and among the buying public.

As a result of his tireless campaigning, Cole was asked in 1848 to make a report on the Schools of Design. His conclusion was that no-one had responsibility for the schools, and that they had lost direction. Cole himself became chairman of the Schools of Design in 1851 and subsequently, in 1852, Secretary of the new Department of Practical Art. During the same period he published an influential magazine, the *Journal of Design*, which carried articles by sympathisers such as Dyce and Owen Jones (1809–74). Cole was an energetic and versatile campaigner who could turn his hand to a wide range of enterprises as the need arose. He was involved to varying degrees in design, manufacturing, publishing, and organising exhibitions, specifically the 1851 Exhibition, which marked a turning point in the development of industrial design as a professional discipline in Britain. The Great Exhibition, although a commercial success, underlined the bankruptcy of industrial art to reformers; it was dominated by the naturalism and eclecticism that they despised. However, even for Cole,

some of the exhibits were worthy examples of industrial design, and a selection was bought with the profits of the exhibition, to be housed in a Museum of Manufactures. This collection formed the nucleus of the collection established in South Kensington in 1852, that was renamed the Victoria and Albert Museum in 1899, and that was the inspiration for similar museums in continental Europe, notably Paris, Stuttgart and Vienna.

Another strident critic of the uncontrolled application of ornament and decoration to industrial products was the painter and designer, Richard Redgrave (1804–88), who lectured at the School of Design from 1846 onwards. Between 1849 and 1852, Redgrave edited the six editions of Cole's *Journal of Design*, and through its pages helped develop the principles of a new industrial aesthetic. Redgrave inherited the Dyce concept of studying nature and making abstractions based on the principles of geometry, and of using these abstractions, rather than historicist motifs, to create designs for industry. He was not concerned with craftsmanship, but with reproducibility, and saw the skill of the designer as residing in his ability to select and arrange materials, rather than technical virtuosity.

As with many campaigning movements, the aims of the design reformers are easier to describe in the negative than in the positive; that is to say, they described and ridiculed the many examples of what they saw as debased and vulgar design far more often than they upheld examples of good and proper design. Many of their ideas are manifest, however, in the work of A.W.N. Pugin (1812–52), a fervent critic of eclecticism and a devout Catholic who took his lead from Gothic architecture. Pugin's *bêtes noires* were *trompe-l'oeil* and other forms of pretence or artifice, such as veneered mahogany. His work on the Medieval Court at the Great Exhibition was praised by the design reformers, although the stridency of his views – expressed in his books, including *The True Principles of Pointed or Christian Architecture* (1841) – meant that he was often marginalised both as a designer and as a theorist.

This raises the question of how strong an impact the design reform movement actually had on manufacturing and design. In the short term, the teachings of Redgrave and the design orthodoxy preached by the South Kensington Schools certainly encouraged the more progressive sections of the wallpaper and textile industries, in particular, to abandon overtly naturalistic effects in favour of simpler, conventionalised designs, and from the mid-1850s stylised floral and diaper patterns proliferated at the more expensive end of the market. Similarly, the influence of Pugin and Owen Jones helped to inspire a fashion – albeit shortlived – for authentic Gothic and Moorish designs which went some way towards weakening the stranglehold of foreign, historicist styles. Yet, despite the emphasis on machine production, the majority of designers involved in the movement for design reform were still producing expensive, hand-crafted work and their influence was therefore quite limited. And, large sections of the public proved quite resistant to the aesthetic of simplicity and conventionalisation and continued to purchase furnishings and decorations that were richly endowed with meretricious carving and ornament. Indeed, it was not until the last quarter of the 19th century, when a second generation of architects and designers such as Bruce Talbert, Christopher Dresser, and Lewis Foreman Day

produced more popular forms of reformed Gothic and Anglo-Japanese design, that the principles of design reform began to enter the commercial sphere and even then the appeal of such work was generally restricted to upper-middle-class, progressive tastes.

Meanwhile, design reformers in Britain frequently cited the superiority of either continental design education, or of the manufactured products themselves, as an argument for action. Ironically, many of the foreign governments were facing the same problems and proposing similar solutions. Britain's economic power and naval dominance had clearly given rise to complacency in the first half of the 19th century, and the sheer capacity of its manufacturing industry led some French economists in the 1820s to argue that France should not attempt to compete with Britain in output, but to maintain its superiority in terms of design and craftsmanship. Many British manufacturers simply bought or copied their designs from France; and Dyce asserted that "Every one admits, that the great evidence, which we find in France, of the cheaper kinds of manufacture, is due to the ample opportunities of study provided for the common people" (Dyce, 1853).

Germany too was increasingly active in international competition, and gradually became the focus of anxiety among design reformers and industrialists in both France and Britain, who each sent numerous committees to examine the provision for education of artists in industry. A British committee visiting southern Germany in 1896 found that "numbers of illustrated books, besides large quantities of almanacs and Christmas cards, intended for the English-speaking markets, are printed, and the success of this industry is no doubt largely due to the [...] ready supply of well-trained artistic operatives" (HMSO 1896).

Design reform has continued to resurface as a theme in Britain and across Europe during the 20th century. On an aesthetic level, the rise of Functionalism after World War I and its dominance in the avant-garde of design theory through to the 1960s vindicated the reformers in their desire to find an aesthetic appropriate to the age of mass production. On a more prosaic level, however, industrial design as a professional discipline has had a rather more ambivalent response from industrialists and the general public alike.

Some of the initiatives promoted by Dyce, Cole and the other design reformers developed into highly influential establishments themselves, notably the Victoria and Albert museum and the Royal College of Art, which emerged from the School of Design, and have ironically come under fire from latter day reformers who would like to see more dynamic agents for change. Many of the arguments put forward for good design in industry and investment in design education in the intervening period have strong echoes of the design reform debate, which begs the question whether any real progress has been made in the last century and a half. Quite clearly, however, the debate has had a profound effect on the manufactured environment, and it seems that the economic and cultural arguments for good design and design training will continue to be rehearsed as long as the context in which they operate continues to evolve.

DOMINIC R. STONE

See also Good Design Movement; Owen Jones

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Deskey, Donald 1894–1989

American interior, furniture, product and packaging designer

Although originally trained in the United States, Donald Deskey was much influenced by his time in Paris where he studied in the early 1920s, thus experiencing directly many facets of contemporary European design and fine arts practice. Of considerable influence for him, as for a number of designers in 1920s America, was the famous 1925 Exposition Internationale des Arts Décoratifs et Industriels Modernes, held in Paris, which did much to popularize the Art Deco style. It provided an important stimulus for Deskey's lavish interior decorative schemes for Radio City Music Hall (completed 1932) in the Rockefeller Center, New York City. Although such luxurious designs have been portrayed subsequently by many historians as the high point of his career, it is important

to remember that Deskey also did much to promote in America something of the more austere and functionalist aesthetic of the avant-garde European Modernists whose work he had also encountered. Indeed, he had visited the Bauhaus in Germany and was a keen admirer of the work of artists and designers associated with De Stijl in Holland. However, his designs may perhaps best be summarised as exhibiting traits of both European decorative and functionalist tendencies, blended with the symbolism of progress evidenced in the forms and features of the American streamlined aesthetic of the 1930s.

Deskey's interest in French design was paralleled by the mounting in the United States of a touring exhibition of a selection of designs from the 1925 Exposition, commencing at the Metropolitan Museum, New York, in 1926. This decorative aesthetic soon became a fashionable style, bolstered in 1928 by two major department store exhibitions, at Macy's and Lord and Taylor's in New York. Like a number of other American designers who came to prominence in the later 1920s, Deskey was involved in the window display of fashionable stores; as the profits of these stores dropped in the recessionary years, designers were brought in to stimulate flagging sales. For the Saks Fifth Avenue store Deskey made dramatic use of cork and metal as a backdrop for the display of fashionable merchandise (1926–27); for the Franklin Simon store he introduced corrugated and galvanized iron, copper and brass as a setting for the sale of goods. This exploration of the fresh aesthetic possibilities of contrasting materials came to typify much of his interior design work of the later 1920s and 1930s. Apart from the use of chromium-plated metal in furniture and fixtures design, he also used plastics which, as he stated in an article in *Modern Plastics* in December 1934, had a practical as well as aesthetic role, being impervious to the damaging effects that might be wrought by the alcoholic cocktails of the Prohibition era. He also explored the decorative and expressive potential of glass in both architecture and furniture; in the former he deployed glass bricks to provide interesting effects in indirect lighting and in the latter glass was used to emphasise the possibilities of transparency and structure.

Building on the early critical success of his designs for hand-painted decorative screens and lighting, he undertook commissions for the interiors of apartments belonging to a number of prominent and influential New Yorkers. Perhaps unsurprisingly, given his earlier window display commissions, these included that of Adam Gimbel, President of Saks. Gimbel's apartment (1927) boasted cork walls, a copper ceiling, linoleum floor, pigskin chairs, a living room which explored the decorative possibilities of aluminium, and a hall which made imaginative use of stainless steel and vitrolite. Other celebrated New York clients included Abby Aldrich Rockefeller, for whom Deskey designed a private print gallery and boudoir in her West 54th Street residence (1929–31). With its clean, austere forms and sense of spatial clarity this was much more in tune with the progressive Modern Movement tendencies of the European avant-garde. More typical of his work as a whole, and inclining more towards the streamlined Modernism of a number of his American contemporaries, was his design for the apartment of George and Eleanor Rand (1930).

He also exhibited his work at the influential American Designers' Gallery in which he played a prominent role, as he did in the American Union of Decorative Artists and



Deskey: Radio City Music Hall, New York, 1931-32

Craftsmen (AUDAC). Like their counterpart, Contempora Inc., these two organisations were established in the later 1920s in order to promote modern decorative arts and design in the United States, much along the lines of European groups such as the Wiener Werkstätten and the Werkbunds in Austria and Germany or the Société des Artistes Décorateurs in France. Although the activities of such American propagandist organisations were seriously curtailed by the Wall Street Crash of 1929 they did much to foster a new climate for modern design in the United States in the years leading up to World War II.

At Radio City Music Hall (1931–32), part of the Rockefeller Center in New York, Deskey sought to promote American modernism, commissioning a number of renowned sculptors and painters to provide a rich decorative ambience in one of the most lavish interior schemes of the 1930s. Having won the limited competition for the project, he collaborated with many fellow members of AUDAC in the design of the foyer, auditorium, smoking and powder rooms and other public spaces. He himself contributed designs for some of the wallpapers and coverings (including a design based on tobacco-oriented motifs, printed on aluminium foil, loosely drawing on Cubist motifs), carpets, furniture and lighting designs. As well as bakelite and aluminium in the furniture, he also made extensive use of mirrors and glass fittings as a means of creating a sense of spaciousness. Of considerable significance for the establishment of Deskey's subsequent reputation were his designs for Samuel L. "Roxy" Rothafel's apartment, also in the Radio City Music Hall complex. ("Roxy" was the impresario of stage and radio shows who was the driving force behind Radio City Music Hall.) The interiors were imbued with a distinctly Moderne flavour in their exploration of the decorative possibilities of aluminium, bakelite, glass, cherry wood panelling, lacquer, and even gold-leafed ceilings which hinted at memories of the French artistes-décorateurs of the 1920s.

Deskey also featured significantly in designs for the New York World's Fair of 1939–40, designing the Focal Exhibits for the Communications and Transportations Zones. Both incorporated multimedia presentations and revealed the levels of sophistication which were expected of professional designers by the late 1930s. At the same exhibition he was also commissioned to produce interiors for the House of Jewels, one of the most popular exhibits at the Fair, as well as interiors for the Maison Coty Pavilion which were strikingly reminiscent of contemporary film sets. By this time Deskey's design practice clearly embraced a wide range of commissions in various design media, reflecting the growing professional status of, and demands made on, industrial designers in the United States.

After World War II Deskey's designs were in tune with the corporate ethos of the International Style and among the commissions he worked on were packaging designs for Proctor and Gamble (1949–76), packaging and interiors for Johnson and Johnson (1959) and Wall Street Club interiors on Chase Manhattan Plaza, New York (1960–62). This reflected a move away from artistic personality to all-but-anonymous design professional which, with a number of notable exceptions, became common practice in the post-war years.

JONATHAN M. WOODHAM

See also Streamlining and Moderne

Biography

Born in Blue Earth Minnesota, 23 November 1894. Studied architecture at the University of California, Berkeley, 1915–17; studied painting, Art Institute of Chicago, 1918–19; California School of Fine Arts, San Francisco, 1919–20; Ecole de la Grande Chaumière, Académie Colarossi, and Atelier Leger, all Paris, 1920–22. Served in the United States Army 1917–18. Worked as a graphic designer and co-founder, with Charles Howell, of an advertising agency, New York, 1921. Lived in Paris, 1921–22 and 1925–26. Married 1) Mary Campbell Douthett, 1923 (divorced 1946); 2 sons; 2) Katharine Godfrey Brennan, 1952. Returned to America and active as a designer of interiors, furniture, textiles, light fittings and glassware from 1927. Established his own design company with Philip Vollmer, Deskey-Vollmer Inc., New York, 1927; partnership dissolved c.1931; in private practice from 1931; formed Donald Deskey Associates, c.1943; branches in London, Brussels, Milan, Copenhagen, and Stockholm by 1950; retired as President, 1976. Instructor in art, Juniata College, Huntingdon, Pennsylvania, 1923–25; Professor of Industrial Design, New York University, 1930–36; lecturer, Massachusetts Institute of Technology, Harvard University, and other universities. Work displayed at many exhibitions including the Chicago Century of Progress, 1933; Exposition Internationale des Arts et Techniques Appliqués à la Vie Moderne, Paris, 1937; and World's Fair, New York, 1939. Co-founder and Fellow, American Society of Interior Designers; Member, American Architectural League, and Royal Society of Art. Died in Vero Beach, Florida, 29 April 1989.

Selected Works

The Donald Deskey Collection, containing numerous drawings, company records and brochures, manufacturers' catalogues, correspondence and photographs, is in the Cooper-Hewitt Museum, New York. Examples of Deskey's furnishings are in the Metropolitan Museum of Art and the Cooper-Hewitt Museum, both New York, and Yale University Art Gallery, New Haven.

Interiors

- 1926–27 Display windows, Fifth Avenue, New York: Saks and Company
- 1927 Adam Gimbel apartment, Park Avenue, New York (interiors and furniture)
- 1929–31 Abby Aldrich Rockefeller apartment, West 54th Street, New York (interiors including picture gallery, ceramics room, print room, dressing room and bathroom)
- 1930 Helena Rubenstein apartment, Fifth Avenue, New York (interiors including drawing room, bedrooms, and dressing rooms)
- 1931–32 Radio City Music Hall, Rockefeller Center, New York (interiors and furnishings): Samuel L. (Roxy) Rothafel
- 1932 Roxy apartment, Radio City Music Hall, Rockefeller Center, New York (interiors and furnishings): Samuel L. (Roxy) Rothafel
- 1933–35 Richard H. Mandel house, Mount Kisco, New York (building and interiors with Edward Durell Stone)
- 1934 Eleanor Hutton Rand apartment, Washington Mews, New York (interiors and furnishings)
- 1937 Hollywood Turf Club, Inglewood, California (interiors): Harold Anderson
- 1948 S. S. *Argentina* (interiors of ship's staterooms and public areas): Moore-McCormack Lines
- 1959–60 Marco Polo Club, Waldorf-Astoria Hotel, New York (interiors and furnishings)

Publications

"The Rise of American Art and Design" in *The Studio*, 1933

Further Reading

The definitive monograph on Deskey is Hanks and Toher 1987; it contains a long bibliography including a full list of Deskey's writings and numerous primary sources, a chronology of his life and work, and a select list of manufacturers for whom Deskey supplied designs.

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Klein, Dan, Nancy A. McClelland, and Malcolm Haslam, *In the Deco Style*, New York: Rizzoli, 1986; London: Thames and Hudson, 1987

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Loring, John, "Above Radio City Music Hall" in *Architectural Digest*, 41, July 1984, pp.66–71

"Radio City Music Hall, Rockefeller Center", in *Architectural Forum*, February 1933, pp.153–64

Wilson, Richard Guy and others, *The Machine Age in America, 1918–1941* (exhib. cat.), New York: Abrams, 1986

Desks

Although known in Ancient Egypt and China, the desk in this period was merely a writing slab supported upon the knees. The earliest desks, in the sense of a supported surface, appear in Byzantium. They were little more than table tops fitted with a chest-like lower part and a lectern above, which could be angled to suit the writer. Clearly, the common use for desks at this time was in religious establishments where illuminated manuscripts were prepared, but the term "desk" originated in the Middle Ages and has since been applied to a range of writing and reading furniture such as lecterns, bureaux and secretaires.

While social conditions limited the spread of education and the growth of large numbers of written documents, the need for a private desk was limited. In the Middle Ages shallow boxes with sloping lids were used. These were known as scriptorie and remained the norm well into the post-medieval period.

By the 16th century, the notion of a portable table desk was developed. These were often elaborately decorated as they may well have been part of the furnishings of cabinets of curiosity. Inventories of Charles I's property include a "faire deske richly embroydered with silver and silk wherin is a silver inke pott and sand box".

The development of desks from writing boxes followed two paths. One was based on the fall-front *vargueño* (*escritorio*),

an early form of the fall-front desk that was to become popular all over Europe. The *vargueño*-inspired desk inevitably followed the prevailing decorating fashions through a long history. In the late 17th century these fall-front cabinets, sometimes known as *escritoirs*, were very fashionable, having a range of drawers and pigeon holes arranged around a central cupboard. Examples exist in marquetry and lacquer, but they eventually tended to decline in favour of bureau cabinets. By the mid 18th century the *secretaire à abattant*, a cabinet-like piece which has a vertical fall-front for writing upon, found great success as a design in France. These vary widely in finish, but usually have a fitted section behind the desk flap and a cupboard below, often a marble slab is fitted to the top. During the Louis XVI period this form of desk was made in a smaller, more delicate shape, with the desk cabinet fitted onto legs or an open stand and used as a framework for luxurious decoration.

The form was adapted to the tastes of Empire and Biedermeier during the early 19th century and revivals of the 18th century models were also made in the mid to late 19th century. The modern wall unit having a rectangular cabinet with a drop flap is the distant relative of one of the most inspired desk designs.

The second path was based on the angled front slope of writing boxes. Initially these were mounted on stands: subsequently the whole desk was mounted on a chest of drawers or on a stand to create a bureau desk. The imaginative reversal of the lid hinging was designed to allow the lid to drop down onto lopers to form a writing surface. The developments from this type were numerous versions of bureaux, which although providing writing space, are really a different category of furniture.

A third development was based on the adaptation of a table to create a variety of desk forms that, like the ones above, are still used today. The growth of polite society, a more literate public and better communication systems, encouraged writing which required new furniture forms. The initial development was based on the plan of two pedestals (usually with drawers) surmounted with a table top. Hence storage and writing were both catered for. The so-called *bureau Mazarin* was one of the first of these forms, being popular at the end of the 17th century, both for its practical use and also as an opportunity for luxurious decoration. In contrast to the Mazarin desk was the *bureau plat*, a flat writing table with drawers in the frieze. These again presented an opportunity for luxurious finishes; some of the most illustrious were made by Charles Cressent. This form was sometimes combined with a *cartonnier*, an extension which could be used as a matching filing cabinet.

This latter form was popular in France throughout the 18th century. In England and America the writing bureau (often in combination with a top cabinet) remained popular as did a range of table bureaux or portable desks.

The pedestal desk was also developed either into a library desk or a kneehole desk. The kneehole desk was often on a small scale and was ideal for private apartments and boudoirs, whereas, due to the development of libraries in private houses, the library desk became an important symbol of wealth and taste. Indeed most of the well-known cabinet-makers of the 18th century produced fine examples. Chippendale made a superb mahogany library desk for Nostell Priory and published



Desks: library table by Thomas Sheraton, 1793

a design for a quite exotic writing desk-table in the *Director* of 1762. John Channon is credited with making perhaps the most extravagant library tables which are fitted with superb mounts and ingenious construction methods. The pedestal desk form remains popular today, made in a variety of sizes suited to differing situations.

In France, a taste developed for delicate writing desks such as the *secretaire en pente*, a free-standing table with a flap used as a lid when closed and a writing surface when open. The *bonheur du jour*, a term first encountered in the 1770s, refers to a small writing table with a shallow superstructure of shelves or pigeon holes, especially designed for ladies' use. Sheraton's Harlequin desk table is somewhat similar, although his example has a hidden superstructure that rises when required.

Towards the end of the 18th century the fascination with mechanics and furniture found fertile ground in desk design. A simple example might be the *Secrétaire à la bourgogne*, a French mechanical desk with one part rising to reveal a range of small drawers while the other part hinged forward as a writing surface. However, it was the work of David Roentgen and Jean-François Oeben that was to produce some of the most spectacular mechanical desks of the period. The famous Bureau du Roi, made for Louis XV, took advantage of the new cylinder top as well as a number of ingenious secret mechanical devices to become one of the world's most famous pieces of furniture.

In the same vein were a range of desks that incorporated the solid cylinder front, or a tambour. The *bureaux à cylindre* were designed so that as the writing slide was pulled forward, so the cylinder front would roll back revealing the desk interior. This was a fine example of the most skilful cabinet-making.

Sheraton devised cylinder desk / bookcases, some of which

were intended for the use of two persons and demonstrated something of the desire for ingenuity that his Harlequin design had done previously. In the same vein were the mechanical desks devised by Giovanni Socchi c.1810 in which a compact oval table converted into a desk and chair.

In the late 18th century a distinctive desk form was developed and named after Carlton House. The design usually follows an elegant library table base with drawers in its frieze, which is surmounted with a gallery of smaller drawers or pigeon holes. It has an instantly recognisable D-shaped profile.

During the 19th century a range of adaptations and copies were made of earlier desk models, but there were a number of innovations as well. The well-known Davenport compact desk is one such example. These were made in the full range of Victorian materials and finishes. It was also during this period that the requirements of business produced a demand for office desks rather more substantial than the simple clerk's desk which was still recognisable as a derivative of the medieval table desk. The market was particularly strong in the United States and the products of the W.S. Wooton Patent Desk Company helped many businesses organise themselves efficiently. The Wooton desk was among the first to incorporate a variety of features related to filing, storage, and security; its swing-out front sections were adapted subsequently in British models as well as in the 20th century "home office".

Wooton's desks were exported, along with their less exotic partners, the rolling-top office desk. This desk, a feature of many Sheriff's offices in the Wild West, soon became popular in European business houses.

The 20th century has witnessed an amazing development in all forms of furniture, including desks. In the early part of the century, while Frank Lloyd Wright was developing metal desks with integral chairs for the Larkin building, the Arts and Crafts movements were using traditional shapes to experiment with their particular design and decoration. For example, desks by Koloman Moser and C.R. Ashbee are different in design but often have the same basic form.

The Art Nouveau and Art Deco movements influenced shape and decoration dramatically, but the basic function of the pedestal or table desk remained unchanged. In the same way the Modern Movement influenced styling and choice of materials, for example, the tubular-framed desk, but the shapes often remained the same. This is not surprising, as desks are essentially work-stations and as such must ultimately remain suited to the human form.

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Further Reading

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De Stijl

The Dutch artists' group and journal known as "De Stijl" was founded in Leiden by Theo van Doesburg in 1917. Strongly influenced by the paintings of Piet Mondrian, much of the work produced by the group relied on flat, geometric areas of primary colours arranged within a matrix. This approach was applied to architecture, furniture, textiles, graphics and other media. And De Stijl interiors were similarly characterised by flat areas of colour applied directly to the walls to produce a visual effect on the architectural space. They contained comparatively little furniture which was arranged in a linear pattern in this space-colour composition. The principles of this use of colour and the effect achieved ultimately varied from artist to artist. The fact the De Stijl group was made up of painters and architects was the principal reason for a dualistic approach to interiors.

Moreover, interiors were not initially a specific theme for the members of the group. The articles in the periodical *De Stijl* (1917-31) deal mainly with the relationship between painting and architecture, and the interior is mentioned only in passing. For this reason the attention to furniture and other interior components which help define interior design is a neglected aspect of the De Stijl interior. The well-known exceptions to this rule are the interiors of the furniture designer / architect Gerrit Rietveld.

Some De Stijl members were more preoccupied, at both a theoretical and practical level, with interiors than others. Those with the most clearly defined vision of the interior which was proclaimed in word and deed, are the painters Theo van Doesburg and Vilmos Huszár, and Rietveld. The painter Bart van der Leek was of great importance in the first steps towards a symbiosis of painting and architecture, though for him, Mondrian and the architects Robert van t'Hoff, J.J.P. Oud and Jan Wils, interiors were a topic with which they were only indirectly involved in the 1920s. Beside the official De Stijl members there were architects both at home and abroad who worked in the same style. Sometimes these were imitators, like P.J.C. Klaarhamer, S. van Ravesteyn, Félix Del Marle and Robert Mallet-Stevens, but in a few cases, such as in the work of Piet Zwart and El Lissitzky, their contributions had a fruitful impact on the formation of the De Stijl interior.

The development of the De Stijl interior spans roughly the period 1917-1928, from the setting up of the magazine to the year in which the last issues appeared. The personal positions of most members were subject to constant change. There is a clear watershed in 1921-23 when individual visions changed and the communal endeavour became dominant. In those years Oud broke with Van Doesburg and *De Stijl* because he could not agree with the painterly attitude which wanted to dis-



De Stijl: Aubette cafe and cinema by Theo van Doesburg, Strasbourg, 1927-28

mantle the structure of architecture by means of painting. At the end of the 1920s the design of interiors was very much determined by the New Architecture (*het Nieuwe Bouwen*), which forced the influence of Neo-plasticism (*de Nieuwe Beelding*) into the background.

The concern of De Stijl painters with the interior and their consequent collaboration with architects issued from their joint desire to unite various disciplines under the umbrella of architecture. In this they were extending the tradition of the 19th-century ideal of communal art which had been propagated in the Netherlands by the architect H.P. Berlage. The desire for collaboration and the attempt to gain a place for painting which was incorporated in, rather than separate from social life, was one of the main sources of this ideal. Besides this there was an inspirational impulse to reform life through redesigning the living environment, giving preference to the universal and collective over the arbitrary and individual. Use of abstract painting, harmony through the union of opposites, the destruction of architectural construction by means of painting, technical achievements and standardisation would on the one hand avoid echoes of the past and actually introduce the new life, and on the other and make the "well-planned" interior an off-the-peg product accessible to all.

During his De Stijl period Rietveld did not formulate any theoretical background for his work. However, his furniture designs already expressed a design ideology which did not restrict itself to designing an object but broadened into a general view of space and an ideological social position. Through the design and construction of furniture Rietveld tried to make a link with the space in which it was set. In addition his designs reflect a predilection for mechanisation and standardisation intended to make the furniture more affordable. Gradually his view of space developed towards interior design. In his approach to architecture the interior was more a starting point than a result. He wanted to make people aware of the notion of space, not as the content of a shape, but as a part of the overall space. The design of the furniture, which he had incidentally produced before joining De Stijl and which

visually occupied and enclosed no space, also fitted in with that view. It is apparent from his work that he was not opposed to the use of colour in interiors, but his solo activity indicates that he was certainly not over-eager for a painter to become involved. This does not detract from the fact that in the first half of the 1920s he was heavily influenced by the De Stijl painters in his choice of colours. The colour reduction which van der Leek had arrived at in his work as a result of his process of abstraction, was adopted by Rietveld; despite the fact that in his interiors he was never converted to the exclusion on principle of other than primary colours.

In 1922 van Doesburg met the architect Cornelis van Eesteren, with whom he worked intensively the following year on the design of the *Hôtel Particulier* (a residence for the Paris gallery owner Léonce Rosenberg) and two other architectural designs, *Maison Particulière* and *Maison d'Artiste*. The experiments with Van Eesteren bear witness to a changed view of the use of colour in architecture. Separate blocks of colour give way to a use of colour which focused on the surfaces and volumes of the architecture and which sought to highlight them.

In 1924 van Doesburg published the article "Towards a Neoplasticism" in *De Stijl*, on the subject of modern architecture. Its content was undoubtedly inspired by his architectural experiments with van Eesteren. Simultaneously van Doesburg's speculations were realised by Rietveld in the house which he designed for Truus Schröder-Schröder in Utrecht. The ground plan of the first floor of the Rietveld Schröder House (1924) is completely open. This area contained the living space. The dividing walls are movable, making the space multi-functional and a large part of the furniture is built-in. The walls are coloured, making wallcoverings unnecessary. Ornaments and decorative items have been avoided in order to show the essence of the architecture (space) to maximum effect. The interior is light because of the daylight which floods in through the many large glass surfaces. However, this interior is more a reflection of an attitude to life in which awareness, sobriety, efficiency and economy are central, than a product of monumental art.

The first issue of *De Stijl* in 1928 was called the Aubette issue. It was devoted entirely to the conversion of the 18th century Aubette building in Strasbourg as an entertainment venue, which was supervised by van Doesburg. Unlike earlier examples of De Stijl interiors, the internal walls and parts of the walls are treated as separate contrasting vehicles of the compositions, with the structure of the architecture being followed rather than dismantled.

Although fruitful results were initially achieved in joint projects by van Doesburg, Oud and Wils, and Huszár, Wils and Zwart, demarcation was the rock on which the ideal of collaboration foundered. This did not mean that there was no belief in the role of painting in architecture. However, the moment the notion of the art of painting was abandoned and interpreted more widely as colour compositions in architecture, new potential uses for the future seemed to emerge. Nor was it any longer the painter who by definition determined the colour scheme or conversely the architect who was the sole purveyor of architecture focused on painting. As van Doesburg had defined it in *De Stijl* in 1924, in a joint article with van

Eesteren, "Vers une construction collective", it must be the work of "the constructor of the new life".

MARIJKE KUPER
translated by Paul Vincent

See also Rietveld

Selected Works

Examples of furniture by Pieter Klaarhamer and Piet Zwart are in the Gemeentemuseum, The Hague; the largest collections of furniture by Gerrit Rietveld are in the Stedelijk Museum, Amsterdam and the Centraal Museum, Utrecht. Numerous designs, photographs and documentation relating to the work of Theo van Doesburg are in the van Doesburg Archive, part of the collection of the Rijksdienst Beeldende Kunst, The Hague. Additional archive photographs and documentation relating to the De Stijl group are in the Nederlands Architectuurinstituut, Rotterdam.

- 1917-18 Bruynzeel House, Voorburg (bedroom; decoration and carpets by Vilmos Huszár, furniture by Pieter Klaarhamer)
- 1922 Hôtel Particulier, Paris (building and interiors by Theo van Doesburg, in collaboration with Cornelis van Eesteren)
- 1924 Schröder House, Utrecht (interiors and furnishings by Gerrit Rietveld, in collaboration with Truus Schröder-Schröder)
- 1926-28 Café l'Aubette, Strasbourg (remodelling and interiors by Theo van Doesburg)

Further Reading

Many of the more scholarly studies of the De Stijl group and its members have been published in Dutch but a good English-language account of their interiors, including numerous archive photographs, appears in Troy 1983. The standard monograph on the Schröder house is Overy 1988. For studies of individual architects and designers see Küper and van Zijl 1992 (Rietveld), Ex and Hoek 1985 (Huszár) and van Straaten 1988 (van Doesburg).

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Deutscher Werkbund

German design and industries association; established 1907

Founded in Munich in October 1907 by Peter Bruckmann, Peter Behrens, Hermann Muthesius, Josef Maria Olbrich, Fritz Schumacher and Richard Riemerschmid, the Deutscher Werkbund was a professional coalition of designers and industrialists dedicated to the improvement and promotion of German design. Inspired by Muthesius, who had earlier warned of the commercial dangers of backwardness in design, its motivations were as much economic as aesthetic, and, unlike the Arts and Crafts Movement, it did not seek to revive the romantic notion of handicraft but encouraged a closer cooperation between designers and industry. The Werkbund also considered the education of designers and retailers to be vital, and to this end it organised programmes of evening lectures and supporting exhibitions to help raise public awareness about design issues, subsidised a number of industries and founded a Museum of Industrial Design in Hagen.

By 1909 membership, which was by invitation only, had risen to 700 and included the architects Henry van de Velde, Ludwig Mies van der Rohe, Walter Gropius, Marcel Breuer and Friedrich Neumann. By 1914 it had grown to 1,870 and included most of the leading designers, architects, industrialists, craftspeople, teachers and publicists of the time. The Werkbund also produced a yearbook (1912–20), held annual conferences, and in 1914, staged a major exhibition in Cologne. From 1925 to 1934, the Werkbund published a magazine, *Die Form*, and in 1927 it organised an exhibition of housing at Stuttgart, building a model suburb with Mies as its architectural director. However, the Werkbund lacked theoretical coherence. Its belief in the cultural value of quality could be interpreted in many different ways and from the outset the organisation was characterised by fundamental disputes.

Some industrialists quickly recognised the commercial advantages of producing tasteful, modern goods. Emil Rathenau hired Peter Behrens in 1907 to design a new corporate system for the AEG which embraced factories, graphics, products, showroom and office interiors, and workers' estates. The Werkbund Yearbooks included contemporary designs for automobiles, factories, steamship interiors, railway coaches

and illustrated the variety of approaches to interior design. These ranged from Bruno Paul's elegant interior for a Lady's Bedroom for the Westend House, Berlin 1909, to Walter Gropius's Gentleman's Study 1912, where the furniture revealed an interest in clean, geometrical forms, while still retaining a feeling for handcraftsmanship in the highly polished treatment of wood and in the upholstery of the chair.

In 1909 the Werkbund's interest in objects for a wider market was reflected by Riemerschmid and Bertsche's development of Typenmöbel furniture in Munich, whose interchangeability of parts allowed 800 different permutations and combinations. Manufactured in large quantities and therefore relatively cheap, the furniture nevertheless had an individuality and character of its own, without betraying the use of machinery in its production. In comparing the chairs in Karl Bersch's study, executed by the Deutsche Werkstätten für Handwerkskunst at Dresden-Hellerau in 1909–12 and those by Behrens in Darmstadt in 1901, it is difficult to guess which one had been machine-made. Although most Werkbund designers acknowledged the effectiveness of both the machine and hand tools in achieving quality, their interiors reveal that an insistent bias towards craft remained. The work from Karl Schmidt's Dresdener Werkstätten shows this clearly. Paul Schultz-Naumburg was typical of the majority of leading designers who chose to eschew advanced theory in favour of a more conservative position. He encouraged continuity through the adaptation of earlier styles to suit modern conditions. His bedroom, executed by the Saalecker Werkstätten, contained Biedermeier and Neo-Classical elements, especially in the couch, table, light fittings and heavily draped windows. Fischer and Riemerschmid also sought continuity, but they drew their inspiration from regional craft traditions.

The architecture of the 1914 Cologne Werkbund Exhibition exposed a polarisation between sober classicism and imaginative individualism. Interior design also showed that formal unity, so important to the cultural reform movement, remained elusive. Hoffmann's room, with its Regency stripes and strangely mannered chairs, showed the refinement of the Wiener Werkstätte giving way to a fussiness verging on the decadent. The interior of Muthesius's pavilion for the Hamburg-America shipping line proved that while his theories were advanced, his practical designs tended towards Neo-Classicism, so popular since the turn of the century. In contrast to the curving organic lines of the exterior of van de Velde's Werkbund Theatre, the foyer and interior theatre remained largely based on rectangular constructional features while his design for a living room, with its Art Nouveau chairs and carpet, presented a mixture of styles. Gropius's Hall, designed for Hermann Gerson of Berlin, appeared heavy and conventional and curiously at odds with the transparent clarity and daring fenestration of his Model Factory, constructed at Cologne. A wide range of historical and regional forms were evident. Behrens displayed Neo-Classical furnishings for the German Embassy in Leningrad and Paul Ludwig Troost showed his Neo-Baroque style dining room for the Bremen-Oldenburg House. Lucien Bernhard designed an Empire style bed for a luxurious room by the Deutsche Werkstätten. Runge and Scotland's room was decorated with heavily patterned wallpaper, carpet and fabrics and included marble-topped tables and carved chairs. This richness was echoed in the



Deutscher Werkbund: community room in block of flats by Walter Gropius, with tubular steel furniture by Marcel Breuer, Berlin, 1931

heavily upholstered furniture and patterned décor of the Summerhouses by Max Heindrich and Berhard Stadlet. Wilhelm Lossow and Max Kuhne sought to invest the Saxon House with regional identity by using local craftsmen to create wrought-iron gates and screens. While the exhibits manifested divergences in practice, the annual conference debated the underlying theoretical tensions, namely the relative importance of individual design (supported by van de Velde) and *Typisierung* (or standardisation of good form and good taste), supported by Muthesius.

A change of direction was evident in the 1920s when, responding to the circumstances of post-war Germany, the Werkbund concerned itself more closely with social needs and contributed to a number of rebuilding schemes. In 1927 they organised the Weissenhof Seidlung Exhibition in Stuttgart where, under the supervision of Mies van der Rohe, Modernist architects and designers tackled the problem of mass-housing and in so doing revealed their desires for humanity and their belief in a broader vision of the new social order. Mart Stam's 1925 cantilever tubular steel chair with leather seat and back

rest was shown with Mies's own *Weissenhof* cantilever chair in wicker and tubular steel. Similar Werkbund exhibitions followed in Breslau in 1929 and Vienna in 1932. Gropius's Weissenhof house included tubular metal beds by Le Corbusier and Alfred Roth, that could be folded away during the day. However, not all chair design in the 1920s made use of dramatically new materials, and, in comparison to wood, metal was expensive. The Rasch Brothers therefore used steamed and moulded plywood, which was in every way as significant as tubular steel – providing an all-plywood suite for one of Mies's flats at Weissenhof. Adolf Schneck in Stuttgart and Ferdinand Kramer in Frankfurt, while showing a clear understanding of the International Style, adopted a less dogmatic attitude to revolutionary materials. Using composite boards, faced with veneer or painted in brightly coloured enamel, their furniture was precise in constructional and technical details and therefore “modern” in appearance. It could be dismantled and readily assembled for easy transportation. Schneck illustrated a room in *Wie Wöhen?* published by Der Eiserne Hammer (1929): this influential book, brought together a collection of

reasonably priced furniture for the low income householder, emphasising cheap and simple arrangements.

Other interiors by Marcel Breuer and Walter Gropius reflect the aesthetics and philosophy of the International Style and in their communal rooms for a ten-storey apartment block (Werkbund Exhibition, Paris, 1931, and Deutsche Bauausstellung, Berlin, 1931), they endeavoured to realise their ideal of how people might live in a new society in which leisure facilities and swimming pools might be shared. Another important area of Werkbund reform during this period was in the design and equipping of kitchens, especially those designed by Grete Schutte-Lihotsky and Ernst May for the massive rehousing schemes undertaken in Frankfurt in the early 1930s. However, with the advent of the Third Reich, the Werkbund split into opposing factions. Its more conservative members sought an accommodation with the Nazis which was fiercely opposed by Gropius and his ex-Bauhaus associates Wilhelm Wagenfeld and Martin Wagner and in 1934 the Werkbund was formally dissolved. It was revived again in 1947, since when it has been responsible for the design of several important buildings and displays, notably the German Pavilion at the Brussels Exposition Universelle in 1958. Eschewing unjustified criticism of superficiality and narrowness of approach, its longstanding promotion of simplicity and clarity in design was successful in permanently changing the appearance of the average domestic interior. Greatly admired in other countries as an efficient promoter of good industrial design, the Werkbund formed the model for other similar organisations in Austria (1910), Switzerland (1913), Sweden (1910–17), and the Design and Industries Association in Britain (1915).

HILARY J. GRAINGER

See also Muthesius

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de Wolfe, Elsie 1865–1950

American interior decorator

Elsie de Wolfe was a pioneer of the profession of interior decoration in America. For almost half a century her rooms were copied and her pronouncements repeated in the magazines that shaped popular taste across the country. Her combination of antique furniture, modern colours and convenience, encompassed in her design philosophy – Simplicity, Suitability and Proportion – remains one of the most popular styles of decorating today.

In 1895, the magazine *The Outlook* published an article by Candace Wheeler entitled "Interior Decoration as a Profession for Women". In 1897, the Hewitt sisters, friends of de Wolfe, launched their museum of decorative arts and design, the Cooper-Hewitt, which inspired contemporary designers. In the same year, Edith Wharton and Ogden Codman published *The Decoration of Houses*, in which they equated natural good taste with English, Italian and French models from the Renaissance onwards, but particularly 18th-century French, and urged a rejection of contemporary revivalism. The book advocated interiors in which proportion, architectural unity, and propriety were emphasised. Renaissance and Neo-Classical furniture and architecture provided the preferred vocabulary. Wharton and Codman's ideas greatly influenced de Wolfe, whose early travels in France were to lead to a life-long passion for the country and a considerable knowledge of its decorative arts. She modified them in her work as a writer and interior decorator to produce interiors of clarity, simplicity and lightness which were markedly different from those of the Victorian era, and which were well-suited to the burgeoning aspirations, confidence and success of North America, both economically and industrially.

De Wolfe's first decorating project was in 1897 with the decoration of the house that she shared with the wealthy theatrical agent Elizabeth Marbury in Irving Place, New York. De Wolfe revitalised the interior by stripping away the Victorian features. In the dining room the wainscoting, the corner doors, the ceiling mouldings and the bases and tops of the other mouldings were all painted white, which later became a de Wolfe trademark. The hanging chandelier, the Delft plates, the tapestries and the grandfather clock all vanished. The scatter of small oriental rugs gave way to a single plain carpet. New dining chairs with painted frames and transparent cane backs, from France, replaced the heavy oak pieces with cut velvet seats. Clever use of mirrors, over the fireplace and behind the wall sconces, another frequently used de



de Wolfe: Colony Club, New York, trellised tearoom, 1913

Wolfe device, lightened the room further. The transformation of Irving House from cluttered interiors typical of contemporary American taste to scenes of elegance and airiness, coincided with the emergence of de Wolfe and Marbury as significant figures in New York high society. The house was seen by a stream of important visitors and they were impressed.

In 1904 de Wolfe left an unsuccessful career on the stage where she had attracted little acclaim for her acting but plenty for her dress sense and elegance, to launch herself as a decorator. In 1905 Stanford White, the leading New York Beaux-Arts architect, secured for her the contract to decorate the city's new Colony Club, open only to women. This was the first time a public interior had been designed by a professional decorator and not an architect or antique dealer. De Wolfe rejected both the current fashion for 18th century American Colonial and the taste for the Neo-Classical revival that followed the Chicago World Columbian Exposition of 1893. Instead she was inspired by the elegant interiors she had seen in English country houses that she had visited in the 1880s. Walls were painted soft, pale colours, antique furniture acquired from England and France was light, comfortable, undistracting and easily moved if required for a special event. Large print chintzes, another popular de Wolfe adaptation, were brought

from England for the bedrooms. The tea room was decorated as a conservatory with green painted trellis work, tiled floor and wicker furniture. Her scheme was a success; she became famous as the "Chintz lady" and further commissions followed.

In 1909 she hit upon the idea of a show house that would demonstrate her style of decoration, create some publicity and earn some money. With Ogden Codman as collaborator, she tore apart and rebuilt a New York brownstone on East 71st Street, and transformed it. Since brownstones were still the most common and characteristic style of New York house, de Wolfe and Codman's work attracted great interest and before long they were kept fully employed by owners of other brownstones who wanted similar transformations.

By 1911, de Wolfe was established as one of the most influential tastemakers in the country. In 1913, she received a commission from the multi-millionaire art collector, Henry Clay Frick. Frick had been impressed by the display of 18th-century French fine and decorative art that had been recently bequeathed as the Wallace Collection in London. Having decided to found a similar institution in America he commissioned the architectural firm of Carrere and Hastings to design a Renaissance palace on Fifth Avenue to house the collection of

18th-century French paintings and furnishings which he formed with the advice of the English dealer Joseph Duveen. William Allom, Duveen's decorator, was responsible for the public areas on the ground floor, but Frick commissioned de Wolfe to decorate and furnish the private family rooms on the first floor. She worked for a ten per cent commission of costs, and it is said that these totalled between one and three million dollars. This commission took de Wolfe into a new league both financially and professionally, and she went on to decorate numerous interiors for America's wealthy families.

Increasingly, de Wolfe left the running of the New York business to associates and employees (the company filed for bankruptcy in 1937) while she herself concentrated on a select group of individual clients. Among these was the publisher Condé Nast who employed her throughout the 1920s in New York, and Paul Louis Weiller, the aircraft manufacturer, in France. In 1936, she was asked by King Edward VIII to advise on the redecoration of Buckingham Palace, but this project was abandoned after the king's abdication. She remained friends with the exiled Duke and Duchess of Windsor, however, and in 1938 she helped the Duchess of Windsor redecorate Château de la Croë on Cap d'Antibes in the South of France.

De Wolfe established a working pattern for subsequent interior decorators to follow. She travelled extensively in Europe to gather antique furniture and fabrics. She wrote articles and books and carried out commissions. From the 1890s she had a home in France in Versailles, at the Villa Trianon; she died there in 1950. Always deeply attached to France, she received the Croix de Guerre, and the Légion d'Honneur for her work in World War I. Her taste for "old French" set a standard. A group of professional decorators emerged during the 1920s and 1930s, in America and England, eager to emulate her success. Ruby Ross Wood (1880–1950) who began her professional life as a journalist, ghost-writing de Wolfe's magazine articles that became the book *The House in Good Taste* in 1913, went into the business herself, establishing her own highly successful decorating firm in the 1920s. Nancy McClelland and "Sister" Parish were also clearly inspired by her and Syrie Maugham (1879–1955) and Lady Sybil Colefax (1875–1950) were among her English followers.

De Wolfe pioneered the eclecticism that still characterises much interior decoration today, using contemporary art in traditional settings, and, even quite late in her life, introducing new and unexpected materials: plastic and glass, fur throws, leopard and zebra prints. What she discovered was not a new style but a new sense of the way a house should function – a synthesis of comfort, practicality, and tradition that was in tune with the new century. She used familiar materials to forge something original, a combination of antique elegance and modern convenience that would be known for decades as the Elsie de Wolfe look. Today the American Society of Interior Designers still calls its annual prize for interior design the Elsie de Wolfe Award.

VICTORIA BROACKES

See also Interior Design

Biography

Born in New York in 1865. Attended school in New York; lived in England, 1879–86. Returned to New York in 1886 and employed as

an actress by Charles Frohman. Several stage successes during the 1890s; retired from the theatre in 1904. Established herself in New York as an interior decorator in 1905 and executed many commissions over the next 30 years; interior decorating business declared bankrupt in 1937. Published several articles on interior decoration which appeared as *The House in Good Taste*, 1913. Volunteer nurse in France, 1916–18; awarded the Croix de Guerre, and the Légion d'Honneur. Shared homes in New York and Paris with the theatrical agent, Elizabeth Marbury from 1892 to early 1920s; married Sir Charles Mendl in 1926 and lived mainly in France until 1940; lived in Beverly Hills, California, 1940–44; returned to Paris in 1946. Died in Paris, 12 July 1950.

Selected Works

Interiors

- 1897–98 Irving Place, New York (remodelling and decoration of interiors): Elsie de Wolfe and Elizabeth Marbury
- 1905–07 Colony Club, 120 Madison Avenue, New York (decoration)
- 1910 131 East 71st Street, New York (alterations and decoration in collaboration with Ogden Codman, Jr.)
- 1910 123 East 55th Street, New York (interiors): Elizabeth Marbury and Elsie de Wolfe
- 1913 Frick House, Fifth Avenue, New York (decoration of the private rooms): Henry Clay Frick
- 1920s Various commissions for Condé Nast, New York
- 1940 House, Benedict Canyon Drive, Beverly Hills: Sir Charles and Lady Mendl (Elsie de Wolfe)
- 1946 Villa Trianon, Versailles (renovation and redecoration): Sir Charles and Lady Mendl (Elsie de Wolfe)

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Dining Rooms and Eating Rooms

Compared to some of the other rooms within the house dining rooms have a relatively short history. The term itself did not acquire its modern meaning until the second half of the 17th century and was not generally accepted until well into the 18th century. Prior to this it was not usual to set aside a room solely for eating, even in wealthy homes. In medieval hall houses the family ate their meals along with their servants in the great hall using trestle tables and benches that could be cleared away to free the room for other uses. It was also usual during this period for the family to sit at a separate table, placed on a dais at one end if they were particularly grand. From the 14th century, a greater desire for privacy emerged, and separate family rooms were created behind the screen of the great hall; two living rooms on the ground floor and a sleeping apartment above. The family then ate in one of the living rooms, known as the parlour, but they continued to use portable furniture until the 16th century.

Wealthy households also required a larger room for more ceremonial meals during the 16th century since entertaining large numbers of guests was regarded as an important sign of rank during this period. Long dining tables were used, with guests seated in a strict order according to their position within the social hierarchy and meals consisted of numerous courses and lasted anything up to five hours. But by the 17th century society was becoming more exclusive. It was no longer regarded as a mark of favour to be entertained in as large a company as possible, and dining was on a smaller and more intimate scale, although mealtimes themselves were still quite formal occasions and were subject to numerous conventions and rules. This period also saw the development, particularly in England and Holland, of heavy pieces of furniture connected with dining that could not easily be moved from one room to another. These pieces included massive oak buffets, heavy draw-leaf tables, and built-in buffets and shelves.

The buffet originated in the open shelves that had previously been used to support the plate and wine and became a vast piece of furniture consisting of an enclosed section or cupboard below and stepped shelves above. At meal times the top of the cupboard was covered with a linen cloth and wine and plate were displayed; during other parts of the day these were cleared away and the surface was left bare. The table was equally massive and was solidly constructed from thick planks of wood supported on heavily carved legs. For the first half of the century, it was usual to protect the surface with a table carpet (generally of Turkish origin) and a white linen cloth was laid on top at mealtimes. Rectangular draw-leaf tables, which allowed the head of the household, or a guest of higher rank, to sit at the head of the table with a more elaborate chair, were also common during this period. By the late 17th century, however, circular or oval gate-leg tables with falling leaves were preferred, particularly in England and Holland. These could be folded down and taken away or placed against the wall when not in use. By this time too, the buffet had fallen from favour and was replaced in the early 18th century by more elegant sideboards that often had a top made out of marble or some other material that was easy to wipe clean.

The introduction of large permanent items of furniture encouraged the emergence of separate dining rooms as places

that were used exclusively for eating and such rooms began to appear from the late 17th century. But it is important to stress that throughout this period dining rooms might still sometimes be used for other purposes and also that meals were frequently taken on small tables set up in other rooms.

While Great Chambers and halls were often hung with tapestries, panelling and gilt leather hangings were preferred for early dining rooms as these did not retain the smell of food. In grand houses panelled walls might also be hung with family portraits. In 1690, Celia Fiennes described the dining room at Lowther Castle as being wainscoted in oak, while the dining room at Chippenham Park had three windows with a looking glass on each pier, set into the wainscot. In houses of this kind, a Great Dining Room was one of the principal rooms and occupied a central position within the house. Ceremonial dinners involved the use of side tables from which the servants served the food and wine. But when the family dined alone meals were taken in the common eating room or dining parlour.

The Marble Dining Room at Ham House, Twickenham, represents one of the earliest uses of the term in England. Added in 1675, it occupied a central position on the ground floor and was flanked by the Duke and Duchess of Lauderdale's apartments. It had a black and white marble floor in the Dutch manner and gilt leather hangings. The furnishings included three oval tables, 18 walnut chairs and two cedar side-tables with marble tops that were placed in recesses either side of the main door. Such rooms were becoming increasingly common in new houses during the early 18th century and by the 1720s even town houses in the provinces sometimes included dining rooms. This development is indicative of the general move towards rooms with more specific uses and away from the multi-purpose rooms that had prevailed before. An early example of such increased specificity is Sir Robert Walpole's house, Houghton (from 1726), which even included a breakfast room and supper room as well as a splendidly appointed dining room on the *piano nobile* that was designed by William Kent.

The 18th-century English practice of decorating the main public areas, including the dining room, as a suite of rooms did not apply in France. Although by the early 18th century the *salon* had become the *salle à manger* for formal dinners and banquets in the larger houses in France, most meals were taken in an anteroom. Robert Adam, in the *Works in Architecture*, 1773–79, explains that this difference between England and France was due to the different amounts of time spent on dining; in England dining, and more particularly drinking after the meal, was a protracted affair and therefore the decoration of the room was important, whereas in France the company soon removed to another apartment.

Parquet floors became fashionable in the mid 18th century; the dining room at Ham House had its marble floor replaced with one of parquetry c.1756. But as the century progressed and floor carpets became more widespread, Turkey or mock turkey Wilton carpets began to be used for the centre of the room. The introduction of Rococo styles meant that stucco and plasterwork decoration replaced wood panelling, and the decoration was applied to form a series of vertical panels, painted white or a pale colour. Dining rooms were also increasingly used as a place in which to hang paintings, with sporting



Dining Rooms: *Our Dining Room in York*, watercolour by Mary Ellen Best, 1838

themes, portraits and still-lives proving especially popular. Paintings were commonly hung within the fields of plaster-work panels but another variation was Robert Adam's treatment of the Dining Room at Osterley (c.1766) where the panels themselves were painted with scenes of ruins.

Large tables, or sets of tables as they were called, had become fashionable by around 1780. These enabled larger numbers of people to be entertained and demonstrate the increasing importance placed on dining as a social function. Formality, both in the terms of the way that meals were served and in table manners, was an essential part of the proceedings. (A detailed description of a dinner party in the early 19th century appears in Johanna Schopenhauer's *A Lady Travels*, 1988.) The use of large tables also meant that the room could not be used for anything else, although it was still common for the chairs to be placed against the wall when not in use. By the 19th century they began to be left drawn up to the table, but this was not a fixed rule.

As separate dining rooms became more firmly established there followed an important development in their decoration

and furnishings which was to become prevalent throughout much of Europe and North America during the 19th century. This development was related to the growing tendency to distinguish between the light, feminine character of the drawing room and the sombre, more masculine tone of the dining room. Within this context, dining rooms were increasingly furnished with heavier, more robust styles of furniture, usually made of dark woods such as mahogany. Sideboards often had pedestals at either end, with urns which contained water and the drawer below was lined with lead so that wine glasses could be rinsed. Chair seats were frequently covered in leather, with red being the favoured colour. Curtains were usually of woollen cloth and were not as elaborate as the drapery treatments employed in the drawing room, and less use of upholstery generally, at a time when it was becoming more important in other areas of the house, helped make the dining room seem more masculine.

A typical example of an early 19th century middle-class dining room furnished in the "modern" or Greek style appears in Mary Ellen Best's watercolour of her dining room at York

(c.1840). The room has green and white wallpaper with a formal striped pattern. The curtains are red woollen, moreen cloth with a simple fringe, and the chair seats are covered with black horsehair, a cheaper alternative to leather. The table is laid out in the old-fashioned manner which involved serving several courses together. And the floor has a fitted Brussels carpet although it was still common at this date to carpet the centre of the room only and show floorboards around the edge.

The distinction between male and female rooms and styles of decoration extended to most middle-class homes by the mid 19th century and became even more pronounced by the 1860s and 1870s when dining rooms became even more sombre. Colour schemes were rich and dark, and walls were decorated in deep reds and browns and hung with flock wallpapers or imitation embossed leathers. Gothic, Northern Renaissance and Jacobean styles were popular for furnishings which were once again massive, and the room was generally dominated by a large sideboard with deeply carved decoration often incorporating vines and grapes or hunting themes.

By the early 19th century dinner was served between six and seven o'clock and mealtimes became later as the century progressed. Dinner was still, however, a formal occasion requiring a change of clothes, and women retired to the drawing room after the dessert leaving the men to enjoy their port and cigars. During the mid-century a new method of serving food, known as *à la Russe*, which had been taken up by wealthier households some years earlier, became more widespread in middle-class homes. Instead of all the main dishes being arranged on a central table, the dessert was placed down the centre of the table before the meal began while the preceding dishes were brought in one at a time. Each course was served separately, with the food being served to diners by servants who carried the dishes around the table. Whereas previously the tablecloth had been removed for the dessert, it now remained in place throughout the meal, and the presence of the dessert as a decoration led to a great quantity of raised dishes being employed. Another consequence of this new method of serving was that more servants, especially ones who were highly skilled at waiting at table, were required. The ritual of dining became more pronounced and the dinner party became both an important social function and a means of demonstrating wealth and status among the middle and upper classes.

Most middle-class town dwellers in England lived in terraced housing where the rooms were symmetrically arranged above one another over several storeys. There were usually two rooms on each floor. As the kitchen was in the basement, the dining room was on the ground floor, but the drawing room was usually on the floor above. The staircase leading from the ground floor to the first floor played a significant role in the ritual of dining, and its decoration was therefore a matter of some importance. In large country houses arrangements were rarely as convenient. The kitchen was often located in a separate wing, and access to the dining room was through long corridors and passages. This had the practical advantage of taking cooking smells out of the house but it also frequently resulted in the food being cold before it reached the table. Hot plates and warming devices, placed in serving rooms adjacent to the dining room, were introduced in the early 19th

century in an attempt to overcome this problem. Continental city apartments did not have as many separate dining rooms, and anterooms were still often used for dining. A useful comparison of floor plans of flats and houses in London, Paris and Vienna in the 19th century appears in D.J. Olsen's, *The City as a Work of Art*, 1986.

Although the dining room was the only room used for the main meal, food and drink were consumed in other rooms at other times of the day. Large country houses might include a breakfast room for informal meals not just breakfast, and even urban terrace houses sometimes had a breakfast room included in the back extension on the ground floor. Afternoon tea became an important institution from the 1840s; it was taken in the drawing room as were tea and coffee after dinner and sometimes a light supper too.

The formal tendencies in the decoration and use of the dining room continued, though to a lesser degree, into the 20th century. Speculative housing of the 1920s and 1930s always included a separate dining room, although as the numbers of servants decreased, devices such as the serving hatch began to appear. Masculine styles of decoration still prevailed, with Tudor and Elizabethan influenced furniture, often in a dark stained oak, proving popular in the inter-war years.

Although the Modern Movement challenged these notions, it was not until the 1950s and 1960s that the character of the dining room underwent a dramatic change, often ceasing to exist altogether. The dominant influences then came from the US and Scandinavia for open-plan interiors. Dining took place in a dining area or alcove rather than a separate room. Informality was taken a step further in the 1960s and 1970s when the influence of shops such as Habitat promoted the farmhouse kitchen, sometimes with a French influence, using a large, scrub-top table for dining and stripped pine dressers instead of a sideboard. By the 1980s and 1990s there was no longer a strict rule about separate dining rooms; some homes preserve them if formal dinner parties are given frequently, but many do not, and in many contemporary households meals are eaten in front of the television.

MARGARET PONSONBY

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Do-It-Yourself (DIY)

"Do-It-Yourself" or – in its abbreviated form – "DIY", emerged as a household expression during the 1950s, and owes its popularity, as a phrase at least, to a movement which developed in America. Recognized on a world-wide basis today as a symbol for the pursuit of home-improvement through self-contribution, DIY unites under its banner an integrated network of manufacturers, publishers, retailers, promoters and consumers.

Any attempt to measure how far this movement as a whole has affected the design of the post-war domestic interior, however, is problematic; for DIY encompasses such a complex web of supply, promotion, sales and individual activities that identification of fixed patterns is virtually impossible. In spite of this, it is evident that since the end of World War II, householders have become more and more involved in the design and construction of their home environment, and it is clear that this contribution to domestic interior design, although difficult to pin down in general terms, deserves due recognition.

In the course of acknowledging the importance of these

ventures, however, a number of questions need answers: why, for instance, has "self-contribution" to the domestic interior become so important to the householder in the post-war years?; whose ideas have "home-improvers" chosen to follow?; and what part has the DIY movement played in moulding a continuum of consumer practices?

A comprehensive building programme, in the immediate post-war period, spread private suburban dwellings across vast tracts of the US, extolling the dream of home-ownership to a receptive public in its wake; and as the economy boomed and full employment returned to America, the dream, for the many citizens who were able to take advantage of the new financial security, turned to reality.

The upheaval and disruption caused by World War II meant that "home", for civilians, ex-servicemen and government officials alike, symbolised security and stability. It is perhaps not surprising, therefore, that householders readily took on the guise of home-makers – increasingly devoting themselves to nurturing and generally "improving" their properties.

New advances in technology, coupled with the introduction of new materials, assisted home-makers in realising their aims. New technology, in fact, was instrumental in contributing to the rise of DIY in a number of ways. Improved technology reduced working hours, for instance, and thus was indirectly responsible for increasing the time which could be devoted to leisure activities. In the process, however, the new automated, push-button world of work also deprived employees of both physical labour and the opportunity of expressing individuality. Americans had traditionally regarded leisure as something that must be earned and "leisure without effort" hinted at idleness, luxury and immorality. Work, on the other hand, was looked on as being something that was morally good. To engage in do-it-yourself, therefore, indicated a fusion of work and leisure, which, within the context of the home environment, helped to satisfy both psychological and physical needs. At home couples could spend their leisure time, as Richard Horn has put it, "... in a purposeful, physically demanding project that [they] initiated and completed" (Horn, 1985).

By far the most direct and significant contribution of the new technological innovations to the home-improver, however, was the introduction (around 1945) of the lightweight portable electric drill. Compact, uncomplicated and convenient, the drill, with its added accessories, surpassed the versatility of any tool that was then available, and, when used in conjunction with such new materials as hardboard, chipboard and Formica, both enhanced and simplified the DIY process for the consumer.

Servicing consumer demand for home repair, construction and decorating equipment was furnished by an industry that transcended mere suppliers. The combined efforts of manufacturers, DIY shops, magazines and exhibitions instigated and promoted a continual flow of new products which were designed to assist the home-improver in tackling mundane and adventurous projects alike. Emulsion paint, for instance, affected decoration – wallpaper could now be painted over or left out of the decorating plan altogether. Adhesive polystyrene, vinyl and ceramic tiles were as "easy as A.B.C. to fix" according to the advertisements, and should the absolute novice ever feel deterred from getting involved in DIY help was at hand in the form of *U-May-Kit* yourself furniture which

not an attempt by the public to follow any fixed philosophy; householders were clearly defining the “modern” interior not so much by what it *was*, but by what it *wasn't* – dark and brown. Doing-it-yourself may not have provided all the answers for those engaged in trying to present a Contemporary or modern look to their homes in the immediate post-war years, nor did it allow householders the privilege of claiming, that “we have arrived”, but it certainly encouraged them to say “we are on our way.”

Perhaps the progressive and golden-age of DIY will remain forever locked in the 1950s and 1960s, for in the eclectic, “mix and match”, Postmodern world of the DIY superstores – such as the British chain Texas who opened their first warehouse in 1972 and had nearly 200 outlets by the late 1980s – that was to follow, almost anything, including the purchase of ready-made furniture and previously potted plants, was now to count as DIY. This would seem to speak less of doing-it-yourself and more, as the chain store of a similar name would imply, of trying to “do-it-all”. Nonetheless, DIY, at any level of consumption and practice, continues to provide a vehicle through which householders can retain some degree of self-expression while at the same time remaining in touch with current interior design trends. As Alan Tomlinson pointed out, “the DIY phenomenon is not class or gender specific. It is not only the hi-tech specialist who does the carpentry: it is the bus driver, the nurse, the postman,” and it is clear that ever since DIY arrived householders have made, and will continue to make, carefully measured contributions, over a long period of time if necessary, towards the construction of their own home environment.

SCOTT ORAM

See also Consumerism

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Doors

Doors may be said to fall roughly into two types – namely interior and exterior doors – and their size and shape will largely depend on the period of the building concerned. Similarly, door furniture, hinges, handles, locks and knockers, will also reflect the particular use and status of the door and the building of which it forms a part.

Originally there were two main methods of constructing doors: ledge-and-brace or batten doors, and panelled doors. Exterior doors tended to be of the ledge-and-brace design, which meant the door was constructed from a number of vertical planks (ledges) held together by a Z-shaped brace nailed to the back of the door. Such sturdy items formed the basis for almost all doors prior to the late 17th century; Tudor doors, for example, were made from wide oak planks strengthened by a second set of planks laid across the back at right-angles. This version was called a double-boarded or cross-boarded door. Interior doors were usually panelled and their construction was lighter and more technically complex than the ledge-and-brace design. Thus they were more expensive and required the skills of a joiner, rather than a carpenter, to construct a wooden framework into which the panels were set.

Seventeenth-century interior doors were rather simple, consisting first of two and then four panels, which reflect the ordered classical interiors of the period. By the late 18th century, however, the six-panelled Georgian door was uniform in most houses, although thin four-panelled doors with no mouldings remained the standard servant area fittings on the upper floors of wealthier houses.

Since exterior doors are, by their very nature, strong and heavy, their decoration tends to be of a more robust form. Tudor door fittings were basic, with wooden latches and handles operated by string and main doors decorated by flattened nail heads, although the grander houses did have some lighter doors with a frame filled with wooden linenfold panels. By the 17th century, however, exterior doors were increasingly embellished by classical stone surrounds of columns, pilasters and pediments. The grander the house the more impressive the entrance: front doors were placed at the tops of steps, or covered with shaped wooden canopies painted white, such as those still to be seen in Queen Anne's Gate, London.

An important feature of the 18th-century exterior door was the fan-light which served to increase the amount of light let into the front hall. It gradually reduced the size of the front door and probably encouraged the Victorian taste for the stained-glass front door which was so familiar a feature of domestic housing at the turn of the century. During the second quarter of the 19th-century, glass was also being used (mainly in French and German houses) in internal doors to conservatories, glass-houses and vestibules. Folding doors were especially popular in 19th-century houses as they enabled rooms to be opened up, and sliding doors were probably introduced by the end of the century.

Interior doors reflected these stylistic changes, but because interior doors were protected from the elements they could be finely decorated with unusual inlaid woods such as holly and cherry, painted scenes or carved mouldings. If the wood was of good quality like ebony, it was left bare or polished; this was the case at Chiswick House where the panelled doors designed

by William Kent were simply varnished and their decorative moulding picked out in gold leaf. The moulding was usually carved in sections and may have been in the form of beading, egg-and-dart or the acanthus leaf pattern. Main doors were painted to blend in with decorative schemes, such as the painted doors in fashionable Pompeian interiors designed by Robert Adam at Osterley Park, London. During the Greek Revival of the early 19th century, doors were further embellished by fluted pilasters and curved panelling, and the door handles, finger-plates and locks were increasingly elaborate.

By the late 19th century, mass production and the eclectic tastes of the period ensured that doors came in every shape and size. Moreover, the revival of fashions from the past saw the reintroduction of old methods of manufacture: American Beaux-Arts interiors, for example, featured oak-plank doors decorated with carved wooden swags, garlands and cartouches; Queen Anne Revival doors had shelves above them where ceramic plates and vases were crammed in to look authentic. The mass production of domestic furniture and the vast range of different pattern books suddenly on the market also meant that most people could afford to have a relatively smart front door.

In order for a door to function, hinges, handles and locks are required. The earliest hinges were called strap-hinges (known in North America as a cross-garnet hinge), which was a T-shaped hinge usually made of wrought iron, with the cross bar fixed vertically to the door frame. These substantial hinges were nailed rather than screwed to the woodwork and could be rather decorative. In the 18th century, interior doors were fitted with either H- or L-shaped hinges, again with nails rather than screws, the best examples being hand-cut until the introduction of machine-made screws in the 19th century. Other hinges to appear during this period were the hidden and rising-butt hinge. The hidden hinge, as its name suggests, has the fixings set into the frame of the door and sunk into the door surround or architrave. The pivot, or pintle (the pin running through the two parts of the hinge allowing it to swing) made the door more decorative. The rising-butt hinge, which appeared in Britain c.1750, was spirally pivoted so that the door raised up as it opened, thus clearing a fitted carpet and dropping down again when still to stop draughts.

The use of door locks was relatively unknown before the 16th century since they were expensive, cumbersome and considered a luxury by the majority of home-dwellers. The earliest locks in use were rim locks, also known as box locks. They were fitted onto the surface of the door (internal doors were too thin to support an internal mechanism) and were usually covered by a wooden, iron or brass box, hence the name. Rim locks were the standard type used in British and North American houses until the mid-18th century when the mortise lock appeared. These locks were designed to fit into a slot, or mortise, cut into the frame of a panelled door. Doors were also secured by sliding barrel bolts and heavy, wrought iron bars to secure the main front doors of the grander houses.

The design of door furniture such as handles, escutcheons, finger-plates and knockers or letter-boxes for front doors, developed relatively late in comparison to hinges and locks. Some noticeable exceptions were the Neo-Classical escutcheons Robert Adam designed which featured classical swags and lion heads; and fretted brass fingerplates were

common in the 19th century, as were ceramic door-handles. Particularly fine examples of surviving decorative door furniture are the elaborate brass Gothic designs produced by A.W.N. Pugin for the Palace of Westminster, and Art Nouveau finger-plates made from hammered copper, brass or silver.

Doors are useful for the historian in many ways in that, like fireplaces, they will usually reflect contemporary tastes in interior decoration long after rooms have been changed and walls covered over. Where and when they do survive, their paint-layered surfaces remain a valuable indicator of changing fashions. As for knob, knockers and handles, they may be called "door furniture", but as a recent style article in *The Times* declared, "in fashion terms, they are clothing accessories" for the fashion conscious.

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Dorn, Marion 1896–1964

American textile, wallpaper and interior designer

Marion Dorn is best known for the work she did in Britain during the 1920s and 1930s when she was a leading figure in the re-assessment of the function of textiles in the interior. Her textiles were to be seen regularly in the architecture and design press of the day, chosen by architects and interior designers as important components of their creations. She was one of the first female textile designers to establish her design business as a limited company (1934) to facilitate her varied collaboration with large textile manufacturers, architects, interior designers and private clients. Her most celebrated output was in rug design and her success in this area continued when she returned to the United States in 1940.

Dorn settled in Britain in 1923, and designed and made batiks, a medium she had begun to work in when she lived in New York State with her first husband, the painter and potter Henry Varnum Poor. Her batiks were reviewed favourably in *Vogue* in 1925; conceived as fine art pieces, they were compared to tapestries or murals. In contrast to most of her contemporaries Dorn produced batiks on a large scale, designing decorative hangings or curtains which were used as focal



Dorn: interior of Ralph Rayner's home, Ashcombe Tower, 1937, with rugs, curtains and upholstery fabrics by Dorn

points in the homes of clients such as Noel Coward and the Countess of Lathom.

Dorn designed her first rugs in the mid 1920s and by the end of the decade exhibited them at the Arthur Tooth Gallery in London alongside rugs by her partner and future husband, Edward McKnight Kauffer. It was Dorn's practice to design rugs exclusively for particular customers or to produce limited editions; these were usually hand-tufted for her by the Wilton Royal Carpet Factory. Her contribution towards raising the status of the rug within the interior was unequalled by any of her contemporaries. She promoted the use of her rugs as fixed points within a space, around which other components were arranged; this was particularly the case in larger spaces such as hotels and ocean liners. Dorn was commissioned for various projects by the Savoy Company throughout the 1930s, beginning with a number of rugs for the re-decoration of Claridge's Hotel by Oswald P. Milne in 1932. The design of a circular carpet for the hexagonal lobby was dominated by directional lines in shades of light and dark brown on a fawn ground, the design suggested routes through the space. The following year Dorn produced designs for carpeting and rugs for Oliver Hill's Midland Hotel, Morecambe. The rugs for the lobby, with their directional design of waves, represented perfectly the hotel's seaside location. They also provided an important focus around which furniture was arranged. As with all her commissioned work Dorn produced rugs which in terms of design and colouring were in perfect sympathy with their surroundings. The Midland Hotel rugs in brown, ivory and brick-red complemented Hill's colour scheme of beige-pink walls, polished cement terrazzo floor and furniture of weathered sycamore. Hill continued to commission textiles from Dorn throughout the 1930s.

On several occasions the architect and interior designer Brian O'Rourke approached Dorn for suitable textiles for his schemes. In 1932 she designed a group of rugs for his decoration of Mrs. Robert Solomon's music room. Two years later he used Dorn's rugs to indicate different functions within one space in his scheme for the interiors of the Orient Line's ship

the *Orion*. These designs were praised by *Shipbuilding and Shipping Record* as providing the basis around which everything else was hinged. Dorn's willingness to meet the needs of her clients is evident in the work chosen by O'Rourke for Ashcombe Tower, the house he designed for the Member of Parliament Ralph Rayner in 1937. The architect and client visited Dorn's studio in Lancashire Court off New Bond Street, London, to choose the most appropriate rugs and fabrics. The theme of their choice was texture, with a herringbone weave for the furniture, horizontal striped fabric for the curtains and textured rugs.

A desire for aesthetic interest in textiles provided by means of texture rather than surface pattern made Dorn's work an obvious choice for many Modernist designers. Pattern in Dorn's rugs was often achieved by the use of contrasting textures, the combination of hand-tufting with flat weaving was used to good effect in several designs, such as the large cream rug with a linear tufted design which Syrie Maugham used in her own "all-white" drawing room in 1931. A similar design was used by Serge Chermayeff in his scheme for a flat in London. The popularity of Dorn's work with architects is illustrated by the press coverage she received in journals such as the *Architectural Review* and *The Studio*. Her fabrics would often be designed to enhance the architectural design of a building, and the rugs provided a limited but appropriate focus of pattern. As Dorothy Todd commented, Dorn aspired to provide "a floor service" for her clients, preferring wherever possible to plan her designs in relation to the room for which they were intended. This worked particularly well when she was able to act as the designer of a complete interior scheme as when she worked for the writer Arnold Bennett in 1931, and for the actress Diana Wynyard in 1936.

Dorn worked with the leading textile manufactures of the day, including Warner & Sons, Old Bleach Linen, Edinburgh Weavers and Donald Brothers. She operated as either a freelance designer of printed and woven textiles, or she commissioned these firms to produce fabrics to her designs which were then sold under the name of her own company, Marion Dorn Ltd.. The woven fabrics produced for her were popular with interior designers. Gordon Russell Ltd. used Dorn's tufted leaf fabric *Hasta*, woven by Edinburgh Weavers in the interior of the Prince of Siam's London flat in 1937, and Ian Henderson used two weaves (*Lodore* and *Dorn Upholstery*) in his design for Jean de Casalis's flat in 1936. Her printed textiles were often chosen as curtains and upholstery for the cabins of ocean liners; *Scallop Shell*, a hand-screen printed fabric was used in the bathrooms for Cunard's *Queen Mary* in 1936. As her experience of designing for hand-screen printed fabrics developed, simple motifs such as birds, leaves and flowers received a more sophisticated treatment. Her approach became more painterly with dashes of colour used to suggest rather than define shapes; this stylistic approach, combined with a more classical subject matter, dominated her later work of the late 1930s.

Dorn returned to America in 1940, and although she never enjoyed the huge acclaim she had received in Britain, she continued to run a successful freelance business. She was employed by Edward Fields Carpets on the basis of her British reputation. Throughout the 1950s Dorn produced designs for Fields which were based on the reproduction of pattern derived from other flooring materials, such as marble, parquet and

stone paving. Her work for Fields culminated in the design for a large oval rug for the Diplomatic Reception Room at the White House in 1960. She also developed her freelance work in wallpaper design which had begun towards the end of her stay in Britain; she produced designs for Katzenbach and Warren, Bassett and Vollum, A.H. Jacobs and Imperial. Wallpapers such as *Master Drawings* and *Cameo* (both produced by Katzenbach and Warren in 1949) represented the trend for bold, striking patterns used in limited spaces. In contrast she also produced simple designs such as *Persian Linen* (Imperial, 1952), based on a woven fabric, which was used for larger spaces. Her fabric designs for companies such as Greeff, Goodall Fabrics and Schumacher demonstrated her ability to react quickly to current trends. Dorn continued her practice of producing designs that were conceived in sympathy with the work of architects and interior designers. She received an Honorary Fellowship from the Society of Industrial Artists in 1957 for her "unique and quite outstanding contribution to British textiles".

CHRISTINE BOYDELL

Biography

Marion Victoria Dorn. Born in San Francisco, 25 December 1896. Trained as an artist; graduated from Stanford University, California, BA in education (graphic art), 1916. Married 1) Henry Varnum Poor, 1919 (divorced 1923); 2) Edward McKnight Kauffer, 1950 (lived with him from 1923; he died 1954). Settled in London and worked as a freelance designer from 1923; designed batiks from 1923, rugs from 1926, carpets from 1928, printed and woven textiles and wallpapers from the early 1930s. Associated with several textile and carpet manufacturers including Wilton Royal Carpet Factory, Warner & Sons, Donald Brothers, Old Bleach Linen, and Edinburgh Weavers; established her own company, Marion Dorn Ltd., with workshops and showrooms in London, 1934. Moved to New York, 1940; active as a freelance designer of textiles, wallpapers, and interiors, supplying designs for companies including Edward Fields Carpets and Katzenbach and Warren; retired to Morocco, 1962. Exhibited at Dorland Hall, London, 1933, and at the Paris Exhibition, 1937. Honorary Fellow, Society of Industrial Artists of Great Britain, 1957. Died in Tangier, 23 January 1964.

Selected Works

For a recent monograph on Dorn's work see Schoeser 1996. A catalogue raisonnée appears in Appendix 1 of Boydell 1992, which also includes the locations for surviving works. Examples of Dorn's rugs and textiles are in the Victoria and Albert Museum and the Museum and Art Gallery, Brighton; 20 designs for rugs survive in the archive of the Wilton Royal Carpet Factory.

Interiors

- 1931 Complete interior scheme for Arnold Bennett
- 1932 Claridge's Hotel, London (interiors by Oswald P. Milne; rugs by Dorn)
- 1933 Midland Hotel, Morecombe (building and interiors by Oliver Hill; rugs and carpets by Dorn)
- 1933–35 Savoy Hotel, London (rugs and carpets)
- 1934–35 S. S. *Orion* (interiors by Brian O'Rourke; rugs by Dorn): Orient Shipping Company
- 1935 Flats, Embassy Court, Brighton (interiors by Wells Coates; carpets by Dorn)
- 1936 Complete interior scheme for Diana Wynyard
- 1936 *Queen Mary* (printed textiles for the bathrooms): Cunard Shipping Company
- 1937 Ashcombe Tower (building and interiors by Brian O'Rourke; rugs and textiles by Dorn): Ralph Rayner, M.P.

- 1960 White House, Washington, DC (rug for the Diplomatic Reception Room)

Further Reading

A lengthy bibliography of primary and secondary sources related to Dorn's life and work appears in Boydell 1992; for surveys of her career within published sources see Schoeser 1996 and Boydell 1989 and 1995.

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Draper, Dorothy 1889–1969

American interior designer

Dorothy Draper was one of the first modern interior designers in the first half of the 20th century and, by 1934, she had appeared on more American magazine covers (*Time*, *Life*, etc.) than even First Lady, Eleanor Roosevelt. Her fame resulted from her pioneering success in commercial design, a newly created offspring of architecture and interior decorating, and her creative, affordable interior design solutions during the restrictions of World War II quickly established her as a heroine to American housewives. A champion of professional women, Draper forged a path for women in the work-place and began defining the boundaries of the emerging Interior Design profession. And according to *Harper's Bazaar* (1941), she was "brisk, iconoclastic, inventive, unapologetic, and successful".

Born Dorothy Tuckerman on 22 November 1889, Draper was raised an Edwardian debutante within the safe, yet sometimes restrictive, confines of Tuxedo Park, New York, an elite community founded in part by her parents, Paul and Susan (Minturn) Tuckerman, who traced their family history to colonial Connecticut. Dorothy attended Brearley in Manhattan, a private finishing school, but had no specific technical or artistic training. Throughout her career, she depended mainly upon



Draper: Coty Beauty Salon, New York, 1941

imagination and common sense augmented by extensive travel.

In 1912, she married Dr. George Draper, who became the personal physician of Franklin D. Roosevelt, after Roosevelt was stricken with poliomyelitis. Though this introduced a lasting and influential relationship between Dorothy Draper and Eleanor Roosevelt, the demands of his work isolated George Draper from his family. The Drapers' marriage ended in 1930 leaving Dorothy with the unwelcome image of a social divorcee, which remained with her for the rest of her life. In order to confront her new social position, she underwent psychoanalysis, which she later claimed greatly liberated her sense of design and color.

Barbara E. Scott Fischer of the *Christian Science Monitor* (1941) described Draper as tall, tailored, and as decisive as a man, and later 20th century feminists may well count Draper among the early, trailblazing, career women. Although she received financial support to start her business from her parents, it was her masterful manipulation of men, materials, and the media that made her a monumental success. Her first venture, the Architectural Clearing House, founded in 1925,

had the goal of introducing the "proper" architect to the "proper" client, and was a triumph. Draper's own duties ranged from detailed discussions of plans with architects and builders and giving ideas on everything from storage bins to roof terraces, from the inspection of radiators to the spacing of windows. Although Draper initially felt intimidated by architects because of their superior education, she soon achieved a sense of equality both from design and financial standpoints. But her growing success, and the new self-confidence that it gave interior decorators, was increasingly regarded as a threat by architects as they perceived a portion of their profession slipping away. This rivalry culminated in 1952 at the Association of Interior Decorators Dinner honoring Frank Lloyd Wright, when the famous architect openly criticized decorators, by referring to them as "inferior desecrators," and named Draper specifically. Present in the audience, Draper rose, and politely ended his diatribe. This confrontation between two national heroes set the stage for a struggle between the professions that continues even today.

Despite jealousy from both architects and her fellow deco-

rators, by 1939 a large proportion of the American public perceived Draper as the undisputed spokesperson for the Interior Decorating profession. She entered the Hall of Fame in 1933 for her decorating of the River Club and was chosen as sole representative in decoration by the National Federation of Business and Professional Women. In addition, a media deluge kept her name on the lips of more housewives than any other decorator in history. She wrote two books on the subject – *Decorating is Fun!* (1939) and *365 Shortcuts to Home Decorating* (1968) – took to the airwaves with her own radio show, *Lines about Living*, and was encouraged to take charge of *Good Housekeeping's* "Studio for Living" section in June 1941. After being interviewed in 1939 by *Vogue* and *Harper's Bazaar* in her own Bandbox Apartment on 3rd Avenue, her popularity became international. Commissions were hers for the choosing; she accepted residential projects like the Walter Winchell estate, but turned down the Duke and Duchess of Windsor and President and Mrs. Eisenhower because their projects were too small.

During World War II, a majority of decorators were forced to close their doors or to cut their payrolls drastically. Draper, however, seized the moment and used her talents to aid the war effort. With the national economy completely devoted to the war, she utilized all of her media tools to reach out to the American housewife and breathe hope and optimism into days otherwise shrouded in loneliness and death. Because of the fear of air-raids, the citizens of New York City were asked to board up their windows; Draper advised the public how to conceal such eyesores. Her burlap and heavy drapery treatments became the fashion overnight. In addition, her programs, such as, "How to Buy a House for Under \$500, Furniture Included," "A Christmas Celebration for \$4.05," and "How to Decorate and Recycle the Home Interior" aided in maintaining morale on the homefront.

Draper created dramatic interiors through imagination, attention to function and a creative interpretation of historical sources. It was not uncommon in her work to see American Federal motifs in predominantly Roman Imperial interiors or juxtapositions of Italian Renaissance damasks and tropical designs. While the majority of her work was in New York, Draper's commissions stretched across three continents: the United States, South America and Europe.

After decorating a series of three personal dwellings in New York, one of which included the "Upside-down" House (1923), named because she created a garden terrace on the top floor in order to make room for a garage, Draper established a traditional approach to domestic design through fidelity to historical periods. Draper's interiors in the 1920s were conventional and similar to those of other decorators. Her Imperial Roman lobby at the Carlyle Hotel, 35 East 76th Street (1928), demonstrated her attention to history and was her first large commercial commission. In the 1930s, however, she began to expand her historical repertoire to include the Modern Movement. During this period, she also completed her course of psychoanalysis and her unique style emerged. In 1934, she unified a city block, Sutton Place tenement apartments, both without and within, by combining black with dead white trim and a variety of boldly colored doors. This project brought high society back to Sutton Place South, and was a great financial success.

Two years later, Draper was commissioned to design the Hampshire House Hotel, 150 Central Park West, out of a field of 154 decorators. It was the largest commission to date entrusted to a woman. At the Hampshire House Draper demonstrated a new design vocabulary, characterized by bolder contrasts and a greater sensitivity to the patterning of architectural surfaces. In addition, she designed her famous *Cabbage Rose* pattern for both fabric and wallpaper. Inspired by Georgia O'Keeffe, she dispensed with traditionally delicate motifs and produced patterns of heroic size. Confident of the success of the *Cabbage Rose* design, Schumacher produced over a million yards and it was one of the company's all-time best-sellers. In 1941, Draper outpaced all her contemporaries with her design for the Coty Beauty Salon in New York. For the first time, she combined a Modernist's use of space with exaggerated historical motifs and highly unconventional color schemes. Massive dead-white Baroque ornamentation framed doors and appeared as balustrades against blue and cherry-red walls and accents. Such combinations were extremely innovative and with the Coty commission, Draper defined a new interior type, since the beauty salon was a recent addition to the commercial market.

Her most spectacular foreign project, which generated a \$30,000 fee – the largest commercial contract in the world to date – was the Quitandinha Resort in Petrópolis, near Rio de Janeiro, Brazil, completed in 1944. Consisting of a hotel and casino, the Resort was also the first project into which she introduced regional themes and motifs. She designed custom-made furniture, extruded in shape from the floor plan, and used out-scaled Baroque scroll work and chandeliers nearly 15 feet in height to create breathtaking spaces. Again, she produced a fabric line, *Braziliance*, which was Schumacher's most famous line to date.

In 1954 Draper designed the still-extant cafeteria in the Metropolitan Museum of Art in New York. The space is basically a Roman atrium featuring columns and an impluvium or pool located in the center of the space. She gave the space an unarchaeological twist by designing great, swooping, strap-metal chandeliers. In 1958, Draper further refined her unorthodox style at the International Hotel, Kennedy Airport. Here, she designed large floor patterns which she extruded up to create large-scale custom-made furniture. One of the more spectacular pieces was a serpentine sofa, predecessor to the curved modular sectional of the 1970s. In a set of tables with X-shaped metal legs, Draper revealed the influence of Modernist furniture designers like Mies van der Rohe and Eero Saarinen.

Little is known of Draper's design process. On the larger commissions such as the hotels, for which she designed everything from furniture to the buttons on the bellman's cuff, she apparently executed rough conceptual sketches to create a basic sense of atmosphere and furniture placement, and then had her artist, Glenn Boyles, produce more detailed renderings under her verbal guidance. Final approval often required many attempts. Her staff comprised an impressive group drawn from various applied arts colleges and included the designers Lester Grundy and Ted Stewart and social secretary Belle Clark. The designers were often given projects immediately after Draper's initial visit; as long as the client was aware of her involvement within the process, it was unnecessary for her to be physically

present on site. In addition, Draper carried all of her contractors in a "little black book," which became a compilation of some of the best craftspeople in the business, all of whom were fiercely loyal to her.

Other Draper commissions included: the Gideon Putnam Hotel in New York (1933); the Arrowhead Springs Resort in California (1939); the Camellia House at the Drake Hotel in Chicago (1940); the Delnor Hospital in St. Charles, Illinois (1940); Mayflower Hotel in Washington, DC (1940); Kerr's Department Store, Oklahoma City, in which she was able to increase the selling space by over 40 per cent (1944); Fairmont Hotel in San Francisco, in which Draper collaborated with architect Julia Morgan, (1945); the Versailles Dinner Club in New York (1945); and the Greenbrier Hotel in White Sulphur Springs, West Virginia (1946). In addition, Draper received design commissions for railway interiors and floating hotels as well as the interior of the 1952 Packard automobile, Convairst Airline Interiors, and the packaging for *In the Pink* perfume for Gimbel's Department Stores.

For a woman once so well-known, it is hard to believe that today Draper is virtually forgotten. In many respects, she may be the quintessential interior designer. She created a unique style, promoted herself successfully within the domestic and commercial arenas, and stood face to face with male business tycoons, whom she described as "cowards when it comes to color." She opened the door for women in the work-place and began defining the field of modern American commercial Interior Design. In describing Draper, she said it best herself: "Be critical, never humble."

JOHN C. TURPIN

Biography

Born Dorothy Tuckerman in Tuxedo Park, New York, 22 November 1889. Educated at Brearley School, New York; received no formal design training. Married George Draper, 1912 (divorced 1930). Active as an interior designer in New York from the 1920s; established the Architectural Clearing House, 1925; received many commissions for hotels and restaurants, apartment buildings and department stores from the 1930s; interior design business sold in 1960. Published extensively on design and decoration; appeared on her own radio show, *Lines about Living*, 1940–41; director of the "Studio for Living" section in *Good Housekeeping* magazine, 1941. Designed fabrics and wallpapers for Schumacher from the mid-1930s, and furniture from the 1940s. Died in New York, 1969.

Selected Works

Interiors

- 1923 "Upside-down" House, New York (interiors)
- 1928 Carlyle Hotel, 35 East 76th Street, New York (Imperial Roman lobby)
- 1933 Gideon Putnam Hotel, New York (interiors)
- 1934 Sutton Place Apartments, New York (interiors and exterior colour scheme)
- 1936 Hampshire House Hotel, 150 Central Park West, New York (interiors)
- 1940 Camellia House, Drake Hotel, Chicago (interiors)
- 1940 Mayflower Hotel, Washington, DC (interiors)
- 1941 Coty Beauty Salon, New York (interiors)
- 1944 Kerr's Department Store, Oklahoma City (interiors)
- 1944 Quitandinha Resort, Petrópolis, near Rio de Janeiro (interiors and furnishings)
- 1945 Versailles Dinner Club, New York (interiors and furnishings)

- 1946 Greenbrier Hotel, White Sulphur Springs, West Virginia (interiors and furnishings)
- 1954 Metropolitan Museum of Art, New York (restaurant interiors and furnishings)
- 1958 International Hotel, Kennedy Airport, New York (interiors and furnishings)

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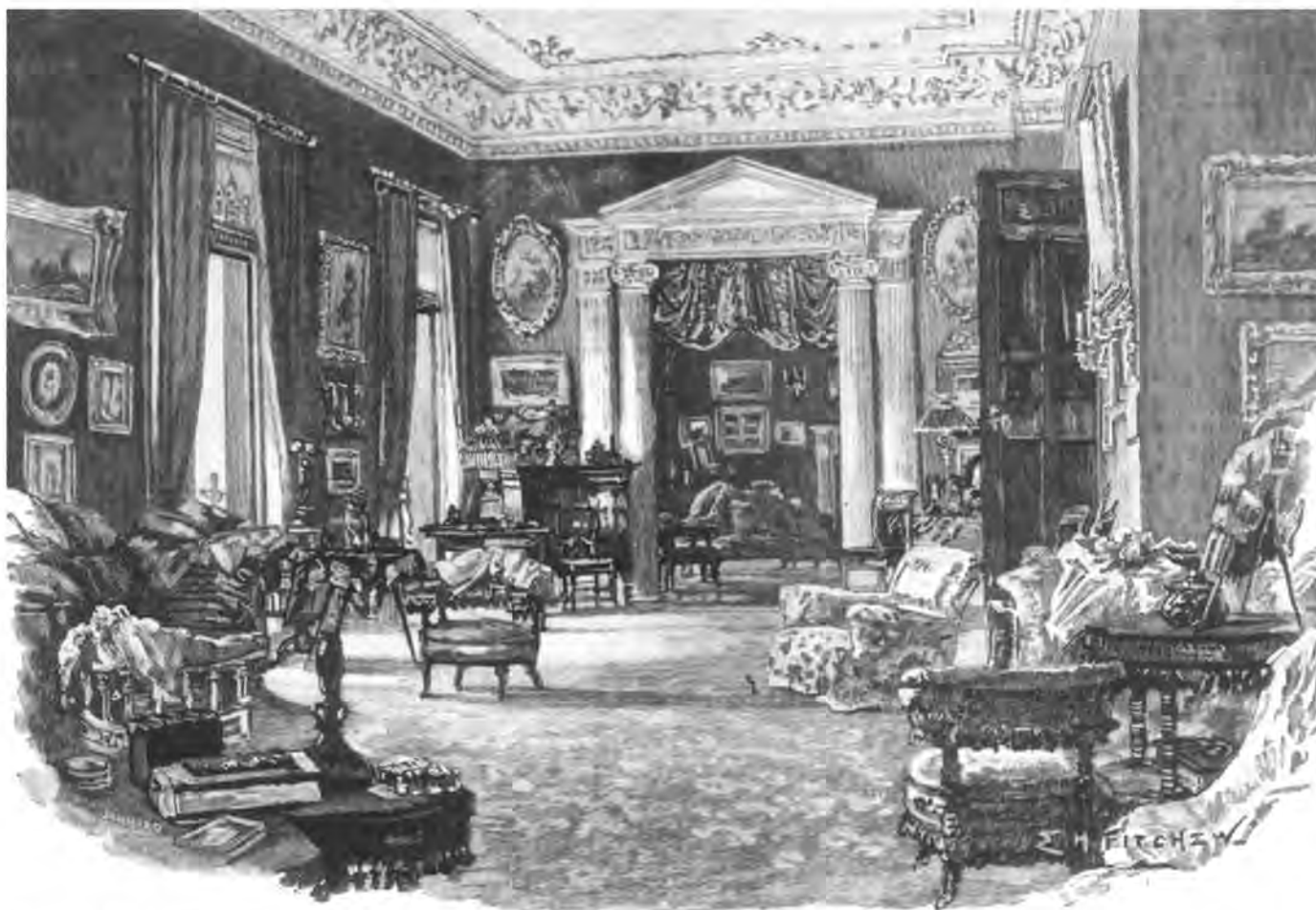
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Drawing Rooms

As a room-type, the modern drawing room retains a schizophrenic quality, split somewhere between a "gala" space and a family sitting room, which reflects what Edith Wharton once termed its "mixed ancestry" (*The Decoration of Houses*, 1897). Its development can be traced back to a small apartment, linked to the principal bed chamber, which provided a degree of privacy from the communal life of the medieval Great Hall. This type of "withdrawing" room lacked specialised furniture and created an indeterminate but relatively intimate space into which all or part of a small company



Drawing Room, Durham House, London, 1887

could temporarily withdraw. In the Apartment system of processional “shewed” interiors introduced to grand British houses from France and the Low Countries in the late 17th century, the drawing room continued to function primarily as a buffer zone in the sequence of State rooms, playing a supporting role in relation to the more glamorous State bed chamber and Baroque dining room.

By the early 18th century, however, this kind of drawing room occasionally co-existed with, and was subsequently modified by, the influence of more grandiose European models, in particular the Italian *salone*. In its original form the *salone* was a multi-storeyed space dedicated to large-scale gatherings and formal entertainment, and was characterised by bold, showy decor with minimal furnishings. Inspired by this prototype, the expanded British drawing room, and the “saloon” to which it was often closely linked, assumed a higher profile and more distinct character. A typical example is the barnlike “parade” space of the Great Drawing Room at Hopetoun created in the mid 18th century. Such a showpiece was reserved for large-scale formal entertainment rather than day-to-day use. The moveable furniture was set out in symmetrical order against the walls. Key signifiers of major expenditure were the pure white marble fire-surrounds, the colossal yardage of silk damask for upholstery and wall coverings, the glass mirrors with sconces for dozens of wax candles, elaborate plasterwork

on the ceiling, and extensive gilding on the interior ornament and matching furniture. Similarly, the lofty saloon in a house like Robert Adam’s Culzean Castle (1780s), with its spectacular westward vista out to sea, provided a climax to the staircase and sequence of public rooms on the first floor; typically it was circular or oval in plan, with a coved, and elaborately decorated ceiling. Although such glamorous schemes were few and far between, they were significant in formalizing many of the decorative conventions subsequently associated with the middle-class drawing room.

By the end of the 18th century a more Picturesque approach began to free up the disposition of the furnishings. Greater flexibility in the way the room could be used and the introduction of a diversified range of seating and tables allowed for varied groupings of people and activities. Apart from being the main reception room for both casual callers and formal entertainment, it was also becoming the space where the women of a household, and in some cases the children, would spend much of their time during the day. When there was company, family and guests would assemble there in more formal mode to be shuffled into order of precedence before the ritual procession through to the dining room. Later in the evening the gentlemen would rejoin the ladies in the drawing room for tea, cards and informal conversation to round off the day. The custom of women withdrawing from the dining room, leaving

the men to get on with prolonged bouts of drinking, began to wane in Europe and America in the mid to late 19th century (but appears to have remained entrenched in Scotland).

While a party in summer might fall into little detached groups scattered all over the apartment, in winter the company tended to form into one large cluster around the fire. In many cases it was easier to shut up drawing rooms altogether out of season, removing textile wallhangings to storage. In fact the vast majority of people could not afford a highly specialised sequence of rooms, particularly a drawing room which tended to take up more square footage and window frontage than any other interior. Heating, lighting and maintaining such large rooms for occasional use was a formidable task. Case-covers shrouded the precious upholstery most of the time, and candle-light was kept to a minimum.

In its evolved 19th-century form, elements of the stately saloon-type drawing room were to become effectively merged with the pre-existing tradition of a more family-oriented living space, in a curious blend of formality and informality. With the quest for comfort intensifying throughout the 19th century it is not surprising to find that larger houses often accommodated an additional Small Drawing Room, (sometimes labelled the Morning Room) as an escape from the chilly formality of the State apartments. This smaller room might be equipped with draught- and fire-screens for sitting cosily near the fire, a bookcase for reading matter, and a breakfast table for light meals. The main drawing room, on the other hand, was equipped with greater quantities of lighting, mirrors and seating for formal evening entertainment, along with the necessary accoutrements for tea and cards. Often such rooms would be furnished en suite on the principal floor so that the spaces could be interconnected by folding doors for large parties.

The drawing room assumed new and increased importance as the focus of the 19th-century cult of bourgeois domesticity, embodying family values and the civilizing influence of the home. An emphasis on cultural and artistic values was frequently symbolized through decorative schemes featuring the Muses or musical trophies, and through inclusion of the relevant furniture and props. The various table tops would be liberally scattered with small artworks, work- and drawing-boxes, writing equipment, folios of prints and drawings, and books of poetry or novels. Most commonly a piano, music stand and canterbury signified a musical household, while needlework skills were signalled through the presence of a spinning wheel, sewing table or embroidery frame; portfolios, easels, a small bookcase and writing desk were further indicators of artistic and literary activity. As the furnishing of the drawing room was, among other things, about the art of self-presentation and the reception of visitors, it was particularly important for young unmarried women to make their accomplishments evident. Private tutors and various ladies' magazines or books gave instruction in a wide range of decorative skills or "fancy work" which could occupy endless hours and be used to beautify the domestic interior – crafts such as chip-carving, pokerwork, staining, stencilling china or glass painting and repoussé metalwork. The most well-established and widespread of such domestic arts was needlework. There were aristocratic and genteel models to follow, as demonstrated by the survival in the drawing room of numerous historic

samplers, "sewed" seat covers and embroidered boxes or frames.

There was widespread agreement that the drawing room's arrangement be left to the lady of the house. Within the home, it was perceived as the most "feminine" of the key rooms, providing an explicit and elaborate contrast to the "masculine" dining room. The picturesque variety of the drawing room's seating, cabinets and tables was in marked contrast to the restrained and formal symmetry associated with the dining room. Materials of a perceptibly higher quality were used and the reflective glitter of the gilding, the silky fabrics, elaborate veneers and mirrored or French-polished surfaces to be found in the drawing room were deliberately played off against the "solid" and unadorned materials in more masculine schemes. Upholstery was usually of velvet or silk-damask as opposed to horsehair, leather or plain repp; grates would often be of bright-cut or inlaid steel rather than brass or iron, and the furniture predominantly of rosewood or walnut, embellished with decorative inlays, carved detail and gilding. The proliferation and complexity of objects in the drawing room, and the variation of mass and outline in their grouping, expressed notions of civilizing "refinement". Accents of deep subtle colours, variegated patterns, or the application of veneers could all enhance a luxuriant effect. In particular, the availability and range of household textiles and wallpapers, formerly the preserve of aristocratic households, had been transformed by technical innovations. Although for the most part spun and woven by machine, textiles still retained associations of richness and refinement. The protective, womb-like muffling of the drawing room in layers of curtains, carpets, fluffy rugs, frilly lampshades, cushions and padded upholstery all gave the space a distinctive sound and feel aimed at inducing a state of physical and mental comfort.

Being the showpiece of the home, watercolour, printed and photographic images of the drawing room proliferated in the 19th century. The impact of such representations was intensified by the fact that they were designed to be looked at and enjoyed within the context of the drawing room itself. Photograph albums and stereoscopes or magnifying glasses encouraged an appreciation of intricate visual detail. The art of systematic looking was also encouraged through recording the drawing room in watercolour and pencil sketching, an activity deemed entirely appropriate for the context of the space. Small bookcases and reading lamps in most drawing rooms equipped avid novel-readers to consume literary descriptions of domestic interiors. Novels were considered suitably lightweight reading matter for an interior which was supposed to entertain idle hours.

The mirrors over fireplaces and pier tables which dominated most drawing room schemes constantly reflected women's appearance back to them and women were often depicted against the backdrop of a drawing room. Indeed, they were encouraged to see themselves as part of the drawing room scheme, and to match their figure, complexion and dress to the domestic environment. Not surprisingly, therefore, drawing rooms were frequently sucked into the negative comment surrounding the topic of women and fashion. As with the clothes they wore, women were often criticized for "dressing up" their drawing rooms to be attractive. The apparently

random accumulation of small decorative objects was a particular butt of criticism.

As the showcase for artistic discrimination and individual taste, the drawing room accommodated collecting interests focused on small, exquisite and rare or curious items. Contemporary photographs show vast numbers of such items strewn around the table tops, in and under display cabinets, and stashed into the nooks and crannies of towering overmantels or hanging shelves. It was felt that such objects would stimulate the imagination and refined conversation, providing an informal education through the emanation of moral sentiment, history and cosmopolitan culture. Some items had a clear iconic and symbolic value, while others such as framed photographs and jewellery reflected more sentimental and personal interests. The "Chinamania" which reached its height in drawing rooms of the 1880s and 1890s was a competitive and fashionable pastime for both men and women. In less affluent homes the projection of artistic taste could be relatively cheaply paraphrased with a few bits of bric-a-brac and mass-produced china.

Within the home generally, and the drawing room in particular, women were expected to create an oasis of light and calm. Furnishings which were light in colour and form could provide a material analogy for the hygienic and spiritual purity of the household. The drawing room usually had more windows than any other room, and ideally a southerly aspect with a view upon which great importance was placed. The regenerative, colourful and sensual power of nature certainly enhanced the concept of the drawing room as an antidote to the drab world of work, and as an "unsullied" environment feeding the imagination and spirit. Nature was introduced directly to the drawing room through dried and cut flower arrangements, potted plants with elaborate jardinières, and collections of natural objects such as shells or semi-precious stones. In the 1850s and 1860s fern cases and aquaria were particularly in vogue. Still-life or landscape pictures could be displayed either on the walls or in albums. Gardens were also evoked indirectly through conventionalized ornament derived from nature. Drawing room carpets, upholstery and wallpaper were frequently floral in design and at a more abstract level the generally curvaceous, swelling forms of the furniture triggered similar associations.

Historical and foreign styles were used to conjure up the appropriate sensual qualities and social nuances for a drawing room, the most popular undoubtedly being an 18th-century French look creating an impression that was organic, glitzy and cushioned, with overtones of aristocratic refinement. Chinoiserie or the more exotic 18th-century styles were frequently recommended as a means of releasing the imagination, while a touch of Moresque and Oriental added a discreet hint of colourful luxury, mystery and sensuality. Drawing rooms of the 1880s and 1890s were characterized by an increasingly eclectic blending of styles and materials, and a self-conscious integration of old and new elements, though the overall emphasis was still very much on 18th-century styles. This mish-mash was to be given coherence and made "home-like", through the individual taste of the owner.

The cult of simplicity, which developed from the 1880s and continued into the 20th century, entailed a paring down of the drawing room's ornamental features and the thinning out of its

contents. "Artistic" drawing rooms popularised a new, more reductivist aesthetic, while even in less self-consciously artistic households, social change was rendering the historical baggage and function of the drawing room obsolete. Simplified, more open planning was leading to greater continuity between adjacent interiors, and, like the hall and library, the drawing room was now increasingly furnished as a family "living room". Various authors on household taste in the 1920s referred to "the passing of the drawing room", not least because ladies were "fast becoming men", and therefore did not need a space into which to withdraw. The preferred terms were "living room", "sitting room" or "lounge". The usage of these labels was more linked to style and class connotations than clear differences in the purpose served by the room. While the familiarly lumpen and cosy forms of the three-piece suite marked the rise of the lounge and sitting room, the drawing room was generally distinguished by references to 18th-century styles with their overtones of genteel and elegant living. From its sumptuous Victorian and Edwardian heyday the drawing room had been diminished to a label which then, as perhaps now, persisted only "amongst a few who still have early Victorian tendencies".

JULIET KINCHIN

See also Parlours

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Dresser, Christopher 1834–1904

British designer

A pioneer of modern design, Christopher Dresser was one of the most radical and prolific designers of the 19th century. His output included ceramics, glass, metalwork, furniture, carpets, fabrics, wallpapers and every aspect of interior decoration. He was one of the first designers to be professionally trained for industry and he worked for at least sixty of the most forward-looking Victorian manufacturers. His designs were well-known in Europe, America and Japan and his wallpapers were produced in America and Germany where they exercised a decisive influence on the development of Modernism. Finally, he was also an influential writer on botany, design and interior decoration. He stressed the importance of function and simplicity, as well as subdued colouring and restrained ornamentation in interiors, and his theories were regarded as among the most advanced of his day.

Dresser also prioritised the role of the designer within manufacturing. He was one of the first European designers to imprint his signature next to the maker's mark and during the early 1860s he pioneered the elevation of design and interior decoration to the status of an art. This development in turn encouraged the emergence of terms such as Art furniture, Art pottery and Artistic or Aesthetic interiors. And although little of Dresser's own work within interiors has survived, his ideas are fully documented in the numerous publications he produced from the early 1860s which provided ample advice on the decoration of ordinary middle-class homes.

Dresser's style was based on a general affinity with Early English medieval art and on his admiration for oriental and Japanese art. But he was never dogmatic in his adoption of past styles, and his free mixing of historical pastiches with ideas from diverse cultures gave rise to a highly personal manner that was closely attuned to the spirit of the times. His championship of Japanese art was particularly important and he played a leading role in the introduction of the Anglo-Japanese or Modern English style in the last third of the 19th century. In 1876–77 he became the first European designer actually to visit Japan and he established a number of trading companies which presented Japanese art and architecture on a larger scale to the British public. He also published one of the first European books on Japanese art in 1882 which consolidated his campaign for the acceptance of Japonisme. He particularly admired the simplicity of construction and subtlety of colour in Japanese interiors and design. In place of the early Victorian emphasis upon polychromy, he advocated the use of secondary and tertiary tones. Primary colours were permissible in decorative patterns on walls and ceilings but when viewed from a distance they should give the impression of a natural bloom "similar to that of the peach, where all the colours of the rainbow combine".



Dresser: wallpaper for Sanderson, c.1878

These views were propounded in his writings, which were enormously influential. Dresser's early publications represented the first thorough discussion of interior design and became popular reading long before those of contemporaries such as C.L. Eastlake, William Morris or E.W. Godwin. Indeed, Dresser's influence was arguably far more widespread than that of most other craft-oriented architect-designers, for although Dresser, like Morris, preached the gospel of art for the masses, he also appreciated the advantages of machine production and his enormous output reached a far larger audience through the techniques of mass-production and modern industry. And similarly, although his ideas were not publicly acknowledged by Morris or other Aesthetes, Dresser was largely responsible for promoting the ideal of the "aesthetic interior" which gained momentum during the 1860s and 1870s. He placed special emphasis upon the need for carefully chosen colour schemes and suggested particular combinations for different rooms. His ideas for a drawing room, for example, included blue or multicoloured ceilings, citrine or yellow-orange walls, maroon or purple dadoes, and bronze-green doors surmounted by black architraves – colours that were intended to inspire "purity, activity and enlightenment".

He also presented a programme for a blue study and a red dining room, "suggesting strength and beauty", and a purple nursery and olive breakfast room, "inspiring feelings of repose and gladness" respectively. For kitchens and rooms intended for manual work, he recommended buff or dark yellow tones. These distinctive colours became the favoured palette of the Aesthetic Movement and had become so popular by the 1880s that Gilbert and Sullivan's satirical opera *Patience* employed the phrase "greenery-yallery" to signify the taste of the Movement.

Dresser's treatment of ceilings was particularly distinctive. He strongly disapproved of the fashion for whitewashed ceilings and advocated instead the abundant use of colour, especially blue. His ceiling decorations also always complemented the treatment of the wall and he designed some of the first matching frieze-fill-dado-ceiling papers, produced by the wallpaper manufacturers Jeffrey & Co. from 1871. He also often employed relief materials such as Linoleum Muralis and was one of the first designers to produce patterns in the Anglo-Japanese style for the Lincrusta Walton (from 1876) and Anaglypta (from 1887) firms. Some of his most sophisticated hand-painted ceilings were incorporated in the interiors (some of which are still *in situ*) he created for Thomas Shaw's Allangate Mansion, in Halifax, where the rich, oriental-style patterns in iridescent shades of green, turquoise, blue and gold, were said to have cost its owner some £3,500. And following his return from Japan in 1878, Dresser promoted the adaptation of Japanese ceilings with overlapping floral patterns superimposed with an open framework of joists which became increasingly widespread in Britain during the 1880s and 1890s.

For walls, he recommended plain colours or tinted decorations, sometimes enriched with a simple powdered pattern or a wallpaper in "subdued colours", as greatly preferable to the naturalistic patterns featuring large bunches of flowers combined with animals or human figures that were characteristic of much commercially produced work. He argued that allegorical symbolism could be most successfully embodied in stylised or abstract ornamentation, and that the motifs should have a bilateral arrangement and "in all cases consist of flat ornament" and of "small, simple repeated parts, which are low-toned or neutral in colour". The majority of his designs were in his favoured Anglo-Japanese style incorporating grill or lattice patterns combined with diaper or overlapping floral patterns and sometimes including exotic insects or birds. After his tour of Japan, Dresser launched a series of papers printed in various shades on plain, brown sugar-papers, and most of the wallpapers from the latter period of his career expanded on this colour scheme. His output was prodigious and by the time of his death he had designed more than a hundred papers for over 17 different manufacturers in Europe and America.

Dresser's designs for carpets were equally numerous. Rejecting the naturalistic designs that were still commonplace in the third quarter of the 19th century, he argued that carpets should be restrained in colour and that they should serve as a background to the furnishings and contents of the room. From 1862 he championed the use of geometrical and conventionalised Oriental patterns and advocated designs based on the principles of geometry that, he believed, reflected the way that plants and flowers should appear when viewed from above. Most of his own carpets contained patterns based on radiating

leaf and floral forms, framed by scrolls or banded borders at their edges. Some examples included a slight relief imitating the *ton sur ton* effect of Chinese rugs and, like Morris, Dresser clearly hoped to make Britain independent of the carpets imported from the East. He also helped to reform the design of floorcoverings in America and in 1873 he was commissioned to produce a government report on design "applied to objects and to houses" that included many useful comments on carpets and rugs. His personal output included several hundred carpet designs the majority of which were produced as double-cloth Brussels carpets and as "spool" Axminster rugs by John Brinton Ltd. and by John Crossley.

Dresser was also active as a designer of furnishing fabrics and designed lace produced by Edward Cope, silk and woollen damasks and worsted woollen fabrics by W. & C. Ward and by Norris & Co. (later Warner & Co.), cotton damasks for John Wilson and Sons, Lotus fabrics for Arthur Liberty, cretonnes for Steiner & Co., and towels, bedspreads and quilts for Barlow and Jones and others. Barlow and Jones's *Empire* quilt (1887) and *Colombian* quilt (1893), produced to commemorate Queen Victoria's Golden Jubilee and the discovery of America, were particularly admired and proved highly popular.

Stylistically, Dresser lamented the general "want of simple structure, want of simple treatment, [and] want of simplicity of effect" in British textiles, and he proposed simple and conventionalised motifs such as circles, diapers, vertical and diagonal stripes as suitable for hanging fabrics. He also stressed that the laws governing the design of textiles were identical to those for carpets and that hanging fabrics should follow the rules applied to wallpapers – namely a bilateral arrangement of themes. Several of his designs were in the Anglo-Japanese style and his use of layered compositions, made up of ground and superimposed motifs which derived from his admiration of Japanese textiles, was far ahead of his time. These layered and juxtaposed patterns proved extremely influential and made an important contribution to the reform of ornamental design in Britain.

Dresser also designed furniture, metal fittings, stained glass and all the objects required to decorate a house. His designs for furniture date from the late 1860s and although the history of his early work is still quite obscure, some of his pieces may have been produced by C. L. Eastlake's Art Furniture Company (fl. 1869–71). Like Eastlake, Dresser advocated built-in ensembles and admired Japanese and Early English and medieval prototypes and emphasised principles of sound construction with minimal carving and upholstery. Unlike Eastlake, however, he disliked the prevalent Neo-Renaissance and reformed Gothic styles which he regarded as unsuited to a modern Protestant society. And although much of Dresser's Art furniture was frequently referred to as Anglo-Japanese, it also reflected a sifting of ideas from Early English, Egyptian, Islamic and Greek sources and, in its constructional honesty, angularity and simplicity, it represents a highly individual and radical departure from ordinary Victorian furniture. Pieces such as tables and chairs often appear quite sturdy and robust, and sometimes incorporate lattice panel backs and intricate substructures which contrast solid and void and the regular with the irregular in the characteristic Anglo-Japanese manner. Much of Dresser's furniture was also painted in ebony and

lacquer tints with deeply incised and gilded borders and the cabinet doors sometimes included grotesque or humorous motifs such as stylised owls, cranes and frogs. When Dresser established the Art Furnishers' Alliance Co. in 1880 production was turned over to Chubb & Sons who also made the pieces designed for Bushloe House that date from this period.

Dresser's designs for brass, copper and cast-iron objects, including candle-holders, lamps, kettles, trays, coalboxes in mixed metals, and cast-iron andirons, fireplace surrounds and hall furniture, formed another essential element of his artistic interiors. His cast-iron furniture illustrates once again his willingness to embrace modern materials and methods of production and included some particularly distinctive coat-stands, hall tables, chairs and benches that featured spiky foliage and angular scrolls combined with elliptical mirrors and roundels. He also supplied elegant fireplace overmantels with ebonised shelves containing his colourful ceramics and glass vases, as well as stained-glass windows in muted and delicate colours containing spiky leaf ornament and Anglo-Japanese motifs. Finally, Dresser recommended that all the frames and curtain poles in the room should be ebonised to complement the furniture and to provide an artistic contrast with the wallpapers and paint colours. Curtains were to be loosely draped from "a simple and obvious pole". Such ideas represented a radical departure from the usual preference for ponderous gilt frames and elaborate curtain arrangements and anticipated the practice of modern decorators. Above all, Dresser aimed to free his furnishings and decorations from the straitjacket of historicism and to create a "new style" which would make "every homestead artistic in the true sense of the word".

WIDAR HALÉN

See also Aesthetic Movement; Art Furnishings

Biography

Born in Glasgow in 1834. Enrolled at the Government School of Design, London, 1845. Married Thirza Perry, 1854: 13 children. Lectured at School of Design, Marlborough House, 1854–68; appointed Professor of Botany, 1859; received honorary doctorate from the University of Jena, 1860. Established as a leading commercial designer of ceramics, wallpapers and textiles by mid-1860s; produced designs for metalwork, furniture and cast iron from the 1870s; glass from the 1890s. An authority on Japanese art, he visited Japan at the invitation of the Japanese government, 1876; returned with stock for Tiffany & Co. Founded Dresser and Holme, importers of Japanese goods, 1879; appointed "art superintendent" for Linthorpe Art Pottery 1879–82; established Art Furnishers' Alliance 1880 (closed 1883). Exhibited at many national and international exhibitions including London 1862, 1871 and 1872; Philadelphia 1876; and Paris 1878. A prolific writer and lecturer he was editor of the *Furniture Gazette*, 1880–81, and wrote many articles on ornament, colour and design. Died in Mulhouse, France, 24 November 1904.

Selected Works

A sketchbook of Dresser's original designs, dating from the 1860s, is in the Ipswich Museum, Suffolk; two volumes of tracings from his studio of the same period are in the Victoria and Albert Museum, London; the Metropolitan Museum of Art, New York has an album of 40 coloured designs dating from the 1880s for wallpapers, ceramics, stained glass, textiles, and for the ornamental treatment of plants. Documentation and artwork relating to his designs for ceramics is in the Minton Archive, and the Archive of Josiah Wedgwood & Sons,

Stoke-on-Trent. Further documentation relating to Dresser's work can be found in the Nikolaus Pevsner Papers, Getty Center for the History of Art and the Humanities, California. Examples of Dresser's textiles, ceramics, wallpapers, glass and metalwork are in the Victoria and Albert Museum.

Interiors

- 1870 Allangate Mansion, Halifax, Yorkshire (decorations and furnishings): Thomas Shaw
- 1879–80 Bushloe House, Leicester (decorations and furnishings): Hiram B. Owston
- 1880 Chubb & Son, 128 Queen Street, London (dining room and office furniture): George Hayter Chubb

Dresser produced designs for over 60 commercial manufacturers in England, France and the US. The principal companies with whom he was associated included: ceramics for Minton & Co., Josiah Wedgwood & Sons, Linthorpe Art Pottery, and Old Hall Earthenware Co.; metalwork for Elkington & Co., Hukin & Heath, James Dixon & Sons, and Benham & Froud; glass for James Couper & Sons; textiles for W. & C. Ward, Warner & Sons, Liberty & Co., and F. Steiner & Co.; carpets for John Crossley & Co., and John Brinton; wallpapers for William Woollams & Co., Jeffrey & Co., Frederick Walton & Co., Lightbown Aspinall & Co., John Line & Sons, and Zuber et Cie.

Publications

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- Japan: Its Architecture, Art and Art-Manufactures*, 1882; reprinted 1977
- Modern Ornamentation*, 1886

Numerous articles on ornament, decoration and design in contemporary journals such as the *Art Journal*, the *Builder*, *Journal of the Society of Arts*, and the *Furniture Gazette*.

Further Reading

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Dufour et Cie.

French wallpaper manufacturers, 1797–1865

The name of Dufour et Cie. dominated French wallpaper production at the outset of the 19th century. The company's early success was based upon its application of Neo-Classical ornament to wallpaper design and coincided with a period when the popularity of the Empire style was at its height. Dufour also became known for its spectacular panoramic or scenic decorations, wallpapers containing large illusionistic and non-repeating pictorial designs that covered the walls of a room with a continuous scene. These decorations were akin to murals or paintings in appearance and, requiring many hundreds, and sometimes thousands of blocks to print, they represented outstanding examples of technical virtuosity the like of which was never rivalled, before or since.

Joseph Dufour was born in 1757, the son of a carpenter, at Tramayes, close to Mâcon in Burgundy, France. Nothing is known about his training, but by 1789 he was based in Lyon. At this time Lyon was the European capital of the silk trade and a principal centre of textile production. It was also an important centre for the manufacture of wallpaper, but wallpaper was still not widely used during this period. Dufour worked for the Ferrouillat factory – a major producer of wallpaper – and he became a partner in 1792. Unfortunately, the business suffered during the revolutionary riots of 1793–94 and closed down in 1797.

Following this event Joseph Dufour set up his own factory in Mâcon later that year in association with his brother Pierre. At the same time he kept certain interests in the Lyon wallpaper business. It seems that Pierre was in charge of the administration of the business while Joseph managed the workshops. They secured the services of Jean-Gabriel Charvet (1750–1829), who was already active in the wallpaper industry in Lyon, to prepare designs and drawings for the block-cutters. The company's figures for 1800 show that it quickly achieved a substantial turnover grossing a total of 119,164 francs. Pierre left the company, which was then registered as Joseph Dufour & Cie, and Dufour's cousin Antoine took over the administrative side.

By 1804 the business was thriving and employed 90 workers, and Dufour issued his first panoramic decoration entitled *Les Sauvages de la Mer Pacifique* (or *The Voyages of Captain Cook*) which was designed by Charvet and sold together with a 48 page booklet describing the different scenes and detailing the exotic flora and fauna. At the same time, a rival manufacturer, Jean Zuber & Cie., launched *Les Vues de Suisse*, and these two panoramic designs were probably the first to be produced in colour. Both decorations were featured at the Exposition des Produits de l'Industrie at the Louvre in

1806 where they aroused much interest and critical acclaim. Dufour's work was singled out for especial praise, with one commentator declaring that "New wallpaper decorated with subjects drawn from Captain Cook's voyages counts perhaps among the most unusual work created in this field." But the Mâcon-produced wallpaper did not win an award, whereas Zuber's decoration received a silver medal.

In 1808 Dufour established a workshop in Paris, at 17 rue de Beauvau in the faubourg Saint-Antoine, an area containing numerous cabinet-makers' workshops and where J.B. Réveillon and his successors had been working since 1763. Dufour appears to have employed Xavier Mader from the time he arrived in Paris. Mader managed the drawing and engraving workshops until 1823 and it was he who introduced the distinctive Neo-Classical look to the company's products which were not widely known until this time. His firm engravings resulted in a style that was as rigorous as it was elegant, and which could be seen as early as 1808 in the classically-inspired series of grisaille figures representing the months (*Les Mois*) drawn by Evariste Fragonard, in the Greek deities that appeared in the *Galerie mythologique* (1814), and in the Empire-style drapery decorations and friezes containing *trompe-l'oeil* representations of ruched and gathered muslin and silks that continued to be produced well into the 1820s.

Dufour's draperies were an extraordinary exercise in verisimilitude and proved popular in many Empire and Biedermeier interiors of the early 19th century, but it was the panoramic decorations which brought the business its great success. Its most notable works included *Les rives de Bosphore* from around 1812, *Les monuments de Paris* (1812–14), and *Psyché & Cupidon* (1815). These last two panoramics were especially original. The first contained a frontal composition and artificially aligned the most well-known Parisian monuments along the banks of the Seine. The second built up a complex narrative in twelve individual tableaux, printed in sepia or grisaille, illustrating scenes in the Cupid and Psyche story. The series was designed by the artists Louis Lafitte (1770–1828) and Méry-Joseph Blondel (1781–1853) and featured elegant, life-size Neo-Classical figures who inhabit palatial marble halls containing carefully rendered Empire-style furniture and ornament and massive architectural features and mosaic floors based on those discovered at Herculaneum and Pompeii. *Les paysages de Télémaque dans l'île de Calypso* (c.1818), *Les Incas* (around 1818) and *Les Fêtes Grecques* (1818) demonstrate the depth and quality achieved artistically, which was recognized when the firm was awarded a silver medal at the Exposition des Produits de l'Industrie in Paris in 1819.

In 1821 Joseph Dufour's daughter married Amable Leroy of Lyon and the name of the company was changed to Joseph Dufour & Leroy in the following year. Xavier Mader left the business in 1823 to set up his own venture. Dufour & Leroy continued to produce panoramic scenes, such as *Paul & Virginie* (c.1824), *Les Voyages d'Anthénor* (c.1820–25), and when Joseph Dufour died on 15 January 1827 his son-in-law continued in the tradition, launching *Les Campagnes des armées françaises en Italie* (c.1829), *Renaud & Armide* (1831) and *Les paysages pittoresques* (c.1832), before selling the company to the Lapeyre & Drouard factory in 1835.

If Dufour's production of panoramic scenes is well known

and demonstrates the creativity and technical and artistic strengths of the business, we are now beginning to be better able to define and to date the rest of the factory's output, thanks to an album of samples in the Musée des Arts Décoratifs in Paris. These samples, together with examples at the Musée du Papier Peint de Rixheim and artwork preserved at the Bibliothèque Forney in Paris, have established the image of a manufacturer totally mastering a rich and sumptuous French Empire style which continued to have popular appeal long after 1815 and which explains the success of the company's output both in France and abroad during this period.

BERNARD JACQUÉ

translated by Philippe Barbour

Selected Works

The major collection of Dufour et Cie.'s wallpapers is in the Musée des Arts Décoratifs, Paris. Additional examples are in the Musée de Papier Peint, Rixheim, Victoria and Albert Museum, London, the Whitworth Art Gallery, Manchester, and the Cooper-Hewitt Museum, New York.

Further Reading

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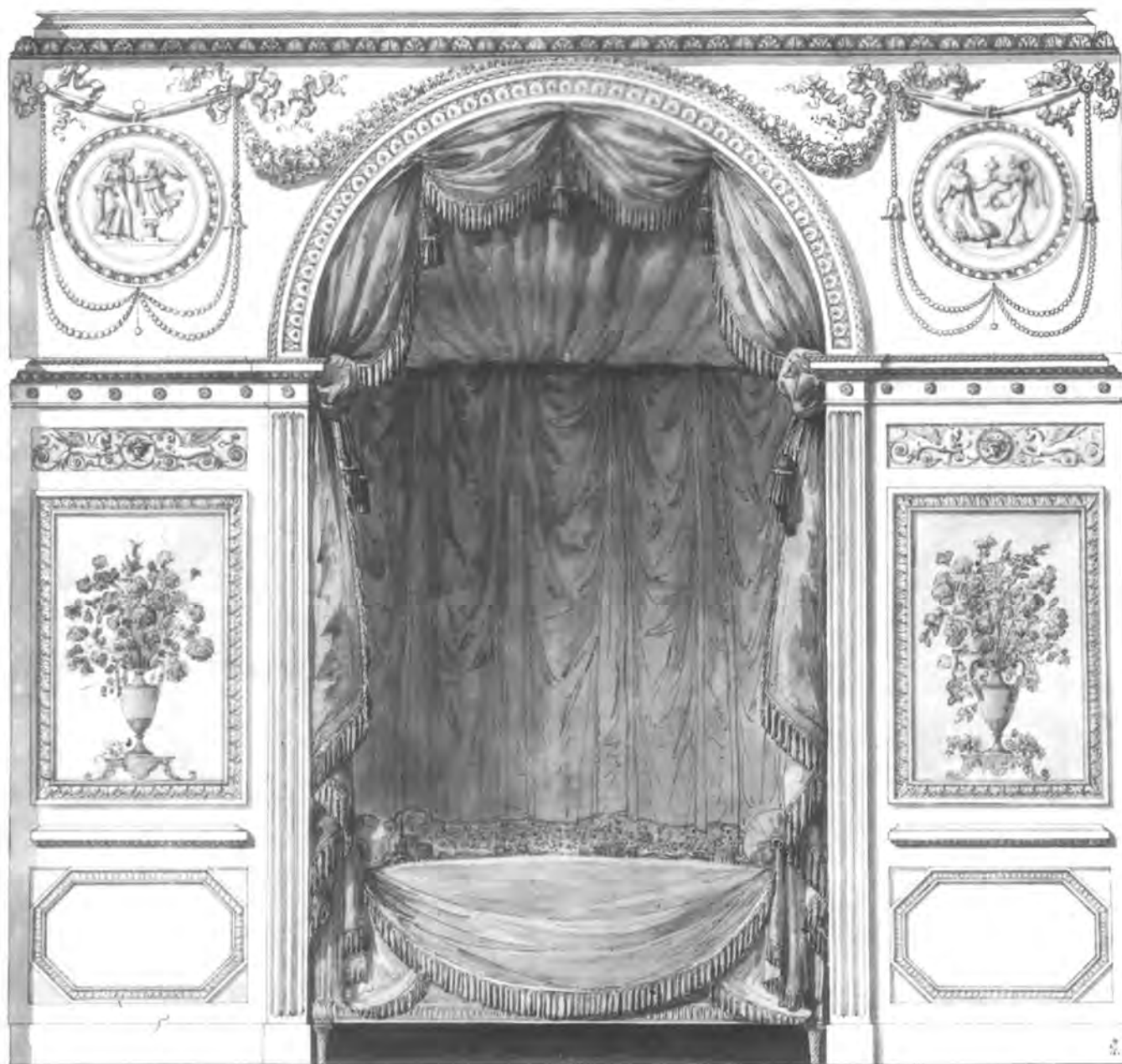
Dugourc, Jean-Démsthène 1749-1825

French designer of furniture, textiles, interiors and ceramics

Jean-Démsthène Dugourc was one of the leading French designers of the last decades of the 18th century. He seems to have been responsible for the introduction of a wide variety of delicate styles that became current in the last years of the *ancien régime*, particularly the refined version of the Classical style called the *Style Étrusque*. This was based on discoveries of Classical antiquities at Pompeii and Herculaneum, and tended to eschew the elaborate gilt and bright colours of much 18th-century decoration in favour of severe outlines, sharp profile decoration and sombre colours (especially, yellow and chocolate brown) reminiscent of Greek vase decoration. In addition, Dugourc was particularly important in the designing of three-dimensional objects and the propagation of French styles abroad. However, as he was neither a professional architect nor a manufacturer (except for a short space of time just after the beginning of the French Revolution), his significance has until recently remained largely unrecognized, and has only recently been revealed through documents and the study of his drawings. These latter include an important album of drawings in the Musée des Arts Décoratifs, formerly in the collection of Sir Richard Wallace, and the now-dispersed archive of the silk-weaving firm of Tassinari et Chatel at Lyon, the successor firm to one of Dugourc's long-standing patrons, Camille Pernon.

The basis of all historical research on Dugourc is given by two autobiographies or *mémoires* that he wrote in 1800, just after he had left Republican France, and in 1823, when he was reduced to begging a pension from the Crown. He was born in 1749, the son of a high-ranking official in the household of the Duc d'Orléans, a cousin of the king and owner of the Palais Royal in Paris. He apparently took some lessons with the Duke's son, the Duc de Chartres, later to become famous as Philippe Egalité, who voted for the death of the king in 1793 and was himself executed in 1794. A visit to Rome in 1765, where he encountered Winckelmann, was cut short by the death of his mother, but left him with an abiding love of Classical antiquity. He learnt his proficiency in the arts of painting, sculpture and engraving with the painter and engraver Saint-Aubin, laying the foundations of his skill in draughtsmanship. His first recorded work is an allegory of the marriage of the Dauphin to Marie-Antoinette in 1770, known through an engraving by Ingouf. Throughout his career he seems to have been able to fall back on drawings and engravings of fine art subjects as a sideline to his career as a designer.

In 1776 Dugourc married a sister of the Neo-Classical architect François-Joseph Bélanger (1744-1818), and although she was to die in 1785, Dugourc's relationship with his brother-in-law seems to have lasted until the end of the century, and brought him close to one of the most advanced and innovative of all 18th-century French designers. Bélanger is believed to have re-introduced the arabesque style into interior decoration, and it would seem that one of Dugourc's first decorative commissions was the painting in 1777 of small-scale human and semi-human figures in the arabesque wall decoration of Bagatelle, the pleasure pavilion of the king's youngest brother, the Comte d'Artois. Many of the interiors of



Dugourc: design for a bed in an alcove

Bagatelle were in an extraordinarily refined and fantastic taste, including a bedroom with hangings imitating a military tent complete with a stove in the form of a pile of cannon balls and grenades, and must have had enormous influence on Dugourc's development as an interior designer.

Among Dugourc's earliest recorded designs were interiors in the Chinese taste for the Duchesse de Mazarin, another client of Bélanger, who wanted a suitable setting for her collections of Oriental porcelain. Dugourc also seems to have contributed to theatre design as early as 1779, when he began what he called the "total reform" of theatrical costumes. In 1780 he commenced his long involvement with the royal family when he became draughtsman to the king's younger brother, the

Comte de Provence, and produced designs for the inauguration of the Count's theatre at Brunoy, built to the designs of the architect Chalgrin, including a vestibule painted to imitate a garden surrounded by trelliswork in front of trees. He also produced theatrical designs for the king of Sweden.

By 1781 Dugourc was working with Camille Pernon, an eminent silk manufacturer at Lyon. His designs included wall hangings with decoration in the arabesque manner and others with an out-of-doors character showing birds sitting in trees. Chairs and chair covers with similar decoration complemented these designs. Some of the furniture he designed was made by the leading chair-maker of the day, Georges Jacob, and some chairs made by him for the celebrated hôtel of Mademoiselle

Dervieux have straight legs supporting a frame with an acanthus border, and a general lightness of style that marks a refinement of the heavy Neo-Classicism which had by then become current. In 1784 Dugourc was appointed designer to Garde-Meuble de la Couronne, the organization responsible for the furnishing of the royal palaces, and a set of chairs and a bed for Louis XVI made to his design survive at the château of Compiègne. Dugourc also seems to have provided designs for the famous royal jewel cabinet created for the queen in 1787, and a wax model close to his designs survives in the Walters Art Gallery, Baltimore; the top of this model comprises tall panels decorated with flat Pompeian-type figures in the Etruscan style. He also claimed to have provided designs for ormolu mounts for the gilders Pierre Gouthière and François Rémond, as well as designs for the clockmaker Godon. An important drawing in the album in the Musée des Arts Décoratifs shows an elegant Neo-Classical side table supporting a whole range of ormolu goods, including a candlestick in the form of female terms, identical to a pair now in the Wallace Collection, London.

Much of Dugourc's time in the 1780s seems to have been spent in preparing an amazing range of decorative schemes for royal and aristocratic patrons throughout Europe, few of which were executed, although his drawings survive to show his extraordinary powers of invention. In 1784 he prepared designs for interiors for Catherine the Great of Russia, her son Grand Duke Paul, and General Lanskoï, all of which show extensive use of silk hangings which would presumably have been supplied by Pernon. In 1786 he prepared a whole range of designs for the Spanish Court, including a room in the Gothic taste, complete with tracery, and a Turkish saloon for the palace of the Prado, as well as an Egyptian room and Etruscan gallery for the Escorial. In 1789 he prepared Neo-Classical designs for a Throne Room in the royal palace at Madrid.

Much of Dugourc's patronage naturally fell away at the time of the French Revolution, and he seems to have had difficulty in finding outlets for his extravagant talents. He is recorded as operating a wallpaper factory with Etienne-Alexandre Jacques Anisson-Dupéron, who was guillotined in 1794, and also ran a factory making playing cards in which the Kings, Queens, and Knives were replaced by *Génies*, *Libertés* and *Egalités* according to Republican taste. He also ran a glass factory and produced designs for one of the Paris porcelain factories, about which little is known. However, his capacity for producing luxury items continued, as is shown by his design of 1799 in the Hermitage, St. Petersburg, possibly for the gilder Rémond, for mounting a hard-stone bowl on a frame consisting of four eagles with outstretched wings. Such designs prefigure the severe classical style of Percier and Fontaine.

Dugourc continued to provide designs for the court of Spain, including some of the furnishing in 1799 for the celebrated Casita del Labrador (worker's cottage) at Aranjuez, a garden pavilion, which includes a billiard room hung with silk hangings by Pernon designed by Dugourc based on Raphael's famous arabesque designs in the Vatican. In 1800 he accepted an offer to work for the Bourbon king of Spain, Charles IV, and appears to have acted as a representative at the Spanish court for the firm of Pernon. The war in the Peninsula led to his return to France in 1813, just in time to profit from the

Bourbon restoration of 1814, when he became official designer for public ceremonies. In 1816 he regained his former title of designer to the Garde-Meuble de la Couronne and continued to produce designs for royal occasions and interiors, including the refurnishing of the Throne Room at the Tuileries. He died in Paris on 30 April 1825.

Dugourc's main achievement was to develop the Neo-Classical taste beyond the severe *goût grec* of the 1760s and 1770s into an elegant and adaptable style that did not neglect the possibilities of using other styles – Chinese, Turkish or Gothic – in the creation of fantasy interiors in which every detail contributed to the overall effect of the whole. His willingness to design for manufacturers gave a boost to the prestige of French taste and luxury goods abroad, and helped the propagation of the late Louis XVI style in other countries. It is possible to see in his work both the seeds of the severe Empire style of Percier and Fontaine, with its emphasis on austere decoration based on Roman military emblems, and the fantastic lattice work and Chinoiserie of the Brighton Pavilion in England, the whole prefiguring the stylistic diversity of the 19th century.

HOWARD COUTTS

See also Bélanger; Etruscan Style

Biography

Born in Versailles, 23 September 1749, only son of François Dugourc, controller in the household of the Duc d'Orléans. Travelled to Rome c.1765 where he met J.J. Winckelmann; returned to Paris and studied under the engraver Saint-Aubin c.1766. Married Marie-Anne-Adélaïde, sister of the architect François-Joseph Bélanger (1744–1818) in 1776 (died 1785). First decorative commissions, 1777; designed furniture for leading cabinet-makers from late 1770s. Appointed designer to the Comte de Provence, 1780; worked with the Lyon silk manufacturer, Camille Pernon, 1781–90; appointed designer to the Garde-Meuble de la Couronne, 1784; opened a wallpaper factory with Etienne-Alexandre Jacques Anisson-Dupéron, c.1790. Provided designs for Catherine the Great and the Russian court from 1784; and for the Spanish court from 1786; worked in Madrid for Charles IV from 1800; returned to France c.1813; appointed official designer of public ceremonies, 1814; regained former title, designer to the Garde-Meuble de la Couronne, 1816. Petitioned Louis XVIII for a pension, 1823. Died in Paris, 30 April 1825.

Selected Works

Important collections of Dugourc's designs for interiors, furniture and textiles are in the Musée des Arts Décoratifs, Paris, and in the Musée des Arts Décoratifs, Lyon. Both museums also hold examples of Dugourc's furniture and textiles.

Interiors

- 1777 Hôtel de Bagatelle, Bois de Boulogne, Paris (part of the wall decoration; building and interiors by F.-J. Bélanger); Charles Philippe, Comte d'Artois
- c.1777 Hôtel de Mazarin, Paris (Chinoiserie decoration); Duchesse de Mazarin
- 1780 Château de Brunoy (interiors including the theatre and vestibule): Comte de Provence
- 1785 Château de Compiègne, near Paris (decoration of a bathroom and some furniture for the Royal Apartments): Louis XVI
- 1786 Escorial, Madrid (designs for an Etruscan Gallery, Egyptian, Chinese and Turkish rooms): Charles IV

- 1786 Prado, Madrid (designs for a French cabinet, Gothic and Turkish rooms): Charles IV
 1790 Apartment for the Duke and Duchess of Alba, Madrid (designs for interiors)
 1799 Casita del Labrador, Aranjuez (interior and furnishings)
 1818–24 Throne Room, Tuileries (interior decoration and furnishings): Louis XVIII

Publications

Mémoires, 2 vols., 1800

Further Reading

A detailed account of Dugourc's work including his designs for interiors appears in Arizzoli-Clementel and Baulez 1991 which includes a reprinting of Montaiglon's *Autobiographie* and numerous references to primary and secondary sources.

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Hartmann, Simone, "L'Ornemaniste Jean (Démosthène) Dugourc: Précurseur de l'Empire" in *L'Estampille*, June 1978 (9), pp.30–35

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Junquera, Juan José, *La Decoración y el Mobiliario de los Palacios de Carlos IV*, Madrid, 1979

Montaiglon, Anatole de, *Autobiographie de Dugourc*, Paris, 1877

Sancho, José Luis, "Proyectos de Dugourc para Decoraciones Arquitectónicas en las Casitas de el Pardo y el Escorial" in *Reales Sitios*, 101–02, 1989, pp.21–36

Trevis, Duc de, "La Réapparition de Dugourc" in *La Renaissance de l'Art*, 1925, pp.75–84

Vallespin, Isabel Morales, "Proyectos Arquitectónicos de Dugourc para el Futuro Carlos IV" in *Reales Sitios*, 100, 1989, pp.73–76

they provided images of self-representation and were apparently very amusing.

Dummy boards appear to have their origins in early 17th century Holland where artists such as Gysbrechts, van Hoogstraten, and Bisschop produced lifelike cut-outs of everyday objects which were intended to amuse. They could be seen to have derived from the shadowy figures that are sometimes found in the background of Dutch paintings of interiors.

Originally the work of professional painters, by the mid 18th century they were popular enough to sustain the livelihood of many a sign painter. One such painter, John Potts of London, had a trade card with a representation of Queen Elizabeth I, complete with an inscription offering dummy boards for halls, stairways, and chimneys.

The mention of chimney boards gives a clue to some of the uses that dummy boards have been put to within an interior setting. Indeed the painted chimney board designed to fill the



Dummy Board figure, English, c.1690

Dummy Boards and Chimney Boards

Dummy boards are essentially life-size character representations, that were painted onto wooden cut-outs which were designed to be self-supporting. The cut-out dummy board figures appear to be descended from the traditions of *trompe-l'oeil* and illusionistic painting. They are part of a tradition of representation that showed reality as an illusion. In addition,

fireplace during the summer months is a very close relative of the dummy board. While this seems an eminently practical purpose, the use of dummy boards in halls and stairways is more ambiguous and many fanciful reasons have been put forward for their use. Possible explanations for the dummy board have included their use as aunt sallys and fairground targets; to provide an image of a security guard in an empty house; to act as door stops; to double as firescreens, and to act as silent companions. There may be a grain of truth in many of these suggestions.

Although there are many different types of dummy boards, they can be classified under several headings to help explain their use. The first group are single figures. These were generally of full-size women, children or men. The dress and accompanying accessories often indicate status. A maid might have a broom or kettle, while a child might be holding a toy. Wealthy images were depicted by their dress or fashionable accessories. The use of single figures was explained by the Dutch painter Houbraken. He said the idea of a dummy board was so that a silent companion would be a presence in an empty space. Houbraken intended them to be placed in a corner of a room or at the end of a vestibule so that they appeared to greet someone, just as a living person might.

The second group could be called "sweeping maids". Interestingly, although they often seem to represent a maid, upon closer examination they can be found to be a lady in sumptuous clothes underneath a servant's apron. An early example from the inventory of Cobham Hall (1672) lists such an item as "piece of ye Dutchesse of Richmond at length cut out". Some of the most attractive examples are designed as pairs. These were often of children, usually a boy and a girl, which are sometimes oddly displayed standing in front of a fire grate.

The third group are soldiers dressed in full uniform. It is likely that they were used for recruiting purposes, but examples have been used in domestic interiors. It is recorded that a dummy English grenadier provided much amusement in 18th-century Philadelphia by frightening visitors in a particular home.

The fourth group are low-life characters produced in the latter half of the 18th century for use in public pleasure gardens, and for outdoor entertainment. Similar examples of animals were also used in private gardens, again for providing amusement.

From these descriptions it can be seen that dummy boards provided examples of indoor entertainment as well as exemplifying a continuing fascination with questions of illusion and reality, and materialism. In terms of interiors, they were clearly a successful component, as not only were they valued in the 17th and 18th centuries, but were revived in the mid 19th century, and again in the 1920s and 1930s. Even in the contemporary interior, their decorative value has been acknowledged.

Not to be confused with dummy boards, but often seen as similar, are painted chimney boards. Used from the mid-17th century, these were fitted panels that would fill the fireplace void during summer months when the fire was not in use. They not only improved the appearance of the fireplace, but also

acted as protection against falling soot and draughts. Either made from boards or panels in a similar way to dummy boards, or painted on stretched canvas like pictures, they were ideally suited for painted decorative treatments. Some often featured simple motifs of objects, such as flowers and plants, while others might be painted to match the decor of the room. Yet others represented an animal, a child, an oriental, or a pastoral scene.

Examples are not uncommon in America, but in England there are relatively few survivors. In Osterley Park House chimney boards exist for the fireplaces in the Taffeta bedroom and the Etruscan room, both being decorated en suite. At Audley End House, the Adam rooms also have chimney boards which clearly form part of the original decoration of the rooms.

In France, the chimney board was known as a *devant de cheminée*. Famous painters have produced such fine examples that they have sometimes been framed and presented as easel paintings rather than the chimney board they started life as: Chardin's *The White Table-Cloth*, Oudry's *Dog with a Porcelain Bowl*, and Tessier's *White Porcelain Bucket* are fine examples of the genre of illusionistic painting applied to the chimney board.

CLIVE D. EDWARDS

Further Reading

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E

Eames, Charles 1907–1978

American architect and designer

Architect and designer Charles Eames and artist Ray Kaiser teamed up together at Eliel Saarinen's Cranbrook Academy in Michigan in 1940, where Ray had come to study weaving and where Charles had been appointed head of the Department of Industrial Design. They were married the following year, the start of a unique creative collaboration which would continue until Charles's death in 1978. While each had their own areas of expertise – Ray in the fields of painting, sculpture, graphics and textile design; Charles in the fields of architecture, three-dimensional design and technology – the fruits of their partnership, which included films, exhibition design and toys, as well as furniture, architecture and interior design, were the direct result of the creative energy which arose from their personal and professional relationship.

Charles Eames came to prominence in 1940 after winning first prize with Eero Saarinen in the Museum of Modern Art's "Organic Designs in Home Furnishings" competition. This led to further experiments with moulded plywood, which the Eameses realised had tremendous potential for embodying organic, sculptural, curvilinear forms. War-related work designing plywood splints, litters and gliders led directly to the design of plywood furniture after the war, produced initially by the Molded Plywood Division of Evans Products Company in Venice, California, from 1945–46, but subsequently manufactured from 1947 onwards by the Herman Miller Furniture Company of Zeeland, Michigan. The Eameses' plywood chairs were revolutionary technically, aesthetically and ergonomically, and they rapidly became icons of modern American post-war design. The chairs were produced in two different heights – a dining chair and a low lounge chair – and with two alternative frames, either plywood or tubular steel, hence the codes. Brought to public notice as a result of an exhibition called "New Furniture by Charles Eames" held at the Museum of Modern Art (MOMA) in 1946, the chairs were greeted with enthusiasm by Contemporary architects such as Richard Neutra because, with their lightweight frames and sculptural forms, they perfectly complemented the new open-plan domestic interiors of the day. Quality of manufacture and attention to detail were hallmarks of Eames's designs for Herman Miller, and the plywood series was distinguished by its attractive and

sometimes exotic veneers, which added colour and pattern to sculptural form. The chairs were followed in 1946 by a wavy plywood folding screen, and by a series of circular, rectangular and square tables, the latter with folding metal legs, all distinguished by the way in which they successfully united functionalism with expressive shapes.

In 1948 Charles Eames entered another MOMA-sponsored event, the International Competition for Low-Cost Furniture, and it was this which led to the development of his moulded plastic shell chair, produced from 1950 onwards. The chair was originally conceived as being manufactured from stamped metal components, but when this material and method of production proved impractical, the designer teamed up with Zenith Plastics. This resulted in the development of a lightweight moulded fibreglass and polyester shell which sat on either tubular steel legs or sculptural steel rod understructure, available in a variety of combinations, including a rocking chair version. The plastic shell had integral colouring and was produced in a variety of shades; it could also be padded and upholstered. Both armchair and sidechair versions were produced, the resulting series being extremely versatile, suitable for both domestic and commercial interiors, as well as public buildings such as schools.

The plastic chair was followed shortly afterwards in 1951 by the wire mesh chair, not dissimilar in its aesthetic to Harry Bertoia's wire *Diamond* chair for Knoll, Herman Miller's main competitor in the field of Contemporary furniture. The wire mesh chair was produced with the same range of bases as the plastic chair, including the wire structure known as the *Eiffel Tower*. Its sculptural origins were clearly expressed through its form and its open wire mesh structure. Like Eames's earlier designs, the wire chair was not only practical but highly photogenic, particularly when photographed en masse in arrangements and groupings which emphasised its status as a work of art as well as a piece of furniture. As the Eameses themselves were responsible for overseeing the firm's publicity photographs, for the graphic design of their advertisements and even for the design of the company's showrooms, this meant that they exerted a large degree of control over the identity with which their products were associated. When a customer bought an Eames chair for their office or home, they were buying an image as well as an object. Although by comparison with some of the more mannered and exaggerated Contemporary furniture on the market during the 1950s,



Eames: interior of Case Study House no. 8, 1940s

the Eameses' designs were relatively understated, they made a significant visual contribution to the interiors in which they were used, and they were widely employed by other architects.

The influence of the Eameses on interior design is not limited to furniture, however. In 1945 they had been asked by John Entenza, editor of the influential Los Angeles-based *Arts and Architecture* magazine, to contribute a design to the Case Study House programme that the magazine was promoting after the war. Ray Eames designed many of the covers for *Arts and Architecture* during the late 1940s, and the magazine itself served as a vehicle for the progressive ideas of the Eameses and their circle. In addition to working with Ray on the design of their own house (Case Study House no.8), Charles Eames also collaborated with Eero Saarinen on the design of a house for John Entenza (Case Study House no.9). The Eames house, completed in 1949, was and still is hugely influential, both as a piece of architecture and as a personal statement by the Eameses about their outlook on life. It is a steel framed structure built on a modular grid system using mass-produced off-the-peg industrial components. The steel structure, which includes some diagonal cross-bracing, is left exposed on both the interior and the exterior, and is clad with a mixture of glass and cement panels. The exterior is black and white with blocks of bright pure primary colours in red, yellow and blue. Interior walls juxtapose tongue and groove wooden cladding with large flat veneered plywood panels, and areas of painted plaster, the steel joists and decking of the roof being left exposed on the ceiling. In some ways, therefore, the house was an early example of high-tech, although the way in which the interior was decorated and furnished was highly idiosyncratic and represented a unique expression of the Eameses' personalities and interests.

Ray's abstract paintings were suspended from the walls and the ceiling of the dramatic double height living room; vinyl tiles were laid on the floor, on top of which were placed Japanese *tatami* mats and wool and animal skin rugs; Charles's furniture was also dotted around. However, the main impact within the interior was the eclectic collection of multi-cultural artefacts and found objects, both natural and man-made, carefully arranged throughout the house. These gave the house an exuberant and celebratory atmosphere, and set the interior ablaze with pattern and colour. The Eames house was recorded by the couple themselves in their fascinating short film, *House: After Five Years of Living*, made in 1955. The film, which is composed of a kaleidoscope of still images of views and close-ups compiled from hundreds of 35mm slides, is accompanied by music by Elmer Bernstein. There is no commentary; the slides follow the sequence and the rhythm of the music, the effect being highly poetic. It was through this film that the creativity of the Eameses in its fullest sense reached a wider audience, and in particular their unique way of combining art, architecture, design and film.

Charles Eames's partnership with Herman Miller continued for many years, so that over time the name of the company became almost synonymous with that of its leading designer. His later designs included the luxurious *Lounge Chair* and *Ottoman* of 1956, with its plywood rosewood veneered frame and cushioned leather upholstery; and the *Aluminium Group* of 1958, a series of chairs with cast aluminium frames across

which specially designed plastic cloth was stretched. In addition to chairs, Eames also designed storage furniture, including a flexible, modular, knock-down storage system called the *Eames Storage Units* (ESU), produced from 1950. This highly functional steel angle-framed system had an industrial aesthetic, and was equally suitable for the office and the home. A choice of decorative plastic-coated panels (available in black, white and primary colours) and veneered or dimpled plywood panels could be installed, the varied visual effects of which gave the units a cheerful appearance. Within this basic framework, cupboards, drawers and shelves could be inserted in a variety of configurations and, as on the Eames house, exposed cross-bracing was used as part of the structure and as well as an element of the decoration. As with so many of the Eameses' designs, ideas derived from this system were widely adopted by other manufacturers during the ensuing decades, so their influence on the post-war interior was both direct and indirect.

LESLEY JACKSON

See also "Contemporary" Style; Herman Miller Inc.

Biography

Charles Ormond Eames, Jr. Born in St. Louis, Missouri, 17 June 1907. Awarded an architectural scholarship, Washington University, St. Louis, 1925–28. Married 1) Catherine Davey Woermann, 1929 (divorced 1941): one daughter; 2) Ray Bernice Alexandra Kaiser, 1941. Visited Europe and saw the work of Modernist architects Mies van der Rohe, Walter Gropius, Le Corbusier and Henry van der Velde, 1929. Active as an architect, in partnership with Charles M. Gray and Walter E. Pauley, St. Louis, 1930–34. Travelled and worked in Mexico, 1934–35. Returned to St. Louis, and resumed architectural practice in partnership with Robert T. Walsh, 1935–36. Designed furniture and architectural fittings from mid 1930s. Awarded fellowship in architecture and design, Cranbrook Academy of Art, Bloomfield Hills, Michigan, 1938; instructor in design, 1939; head of Department of Industrial Design, 1940. Moved to Los Angeles, and established architectural and design practice in partnership with his wife, Ray, 1942–45; practice moved to Venice, California, 1945–78. Formed Molded Plywood Division of Evans Products Company, Los Angeles, 1944; employed as consulting designer by the furniture manufacturers, Herman Miller Inc., Los Angeles, from 1947. Active in exhibition design from 1949; involved in film-making from 1950. Lecturer, California Institute of Technology, Pasadena, 1953–56; Charles Eliot Norton Professor of Poetry, Harvard University, Cambridge, Massachusetts, 1970. Received numerous prizes and honours including Gold Medal, American Institute of Architects, 1957, Elsie de Wolfe Award, with Ray Eames, American Society of Interior Designers, 1975, and Gold Medal, Royal Institute of British Architects, 1979. Fellow, Royal College of Arts, London, 1960; Member, American Academy of Arts and Sciences. Died in St. Louis, 21 August 1978.

Selected Works

The Eames Archive, containing an extensive collection of letters, drawings, photographs and films, is in the Library of Congress, Washington, DC. Notable holdings of Eames's furniture are in the Museum of Modern Art, New York, and the Philadelphia Museum of Art, Philadelphia.

Interiors

- 1936 Meyer House, Huntleigh Village, Missouri (building, interiors and furniture; with Robert T. Walsh): John Philip and Alice Meyer

- 1945–49 Eames House and Studio, 203 Chautauqua, Pacific Palisades, California (building, interiors and furniture; with Eero Saarinen)
- 1945–49 John Entenza House, 205 Chautauqua, Pacific Palisades, California (building, interiors and furniture; with Eero Saarinen)
- 1947–49 Herman Miller Showroom, 8806 Beverly Boulevard, Los Angeles (building and interiors)
- 1949 *An Exhibition for Modern Living*, Detroit Institute of Arts (office room display)
- 1950 *Good Design Show*, Museum of Modern Art, New York (exhibition design and installation)
- 1950 Billy Wilder House, Beverly Hills, California (unexecuted project for building and interiors)
- 1952 Philip Dunne Office, Twentieth Century-Fox Studios, California (interiors and furniture)
- 1960 Time-Life Building, Rockefeller Center, New York (lobby interiors and furniture)
- 1961 *Mathematica* exhibition, for IBM, California Museum of Science and Industry, Los Angeles (exhibition layout and installation)
- 1964 IBM Exhibit, World's Fair, New York (pavilion and exhibition design)
- 1965 *Nehru: His Life and His India*, Ahmedabad, India; New York; London; Washington, DC; and Los Angeles (exhibition layout with Alexander Girard)
- 1975 *The World of Franklin and Jefferson*, American Revolution Bicentennial Touring Exhibition, Paris, Warsaw, London, New York, Chicago and Los Angeles (exhibition layouts and installation)

The Eames office produced numerous designs for furniture including Molded Plywood furniture, 1945–46, Eames Storage Units, 1950, Wire Chairs, 1951, Stacking Fiberglass Chair, 1955, Lounge Chair and Ottoman, 1956, Aluminium Group furniture, 1958, Time-Life Chair, 1960, Tandem Sling Seating, 1962, and Soft Pad Chair, 1969. All Eames furniture was produced and distributed through Herman Miller Inc. from 1946.

Publications

- "Design Today" in *Arts and Architecture*, September 1941
- "Organic Design" in *Arts and Architecture*, December 1941
- "General Motors Revisited" in *Architectural Forum*, June 1971

Further Reading

A detailed and well-illustrated, authorized account of the work of Charles and Ray Eames and their design practice, including a chronological study of the main projects and design for graphics, film and exhibitions as well as interiors and furniture, appears in Neuhart 1989. For a recent study focusing on the firm's furnishings see Kirkham 1995; a monograph on the Eames house appears in Neuhart 1994.

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Eastlake, Charles Locke 1836–1906

British design theorist and architectural historian

Although he trained as an architect, Charles Locke Eastlake never actually executed any buildings and his chief claim to fame was as a theorist and author. His *History of the Gothic Revival*, published in 1877, still remains an important treatise in the study of Gothic architecture, while his earlier publication, *Hints on Household Taste* (1868), was arguably the most significant of many contemporary books on decoration and design. A combination of philosophical and practical advice, this book set stylistic standards in the production and consumption of domestic furnishings and was hugely influential on both sides of the Atlantic. Indeed, it was so popular in the United States that, by 1886, it had been reprinted seven times.

Hints on Household Taste represented an expanded version of articles previously published in the early 1860s in the British journals *Cornhill* and *Queen*. In it Eastlake attempted to lay the foundation for an understanding of good design that would establish criteria for discrimination and taste. "If I am thus enabled," he wrote in the introduction, "even indirectly, to encourage a discrimination between good and bad design in those articles of daily use which we are accustomed to see around us, my object will be attained". And by this exercise of taste the "recent degradation" that he perceived in English manufacture could be halted and reversed.

Eastlake's approach to the design and style of furniture and interiors was clearly much influenced not only by the writings of mid-century Gothic Revivalists such as A.W.N. Pugin and John Ruskin, but also by those of a second generation of designers and critics including Bruce Talbert, G.E. Street and Owen Jones, all of whom argued for honesty of construction and propriety of ornament in the design of furnishings. Building on these ideas, Eastlake codified the basic tenets of "good design" as simple, functional forms, honesty in construction, and ornamentation that is subordinate to the object. His belief in the fitness of form to function was reflected in his view that "To fulfill the first and most essential

principles of good design, every article of furniture should, at first glance, proclaim its real purpose", while his emphasis upon simplicity arose from a belief that "The best and most picturesque furniture of all ages has been simple in general form ... Its main outlay was always chaste and sober in design, never running into extravagant contour or unnecessary curves". Ornament was not completely disavowed, but he contended that it should be appropriate to both the form of the object that it decorated and the material out of which it was made and so indicate "by its general character the material that it enhances". Nevertheless, he did not recommend a slavish following of these theories but advocated some flexibility, if necessary, in order to achieve a pleasing design, declaring that "a little alteration in the details gives a picturesque character to such articles of furniture".

Eastlake designed only a few pieces of furniture himself which were made up for him by the London cabinet-makers Jackson and Graham. Much of this work was sturdy and rectangular in shape and loosely derived from medieval prototypes. Decoration was generally limited and was confined to details such as incised lines, geometric patterns, shallow carving and functional yet decorative metalwork accessories such as Neo-Gothic strap hinges. In comparison with the high finish and complex carving found on most commercial cabinet-makers' work, Eastlake's designs appeared remarkably severe and a particularly robust-looking cabinet was likened to a rabbit-hutch by a caricaturist in the satirical magazine *Punch*. Nevertheless, the Eastlake style was widely imitated by many more progressive firms, and several American manufacturers, notably Herter Brothers and Kimbel and Cabus from New York, and Daniel Pabst of Philadelphia, were influenced by his work.

Eastlake's line drawings of furniture in the first editions of *Hints* clearly favour the Modern Gothic style derived from the work of architect-designers such as G. E. Street, Norman Shaw, and J. P. Seddon and subsequently popularised in Bruce Talbot's *Gothic Forms Applied to Furniture* (1868). In later editions, Eastlake substituted other styles such as Elizabethan and Anglo-Japanese, explaining that "artistic taste in the 19th century [is based] upon eclecticism rather than one tradition". Thus, although he admired the integrity of medieval furniture, he believed his theories could be applied to any kind of furniture and his philosophy of design emphasised a generic canon that could be used to conceive a number of fashionable styles.

Although he argued for the unification of the arts and crafts, unlike many reformers Eastlake did not totally eschew the use of machines but he did "deplore ... the misapplication of machine technology to create a surfeit of tasteless ornamentation" (Madigan). Nevertheless, the rectilinear outlines and incised decoration that were seen as characteristic of his designs were easily married to machine technology, and furniture factories, especially in the midwestern United States, were quick to adopt Eastlakean forms and to advance them using the author's name. Indeed, the word "Eastlake" became so closely coupled with mass-produced – and often inferior – furniture that Eastlake felt himself compelled to discredit this association, declaring in the fourth edition of *Hints*, "I find American tradesmen continually advertising what they are pleased to call 'Eastlake' furniture, with the production of

which I have had nothing to do, and for the taste of which I should be very sorry to be considered responsible".

Much of *Hints on Household Taste* is taken up with the discussion of contemporary furniture, but the book was also a practical treatise that addressed home decoration in general. "There is no reason", Eastlake wrote, "why true principles of design should not be found in the humblest objects of household use" and to help his readers achieve this, he advised on every element of the interior, ranging from the choice of furnishings appropriate to particular rooms to specific items such as tableware, ornaments, picture frames, ceramics, metalwork and upholstery. He also praised the work of particular firms, recommending encaustic tiles by Maw & Co., furniture by his own cabinet-makers Jackson and Graham, and the wallpapers by Jeffrey & Co., and he was one of the first to publicise the merits of wallpapers by the decorators Morris, Marshall, Faulkner & Co. His views on pattern were especially influential. He emphasised the importance of flat patterns for two-dimensional surfaces such as walls and floors, advocating simple, unshaded designs containing conventionalized flowers and foliage that would "neither belie their flatness nor solidity". His own wallpaper, *Solanum*, produced by Jeffrey & Co., adheres admirably to these precepts and contains a trailing fruit and foliage pattern that appears to be indebted to Morris's designs.

Addressed to an upper-middle class, non-specialist readership, *Hints on Household Taste* proved extremely popular in England and was reprinted three times before an American edition was available. Its impact in the United States was unprecedented. Acceptance of the Aesthetic Movement in America was materially inspired by the book, and its author was championed as a leading arbiter of artistic taste. A host of similar books on domestic decoration and furnishing followed in its wake and Eastlake's writing influenced many other authors, such as Clarence Cook, author of *The House Beautiful* (1878), and Harriet P. Spofford, author of *Art Decoration Applied to Furniture* (1877). The seminal nature of its significance was highlighted by Spofford who declared, "Not a young marrying couple who read English were to be found without *Hints on Household Taste* in their hands, and all its dicta were accepted as gospel truth".

ANNA T. D'AMBROSIO

See also Aesthetic Movement; Art Furnishings

Biography

Born in Plymouth, 11 March 1836, the nephew of the painter Sir Charles Lock Eastlake PRA (1793–1865). Articled to the architect Philip Hardwick; studied at the Royal Academy Schools and awarded Silver Medal for drawing, 1854. Married in 1856. Travelled extensively in Europe between 1856 and 1859. Exhibited architectural projects at the Royal Academy, London, 1855–56, but never practised formally as an architect; worked as administrator and journalist after this date. Appointed Assistant Secretary to the Royal Institute of British Architects, 1866; Secretary, 1871–78; Keeper of the National Gallery, London, 1878–98. Regular contributor of articles on decoration and design to the *Cornhill Magazine*, the *Queen*, and the *London Review* in the 1860s; published his most influential work, *Hints on Household Taste*, in 1868. Designed a small number of wallpapers, furnishings and interior fittings from the late 1860s. Fellow, Royal Institute of British Architects, 1869. Died 20 November 1906.

Selected Works

Eastlake's main impact was as an arbiter of taste but he designed a small amount of furniture for Jackson and Graham, and wallpapers for Woollams, and Jeffrey & Co., examples of which are in the Victoria and Albert Museum, London. Manuscript material relating to Eastlake is in the library of the Royal Institute of British Architects, London.

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A History of the Gothic Revival, 1871; edited by J. Mordaunt Crook, 1970
Lectures on Decorative Art and Art-Workmanship, 1876
The Present Condition of Industrial Art, 1877

Eastlake's articles on furniture and decoration for the *Cornhill Magazine*, the *Queen*, and the *London Review* were recast and reissued in *Hints*, 1868.

Further Reading

For an overview of Eastlake's career see Crook 1970. More detailed information relating to his influence in America appears in Madigan 1973 and 1975. For a biography and detailed bibliography see Burke 1986.

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Edinburgh Weavers

British textile manufacturers, 1929–1963

Edinburgh Weavers was established as an experimental subsidiary of Morton Sundour Fabrics in 1929. Although only based in Edinburgh for two years – the firm was subsequently based in Carlisle – the name was maintained as it remained

synonymous with raised standards of design for household furnishings. Alastair Morton first became involved with the venture in 1932 and was soon its artistic director and chief designer. A painter and a convinced Modernist, he set out to apply modern thinking to textile design and interior design as a whole.

Coming from a family firm with a long-standing devotion to the manufacture of top quality materials, Morton envisaged that Edinburgh Weavers would provide furnishing fabrics to complement modern developments in architecture. Many traditional fabrics were completely unsuitable for modern interiors and nullified the carefully conceived schemes. Progressive architects were demanding fabrics that would enhance their stark interiors and the architectural press regularly carried articles which blamed uncaring manufacturers for failing to comprehend their needs. At this time a number of fine artists were also promoting the need for a greater unity between art and design; in particular they felt there could be a greater harmony between modern architecture and abstract art. They thought that by designing textiles that embodied the same visual values as Modern Movement architecture they would obviously be in keeping with modern interiors. Morton was aware of these developments and consequently always used the most interesting professional designers and fine artists: those who had devised a new aesthetic language appropriate for an increasingly industrialised society. By offering them an opportunity to engage with industry and work in a different medium he presented them with new forms of stimulus while he gained fresh design ideas.

The year 1937 was a crucial one for the firm. In October Morton launched a range of "Constructivist Fabrics" to an interested and intrigued London press. This range became the most outstanding achievement of Edinburgh Weavers' pre-war days and was a unique experiment in textile manufacturing. Morton's understanding of the most progressive art trends greatly influenced his work in textiles; in particular it conditioned his choice of artists to design for him. They would initiate visual ideas which he would develop into a fabric. Designs by Ben Nicholson, Barbara Hepworth, Ashley Havinden and others, were transformed into richly textured woven fabrics. These particular artists were chosen because their work embodied principles of modern design, showing the same rhythmic balance of pure forms. Some of the artists, notably Nicholson, felt the need to combine art with daily life; by offering artists the opportunity to design for mass-production Morton felt he was helping to satisfy that need. The fabrics designed by Ben Nicholson and Barbara Hepworth were considered to be way ahead of their time and were acclaimed as a breakthrough in textile design.

Nicholson's design *Vertical* was considered to be still worthy of production after World War II. Nicholson took infinite care in proportioning his designs, building them up in the same manner that he used to develop his paintings. He was meticulous when conceiving their tonal values and textural contrasts; possessing a clear conception of the way a textile differed from other visual forms, he could accurately visualise how the finished cloth would look in use. *Vertical* was a woven rayon and cotton damask and was produced in three separate colour versions and white on white. In varying tones of white the main body of the cloth contained sections that were

bounded by contrasting weaves and textural yarns. The whole piece was vertically traversed by a widely spaced satin stripe of either red, blue, or green. At the time it was stated that the all white version epitomised that subtlety of contrast in the surface texture for which Edinburgh Weavers was acclaimed.

Morton had a thorough understanding of the weaving process, and it was his interest in the surface texture of the fabrics which gave Edinburgh Weavers its hallmark. He believed it was unnecessary for the commissioned artist to have any knowledge of cloth construction since this was the realm of the specialist weaver. When faced with an artist's design Morton would sometimes contemplate it for weeks before he felt ready to translate it into cloth. He had the ability to hand weave and combined the best of craftsmanship with the cost-effective benefits of the machine. When necessary he could spin the yarn by hand in order to gain the effect he sought, which might be three-dimensional or transparent. He often used hand-weaving as he felt it was a vital transitional stage in the evolution of an industrially produced textile. Morton's combined talents as a designer, painter, craftsman and manufacturer equipped him particularly well to translate the ideals of the Modern Movement into textile design. He insisted that handling the materials was a vital stage in production and certainly there was no rigid, mechanical appearance about these fabrics. Edinburgh Weavers produced numerous magnificent textiles that were machine made versions of Alastair's hand-weaving.

Like his father, James Morton, he believed there should be a truly modern style in furnishing fabrics, and by the end of 1937 Edinburgh Weavers had established an enviable reputation in this field. The *Constructivist* range was considered to have placed furnishing fabric onto the same level as painting and architecture. The firm also used top designers to produce a range of knotted carpets in avant-garde designs.

After the war years and following a lull in trade, a revival in the firm took place. This phase is characterised by a greater inventiveness and boldness of design. A wide variety of artists became interested in Morton's ability to translate the essence of their work into woven or printed patterns, whatever the medium of their original idea. Artists who collaborated with him included Elisabeth Frink, Hans Tisdall, Keith Vaughan, and Joe Tilson. The textiles of the 1950s show evidence of an increased awareness of the possibilities of colour: the result of more sophisticated dyeing techniques combined with striking developments in the fine arts of that period.

As a result of working with many distinguished artists, Morton had a very clear idea of how he thought things should be done. By 1939 Edinburgh Weavers was far ahead of any producer of contemporary fabrics in Britain. His range of exciting fabrics won him the greatest recognition both at home and abroad: he was elected a Royal Designer for Industry in 1960 and Edinburgh Weavers won major design awards both for their woven and printed textiles. In the 1960s the firm was taken over by Courtaulds.

BRENDA KING

Selected Works

Collections of textiles produced by Edinburgh Weavers are in the Scottish National Gallery of Modern Art, Edinburgh, the Victoria and Albert Museum, London, and the Whitworth Art Gallery,

Manchester. Additional examples, artwork and archival material relating to the firm are in Courtauld's Textile Design Library, Courtauld's Textiles, London.

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Egypt, ancient

Protected by water and sand, Ancient Egypt was little subject to outside influences; conservative, it recapitulated the basic patterns of its buildings, space planning, furnishings, and decoration through the millennia. Its building forms reiterated the past, even when new materials would have permitted a different expression.

Because forests were exhausted early in Egyptian history, pre-dynastic dwellings were built of vegetal materials: columns of lashed papyrus, roofs of palm leaves, walls hung with woven mats, the whole sometimes sealed with mud. The pressure of the mud-reinforced roofs probably produced an outward roll at the top of the thin reed walls, a concave quarter-circle that would later be recapitulated in stone as the characteristic "gorge" cornice known as a *cavetto* or bird's beak. By the time of the Old Kingdom, plant materials were largely replaced by sun-dried bricks, a material used for hovels and palaces alike. Strength was provided by limestone lintels. To prevent displacement from this load, walls were made thicker at the bottom than at the top, or "battered." This resulted in exterior walls which slanted outward from top to bottom, a shape which was also translated into stone construction. Vertical support was provided by lashed papyrus or by palm tree trunks tied together for greater strength, which produced the effect of vertical convex ribs, or "reeding." This, too, was often imitated in stone pillars, although it could be reversed (fluted) or even omitted if the column were to be enriched with carving or painting. In addition, papyrus flowers and buds were conventionalized as capitals, the first forming a bell-shaped or "campaniform" capital (which has also been interpreted as a cluster of palm branches), the second resembling a long and somewhat sagging cap. Both types are represented in the Hypostyle Hall of the Great Temple of Ammon, at Karnak in Thebes, built during the New Empire.

By the time of the New Empire, temples had become elaborate walled complexes that used site and scale to induce a feeling of reverence in worshippers. Plans varied, but in general the temple, with its façade of immense, slope-sided pylons, was approached from a broad axial walkway delineated by rows of columns or sphinxes. Behind the pylons was an open and colonnaded court which led to a hall dominated by immense, closely set columns. Chapels and ritual rooms were located to the rear of the rectangular or L-shaped structure. The areas within the temple were stepped down in height to provide clerestory lighting; skylights were also used. Columns and walls were generally decorated with bas-reliefs, incised carving, or brightly painted motifs outlined in black.

Residences were composed of interlocking or adjacent rectilinear spaces. In cities, where land was scarce, dwellings could be three storeys high. Country properties expanded horizontally behind protecting walls of mud-brick, a watchman's lodge set near the gates. Within these walls, the self-sufficient estate consisted of living quarters, service areas, a chapel, and gardens. Service areas, such as the kitchens, bakery, brewery, servants' quarters, and storage cellars, were to the rear of the house. Separate structures were provided for granaries, stables, cattlesheds, kennels, and workshops for carpentry and spinning. The main dwelling unit, zoned into public and private areas, was entered through an antechamber leading to a reception area, the ceiling of which was raised above adjacent rooms on painted columns to provide clerestory lighting on one or more sides. Window openings elsewhere were generally small and high, in order to limit the heat and glare of bright sun. The adobe walls were probably plastered and painted with colors derived from plant and mineral materials in hues that included earth tones (rust, henna, bone, dull gold, and brown), light and dark green, light and dark blue, soft purple, bright yellow, and pink. Decorative painting was applied to columns, and entryways accented with painting or carving. Except in public rooms, where mosaics might be laid, floors were likely to be of beaten earth, sometimes covered with mats woven of reeds or palm fiber. Private areas consisted of drawing rooms, bedrooms, and sanitary facilities that included toilets, shower rooms, and spaces for oiling and massage. Stairwells led to a roof-top loggia that provided additional space for work, relaxation, and sleeping.

Of the three types of tomb built for both royal and wealthy Egyptians, the earliest was the walled or underground *mastaba*, built to simulate a house plan, with a central area for the sarcophagus and smaller rooms for funerary offerings. Increasing concern for the security of the remains led to the development of pyramid and rock-hewn tombs, whose interior space planning was limited to an elaborate system of long, low corridors, the principal corridor leading to chambers for the caskets and funeral furniture. In all tombs, hieroglyphs and scenes of ritual and daily life executed in paint, incised carving, and bas-relief filled the walls and ceilings.

Free-standing furniture was uncommon, the floor or built-in platforms being used for most sitting and sleeping. Tomb furnishings and decorations tell us, however, that two types of stool had evolved by the beginning of the Old Kingdom (?2700–?2150 BC), one woven of papyrus (wicker construction), the other made of wood and given a low back. By the New Empire, stools with straight, simply turned legs were also

seen. These were strengthened with stretchers and accented with struts set in a pattern that combined straight and angled pieces.

Folding stools were introduced in the Middle Kingdom. The frame was generally mortised, and the cane or rush seat was sometimes covered with a loose cushion that could be covered in woven cloth, rush, leather, or skins. Wooden seats that were "scooped" or "dipped" to imitate the shape of earlier, leather sling-seats appeared during the New Empire; their X-shaped frames were stabilized by low stretchers similar to sled runners, and carved to end in the form of animal legs and paws, or a duck's head. Surface decoration was usually painted, although inlay in ivory, ebony, and the pottery-like faience was also seen; patterns included frets, chevrons, and a range of highly stylized motifs derived from nature, such as papyrus and lotus flowers or leopard skin.

Armless chairs, and box-like armchairs, often with backs and arms of equal height, were common by the Middle Kingdom (?2040–?1670 BC). Variations in the seating heights of stools and chairs occurred in all periods, but this was especially true of the New Empire, when 9-inch high seats were popular. Royalty, however, sat on high-legged chairs, supporting their feet on footstools. Chairlegs were typically in the form of an animal's front and back limbs, particularly those of the lion and jackal; these were usually raised on pegs, perhaps so that they might appear to rest on (rather than disappear into) a floor mat. Such chairs often incorporated the same stretcher-and-strut designs used on straight-legged stools. Seats were usually flat but could be scooped like those of folding stools. Chairbacks were raked, the angle reinforced by vertical supports that ran from the rear of the seat to the back of the top rail; as construction techniques improved, some seatbacks were even given a slight concavity. Comfort was increased by thick pads, upholstered and made long enough to curl over both the top rail and front seat rail. Again, painted and inlaid decoration were used; and pieces intended for royalty could be gilded.

Beds were more likely to have a footboard than a headboard, and tended to slope downwards toward the floor. The sleeper's head was supported on a U-shaped wooden headrest attached to the frame. Legs could be simply turned or, like seating pieces, carved in the form of front and rear animal legs. Hinged beds made to fold in the middle had developed by the New Kingdom (?1570–?1080 BC) period, and indicate a more peripatetic lifestyle.

Round, oblong, or square tables were supported on three or four legs. Storage was provided by woven baskets; various sorts of chests, some on high legs, like tables; and by small, wooden caskets. Tops were lifted into place and secured with a leather thong wrapped around a large-headed peg.

Because it was difficult to obtain planks of lumber, craftsmen made wooden furniture by joining many small pieces of wood. Species ranged from the domestic acacia and sycamore-fig to the imported tamarisk, cedar, cypress, juniper, ebony, yew, and olive. Mortise-and-tenon joints might be protected with copper sheathing, as they were on the tomb furniture of Queen Hetephras, which is totally covered in gold leaf. These pieces, now in the Cairo Museum, included a bed, throne, and storage box, assembled under a collapsible canopy. Furnishings made of vegetal materials were woven or coiled. Decorative

techniques included inlay, painting, gilding, carving, veneering, and turning.

Linen-making was practiced from predynastic times. Improved methods of spinning and weaving, including an upright loom, were introduced at the end of the Middle Kingdom, but even early linens have a weave so fine they can be mistaken for silk.

Egypt was rich in copper and gold, the latter naturally alloyed with varying amounts of silver and electrum, and its craftsmen showed considerable skill in making both decorative and utilitarian objects from these metals. Bronze was not introduced until the New Kingdom, and Egyptians made little use of iron. The New Kingdom developed the art of coloring gold in tones ranging from pink to crimson.

Hand-built pottery produced in predynastic times is sometimes thought superior to that made on the potter's wheel, a technique introduced at the beginning of the Old Kingdom. Egyptian ceramicists are perhaps best known for faience – a pottery-like substance made of crushed quartz that could be cast, carved, shaped, and fired. The first faïences were blue or green in color; white, yellow, violet, red, and black glazes were eventually developed. Highly sophisticated glassworking appears in the New Kingdom, when glass was cast to imitate semi-precious stones for inlay in jewelry and furniture. Even in predynastic times, vases were made of stone, and these became increasingly common after the introduction of the hand-cranked lathe known as a flintborer. Decorative stone vessels were produced from alabasters, porphyries, breccias, and diorites selected for their attractive formations; some were carved to imitate leaf forms.

Many motifs, particularly the geometrics, were either purely ornamental or, like the spiral – associated with Thoth (the ibis-headed god of truth) and symbolizing the breath and spirit – were so stylized that their symbolic content was subordinate to their decorative value. Among those that retained symbolic importance were animal forms associated with gods, such as the hawk-god Horus or Anubis the jackal; the ankh, which was a symbol of life; the aten, or sun-disk, sometimes depicted with rays ending in human hands; lotus and papyrus blossoms, which denoted Lower and Upper Egypt, respectively; and the winged globe, which was associated with Horus and served as a symbol of protection. Such motifs reflect the integration of the earthly and the eternal in Egyptian culture. Religion – particularly the belief in an afterlife that was a continuation of life on earth – was of primary importance to Egyptian art and architecture. The need to provide kings with resting places worthy of the gods they were assumed to be led to the design of the pyramids that characterise the period. The assumption that images had the power to bring about events caused both king and subject to fill burial chambers with favorite possessions, and render every surface with carved and painted images of activities they wished to occur in the hereafter.

Peculiar to the culture that evolved it, Egyptian design has not had the influence of that of Ancient Greece or Rome, but this does not mean that it has no legacy. Ghiberti, Mantegna, and Raphael are among the Renaissance artists who used Egyptian motifs; and it is an important, if minor, component in 19th- and 20th-century design.

In France, the revival was sparked by Napoleon's expedition to Egypt in 1798; and the sketches and artifacts brought back

by the 160 scientists and artists who accompanied his armies inspired French designers. Under the supervision of Vivant Denon, the Sèvres porcelain manufactory made a table piece that represented various Egyptian temples connected by an avenue of ram-headed sphinxes. An accompanying sugar bowl, its handle ending in a head adorned with a *kaffiyeh* (head-dress), was glazed with individually authentic hieroglyphs rearranged for design effect. In England, thanks to Nelson's victory over the French navy in 1798, the revival was as much patriotic as exotic. A dining room set in Egyptian style made for Lord Sandwich by Gillow was only one of several such commemorations.

In most cases, the Egyptian gloss on Empire and Regency designs was carried by easily recognizable motifs grafted onto conventional furniture forms. Thomas Sheraton showed the pharaonic head on a lady's work table, a canopy bed, and curtain tiebacks in the *Cabinet Encyclopedia* (1804), but broke from the mould in a chair with finials in the shape of dromedary heads. Thomas Hope took what he believed to be a more archaeological approach in *Household Furniture and Interior Decoration* (1807), in which he illustrated Egyptian-style furnishings he had designed for his house on Duchess Street around 1800. George Smith (1783–1869) showed an armchair based on the Egyptian prototype of front and rear animal legs in *Household Furniture* (1808).

Although it faded rapidly in France, increasing Anglo-Egyptian trade and tourism kept the style alive in England. Among the British visitors to Egypt was Owen Jones, author of *The Grammar of Ornament* (1856), who found in the conventionalised Egyptian motifs an antidote to excessive decoration. Several Arts and Crafts designers accepted this view, carrying the trend into the first quarter of the 20th century. Around 1857, William Holman Hunt executed a chair with a scooped seat and angled struts based on an Egyptian stool in the British Museum, even repeating the struts in the chairback where structure became decoration. In 1884, the Liberty Furnishing and Decorating Studio followed Hunt's lead, producing both three- and four-legged stools (known as Thebes stools) patterned on the museum's Egyptian holdings. That collection also attracted E. W. Godwin, whose work adapted rather than replicated the ancient furniture forms. The discovery of the tomb of Tutankhamun in 1922 by Lord Carnarvon and Howard Carter sparked both a series of exuberant motion picture palaces in Art Deco America, and Bertram Goodhue's relatively restrained Los Angeles public library. Within a few years, however, such fantasies were superseded by the intellectualized approach of the Bauhaus émigrés; and even the 1967 Paris exhibition of Tutankhamun's treasures failed to excite another revival.

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See also Egyptian Revival

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Egyptian Revival

As one of the first exotic styles, along with the Gothic, to challenge the supremacy of Classical design, the Egyptian Revival reached its peak in interior design during the late 18th and early 19th centuries. While already existing in the later Roman Empire and re-emerging during the 1920s, partly inspired by the discovery of Tutankhamun's tomb, Egyptomania or *Egyptiennerie* achieved a particular popularity through the publications following Napoleon's campaign in Egypt in 1798. This event coincided with new tastes for monumental and richly ornamental forms associated with the literary and associational concerns of Romanticism. However, quite unlike its Greek and Roman equivalents, the Egyptian Revival never represented a coherent movement with ethical and social implications, and should be seen as one of those sporadic waves of European taste in design, often linked to archaeological enquiry. The study of Egyptian art and architecture, moreover, has continued to inspire a keen awareness of abstraction in design and of a decorative vocabulary of great sophistication right up to the present time.

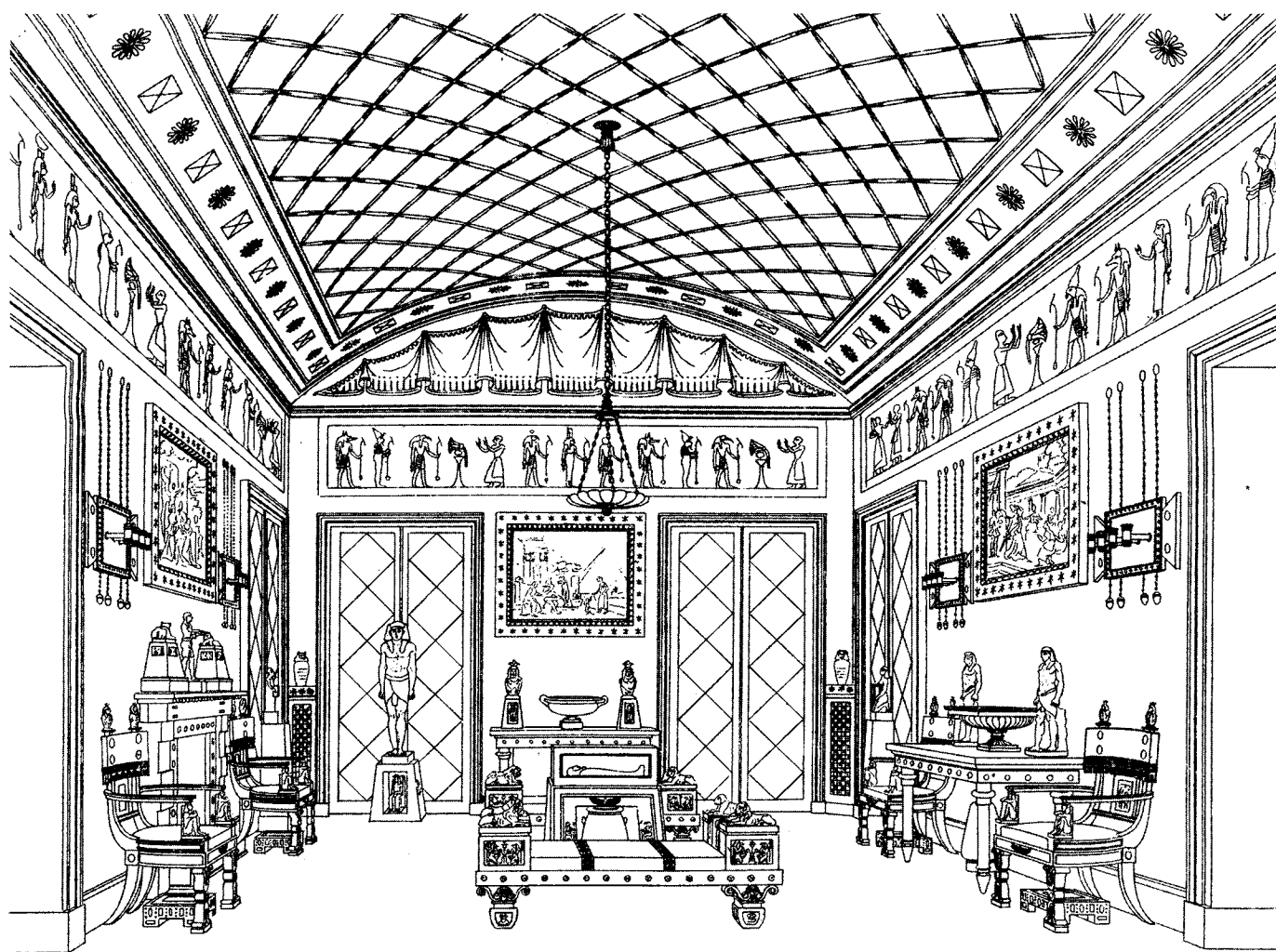
Even before the Roman conquest of Egypt in 30 BC, the forms, rituals and architectural concepts of Egyptian civilization were being gradually absorbed into the classical world. Apart from the subsequent introduction of the mystery cults of Isis and Osiris, with their temple decoration, during the Empire, Hadrian may be regarded as one of the first Egyptian revivalists with the creation of the Canopus area of his villa at Tivoli, dating from around 130 AD. While certain motifs, such as obelisks and sphinxes recur frequently in funerary design during the Middle Ages, the Arab conquest of Egypt in 641 made access by Europeans difficult for many centuries. Apart from Bernardino Pintoricchio's esoteric fresco scheme featuring the bull Apis in the Borgia Apartments (1492–95), derived from Roman sources as well as Egyptian material in the growing Vatican collections, travel books on Egypt from the 16th century onwards began to provide fresh inspiration for artists and designers. Predictably, the more methodical archaeological activities of the 18th-century Enlightenment introduced a new seriousness in levels of information and interpretation, outstandingly represented by Frederick Norden's

Voyage de l' Egypte et de Nubie (1755) and the *Recueil d'antiquités égyptiennes, étrusques, grecques, romaines et gauloises* (1752–67) of the highly erudite Comte de Caylus who first analysed the aesthetic features of Egyptian art as representing one of the cultural roots of European civilization with properties of grandeur, primitiveness, simplicity and massiveness.

The very first concerted attempt to create a fully integrated style of interior design according to Egyptian principles, supported by more radical theories of abstraction than those of de Caylus, was to occur within this intellectual context. During the early 1760s, the Venetian designer G.B. Piranesi produced a highly original painted interior in the Egyptian taste for the Caffè degli Inglesi in the Piazza di Spagna, Rome. In this work, long since vanished but recorded in two etched plates along with 11 fanciful chimneypiece designs in the same mode published in his testament of design, *Diverse maniere d'adornare i cammini ...* (1769), Piranesi used a variety of motifs derived from the Vatican collections and past publications. His justification for this style in the prefatory essay of the *Diverse maniere*, moreover, represented an exceptional understanding of Egyptian processes of abstraction from natural forms. While Piranesi's interior excited little enthusiasm at the time – the artist Thomas Jones described it in 1766 as “fitter to adorn the inside of an Egyptian sepulchre, than a room of social conversation” (quoted in B. Ford, editor, “The memoirs of Thomas Jones”, *Walpole Society*, XXI, p.54) – within the next two decades tentative signs of a sophisticated stylistic revival are seen for the first time, mainly in the decorative and applied arts. Apart from A.R. Mengs's *Camera dei Papiri* in the Vatican (c.1770), Piranesi's etched Egyptian compositions in the *Diverse maniere* were used as an ornamental quarry for designers as diverse as François-Joseph Bélanger, Pierre Gouthière and Josiah Wedgwood.

By the 1790s Neo-Classical taste for a more severe and monumental expression can be seen in the Billiard Room of Cairness House, Grampian, Scotland (1793) by James Playfair with its stepped chimneypiece and battered doorcases. Also after visiting Rome in the mid-1780s, as well as Egypt itself in 1796, the British designer Thomas Hope was to produce the most accomplished interior of the entire revival with his *Egyptian or Black Room*, devised between 1779 and 1801 for his London house in Duchess Street (demolished 1850) and illustrated in a plate published in his *Household Furniture and Interior Decoration* of 1807. Apart from his ingenious furniture, some pieces of which survive in the Faringdon Collection at Buscot Park, Oxfordshire, Hope employed a particularly vigorous colour scheme involving “that pale yellow and that blueish green which hold so conspicuous a rank among the Egyptian pigments; here and there relieved by masses of black and gold” (*Household Furniture*, 1807).

By the time that Hope had published this exceptional interior, he was able to pay tribute to new and unparalleled sources of archaeological information; namely the lavish books based on the expedition made by a commission of scholars, scientists and surveyors on Napoleon's 1798 Nile campaign in *Description de l'Egypte* (20 vols., 1809–28) and Baron Vivant Denon's equally lavish *Voyage dans la basse et la haute Egypte* (1802). These works were to impel the revival as far as the third decade of the new century, as reflected initially in the



Egyptian Revival: Thomas Hope's Egyptian Room, Duchess Street, c. 1800 (from *Household Furniture and Interior Decoration*, 1807)

applied arts ranging from the suite of furniture made by F-H-G. Jacob-Desmalter to designs by Charles Percier for Denon himself in 1809 (published in Percier and Fontaine's *Recueil de décorations intérieures*, Paris, 1801) to the ambitious *Service Egyptienne* in Sèvres of 1810–12, ordered by Napoleon (Apsley House, London). The closeness of these forms to the newly published finds is often in marked contrast to the imaginative licence shown by Piranesi, and even Hope. Moreover, the emerging Egyptian Revival taste proved to be as international a style as the Pompeian and Greek counterparts, represented in furniture designed by the Siennese Agostino Fantastici, and the British Charles Heathcote Tatham.

By the second decade of the 19th century, architects had begun to follow suit with designs for civic, commercial and engineering structures, but the Egyptian style had the most extensive application of all to funerary and cemetery buildings. Meanwhile interior designs in the taste were extensively applied to Masonic temples throughout the century on both sides of the Atlantic, a particularly late example being the Chapter Room in the Royal Arch Chapter of the Scottish

Freemasons in Edinburgh, produced in 1900 by P.L.B. Henderson.

Earlier in the century the High Victorian phase of the revival found a place in the campaign for improved art education, exemplified by the Egyptian Court by Owen Jones and Joseph Bonomi in the Crystal Palace, rebuilt at Sydenham after the London Great Exhibition of 1851 (destroyed 1936). Egyptian motifs also fulfilled a major role in Owen Jones's magnificent *Grammar of Ornament* (1856) which repeated Piranesi's respect for the Egyptian genius in natural abstraction. Later on, Christopher Dresser was to draw attention to functional properties he discerned in Egyptian utensils and furniture in his *Principles of Decorative Design* (1873), as well as producing several chairs based on ancient prototypes.

During the 20th century the influence of basic Egyptian forms and patterns has continued to recur, transcending the more ephemeral impact on jewellery and costume of Howard Carter's sensational discovery of Tutankhamun's tomb at Thebes in 1922. Certain formal influences have affected interior design, as reflected in such outstanding Art Deco works as the foyer of Oliver P. Bernard's Strand Palace Hotel, London,

of 1930 (destroyed 1967–68; parts now in the Victoria and Albert Museum, awaiting display), while the most persistent of all revivalist images, the pyramid form, has found its expression internally as well as externally in the work of the American architect I.M. Pei, notably in the controversial Louvre Extension of 1989.

JOHN WILTON-ELY

See also Percier and Fontaine

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Empire Style

"My favourite style is – I cannot deny it – a style which offers easy game to caricature", wrote Mario Praz, the historian and apologist of the early 19th century Empire style. "It is a common criticism that it is cold, stiff, that there is something funereally monotonous in its eternal sphinxes, its swans, its goats' and lions' feet ... A style for *parvenus*, with all that bronze gilt ornament on shining, heavy mahogany, that ostentation of richness in its crudest form, gold".

Napoleon I's domination of the European scene was relatively brief in historical terms, but his influence, directly or indirectly, on taste was quite extraordinary. The Empire style was conceived and developed over a short period, and yet it became a fashion not only in France, but in Italy, Spain, the Netherlands, Russia and Sweden as well as in England. Like the associated Regency style, it has been revived more than once and retains its popularity up to the present day. It has continued to offer inspiration to furniture designers and decorators, and yet in origin it was a style consciously developed by Napoleon and his artistic advisers to symbolise his dreams of imperial grandeur and the planned mastery of Europe.

The ground had already been prepared before the Revolution. The dramatic paintings by Jacques-Louis David had extolled the heroes of the Classical past – Socrates, Brutus, Hector and the widely admired group of the Horatii (which was to serve as a model for a clock) – and David himself was a leading figure in the circles influenced by the pre-Revolution fashion for the Antique which was only to intensify over the next two decades.

After 1795 France was ruled for a time by a Directoire consisting of three Directors; but in 1799, following the return of the then General Bonaparte from his Egyptian campaign, there was a change in the constitution when three Consuls, of whom Bonaparte was nominated the First, were appointed at the head of the government. Four years later he became Emperor. Hence the nine years of the Directoire and the Consulate were a transitional period politically and artistically between the *ancien régime* and the Empire. Stylistically, there was not a marked change at first from the late Louis XVI fashions. Architects such as François-Joseph Bélanger, Louis-Martin Berthault and Alexandre-Théodore Brongniart had been trained in the old school, and they still had contributions to make despite the rapid rise of Charles Percier and Pierre-François-Leonard Fontaine. The Jacob firm that had been patronised by Louis XVI and Marie-Antoinette was still the leading furniture-maker, and all these were associated with significant decorative commissions during the years of the Directoire and the Consulate.

David's *The Loves of Paris and Helen*, which was commissioned in 1788 by the Comte d'Artois (later Charles X), may be seen as a model for the many designs for bedrooms which began in 1798 with that of Mme. Récamier which became the talk of Paris. This famous room contains a classical statue on a pedestal, a tripod table or candlestand derived from Antiquity, a scroll-ended couch, all set against a draped background and, conceived by Louis-Martin Berthault and Fontaine, this Directoire design set a fashion for such theatrical compositions. The Récamier bedroom may be seen in a partial arrangement in the Louvre, but Robert Smirke's delicate



Empire Style: Salon de Musique, Malmaison, 1812; watercolour by Auguste Garneray

watercolour in the Royal Institute of British Architects Drawings Collection, London, captures well the combination of the Antique and feminine elegance.

On the other hand, the first Parisian townhouse of Bonaparte and his wife Josephine in the rue Chantierine introduced the military or masculine character that was to be incorporated in fashionable decoration. The beds had cannons as corner-posts and hangings simulating a tricolour tent, while the stools were modelled on military drums. Other furniture made for the Bonapartes at this time included the writing desk designed by Percier and now in the Grand Trianon, Versailles, which was lavishly ornamented with ormolu mounts and bronze figures in a manner that was to become typical of Empire furniture; but this too, although more overtly deriving from Antique sources in the detailing, was a development from late Louis XVI furniture. The tents and draperies in these rooms and in those at Malmaison, the most important pre-Empire commission, remained a characteristic of Empire decoration, largely because they were capable of creating a rich effect that could be assembled in a short time. Wallpaper simulating draperies became fashionable for the same reason.

Similarly, the fine furniture made by Georges Jacob and his two sons, Georges II and François-Honoré-Georges Jacob-Desmalter, was calculated to give an impression of luxury and richness with the highly polished mahogany and the applied ormolu mounts. Napoleon's blockade against the import of

products from England and her colonies meant that the supply of mahogany was reduced, and so it was used sparingly and as a veneer over an oak or walnut frame. Improvements in the design of the circular saw meant that thinner layers could be cut and so smooth surfaces and sharp angles became characteristic of Empire furniture. At the same time the veneered surface was highly polished to enhance the grain.

Apart from Percier and Fontaine, who wrote in their *Recueil* that "It is a delusion to believe that there are shapes preferable to those which the Ancients have handed down to us", the most influential figure in matters of art and taste during the Empire was Dominique Vivant, Baron Denon. His official position was director of the Musée Napoleon and of the Monnaie des Médailles; but he played an important part in major decorative schemes such as Percier and Fontaine's new apartments on the south front of the Tuileries. He was also largely responsible for adding to the decorative vocabulary; it was the publication in 1802 of engravings made from his drawings of Egyptian buildings and decoration, obtained during Napoleon's campaign in 1798–99, that provided the sources for the sphinxes and other Egyptian motifs that became popular. Percier and Fontaine included a clock and a secretaire-bookcase in the *forme égyptienne* with Osiris-headed terms in their *Recueil*; other products of this fashion are the portico with palm columns added on the Emperor's instructions to the Hôtel de Beauharnais, Paris in 1806, the

Sala Impero in Palazzo Massimo, Rome, and the Sèvres Egyptian Service made in 1810–12 and now in Apsley House, London.

It was after the Egyptian campaign that Bonaparte returned to Paris and was made First Consul. Fontaine was instructed quickly to restore the Tuileries as a residence, at first using silk hangings and porcelain that had belonged to Marie-Antoinette. During this period Percier and Fontaine were also commissioned to remodel and decorate Malmaison but after Napoleon seized the throne and proclaimed himself Emperor in 1804 there was a new initiative to restore the splendour of the French court. Even when there was an opportunity to buy back furnishings taken from the royal palaces during the Revolution it was made clear that “His Majesty wants to create the new, not to order the old”. Factories were re-opened, craftsmen were given loans to start up in business again, and a greater richness of colour and elaboration of ornament succeeded the generally elegant Neo-Classicism of the Directoire and the Consulate.

By 1813 Napoleon had decorated and furnished all his residences with furniture made by the Jacob family, Gobelins tapestries, Savonnerie carpets, Sèvres porcelain and Thomire bronzes. The throne room at Fontainebleau gives a good idea of the effect he wanted, with much symbolism of large N's, imperial eagles and Bonaparte bees; while the Emperor's and Empress's apartments at Fontainebleau and Compiègne are among the best surviving examples of what was provided for him at the height of his glory by Percier and Fontaine and their associates. The Emperor's bedroom at Fontainebleau is largely gold with gilded Jacob furniture, while that of the Empress has a patterned silk as wall hangings. At Compiègne the rich and sombre library was also furnished by the Jacobs, while the Empress's dining room is a relatively modest room with marbleised walls and plainer Jacob furniture. Two other Parisian residences could match the royal palaces, the Hôtel de Beauharnais (now the German Embassy) where Napoleon's stepson Eugène de Beauharnais and his sister, Queen Hortense, lived, and the Hôtel de Charost (since 1814 the British Embassy) where Pauline (Bonaparte) Borghese entertained. Both still retain their decoration and furnishings.

Napoleon's second marriage, to Princess Marie-Louise in 1810, was a signal for more redecoration and refurnishing, this time in an even more luxurious and richly imperial style. The Emperor's bedroom at Compiègne was hung with crimson silk, and the bed was crowned by a great gilded eagle and flanked by gilded corner posts supporting busts of Minerva. The rest of the furniture was heavily gilded and covered with the same crimson silk, while the new Empress was given a bed made of gilded cornucopia, with large gilded angels holding up the drapes which hang from a gilded crown topped with white feathers. Not to be outdone, the ex-Empress refurnished some of the rooms at Malmaison, including her bedroom which became an oval tent, with scarlet draperies embroidered in gold, upheld by small columns of gilded wood. The gilded bed had swans at the head and cornucopia filled with fruit at the foot, behind which white and gold draperies hung from a gold crown on top of which a golden eagle had settled on a spray of gilded roses.

Napoleon's occupation of Italy prompted more redecoration and refurnishing in the palaces that were to receive him.

In Rome, the Quirinale from which the Pope had been evicted underwent changes orchestrated by Carlo Finelli to conform to the imperial taste around 1811. In Venice the Ala Napoleonica e Nuovissima was constructed by Giuseppe Maria Soli and Lorenzo Santi from 1810 to 1813 in Piazza San Marco, with decorations by Giuseppe Borsato and Giovanni Carlo Bevilacqua; and on the Venetian mainland some parts of the large Villa Pisani, Strà were redecorated by Gianantonio Antolini after Napoleon had bought the building in 1807 as a residence for Eugène de Beauharnais, Viceroy of Italy.

The Emperor had every intention to found a dynasty and to guarantee the future of his Empire, so whenever possible he exalted members of his family, first giving them Royal titles then arranging advantageous marriages, and finally putting them on thrones from which he had temporarily succeeded in toppling the legitimate monarchs. Thus there were Napoleonic courts in Italy, Germany, Holland and Spain, each with its several palaces which had to be refurnished. Consequently, there is a curious similarity in royal palaces in all these countries even today. Joseph Bonaparte became king of Spain, and Napoleon commissioned Percier and Fontaine to design an elaborately detailed small room which was fabricated in Paris and then transported to Aranjuez, including mirrors and painted panels. Louis Bonaparte was made king of Holland and he took over Amsterdam Town Hall as his palace, making Jean Thibault responsible for the alterations and for decorating and furnishing in the Empire style. The work itself was executed by four Dutch craftsmen. After Napoleon's downfall the building continued to be the royal palace and the collection of Empire furniture is the finest outside France.

Elisa Bonaparte married the Prince of Lucca and became Grand Duchess of Tuscany, acquiring five palaces including Villa Reale, Marlia, where a Salotto Impero was created, and Palazzo Pitti, Florence which was completely redecorated in 1810–13 with wall-hangings, bronzes, tapestries and carpets from Paris. Again, the furniture was made by local craftsmen, thus contributing to the prevalence and continuity of the Empire style in Italy. Joachim Murat, the husband of Caroline Bonaparte, became king of Naples and he lavishly redecorated the palaces at Caserta and Portici; the Bourbons were overwhelmed when they returned and saw the result. Sweden was not a part of the Empire, but the style was taken there when General Bernadotte, one of Napoleon's Marshals, was elected Crown Prince, and subsequently became king in 1818. Rosendal, close to Stockholm, is the finest example of the Empire style in Scandinavia but Swedish craftsmen and the painter Pehr Emanuel Lundelius were in charge; only the carpets and clocks were imported from France, the furniture and silks being produced in Sweden. The Russian court quickly adopted many of the style's characteristics, to which it could add the lavish use of malachite from Siberian quarries. And in England, in 1822 Rudolph Ackermann commented on one of the designs in his *Repository* that the “taste for French furniture is carried to such an extent, that most elegantly furnished mansions, particularly the sleeping-rooms, are fitted up in the French style”.

George IV admired the Empire style, and one piece of furniture in which he took especial pride was a gift from the newly restored French king, Louis XVIII. Known as the *Table des Grands Capitains*, it was commissioned by Napoleon in 1806

from the Sèvres manufactory. Made of hard-paste porcelain with gilt bronze mounts, the stem is in the form of a bundle of pikes, while the porcelain top represents Alexander the Great surrounded by scenes of his victories and an outer circle of profiles of twelve other commanders from Antiquity; but it was not completed until 1812 and Napoleon had little pleasure from what was intended to be another act of self-glorification identifying himself with the military heroes of the past. As a symbolic gesture, George IV chose to be portrayed by Sir Thomas Lawrence in his Coronation robes with his hand resting lightly on this table as if to underline, with an item of furniture, the Emperor's downfall.

There were several Empire revivals in the late 19th and early 20th centuries and the style has retained its popularity up to the present day. During the 1920s and 1930s, the taste was greatly stimulated in France by the connoisseur Paul Marmottan whose outstanding collection of Empire furnishings is now on public display in the Musée Marmottan, Paris. The English Vogue Regency flourished during the same period and was similarly encouraged by collectors such as Edward Knoblock who had purchased many items of furniture at the sale of Thomas Hope's country home, Deepdene. More recently, tent-rooms and swagged draperies were revived during the late 1980s by fashionable decorators.

DEREK LINSTRUM

See also Percier and Fontaine; Jacob / Jacob-Desmaltre Family

Selected Collections

The Musée Marmottan, Paris, specialises in work of the Directoire and Empire periods and contains many designs and examples of furnishings and decorations. Notable examples of Empire Style furnishings and interiors survive in France in the Château de Malmaison, the Hôtel de Beauharnais, Paris, the Château de Compiègne, and the Château de Fontainebleau; in Germany in the Schloss Wilhelmshölme, Kassel, and the Schloss Charlottenhof, Potsdam; in Italy in the Pitti Palace, Florence, and the Royal Palace, Caserta, Naples; in Russia in Mon Plaisir, Peterhof, St. Petersburg; and in Sweden in Rosendal, near Stockholm.

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Erdmannsdorff, Friedrich Wilhelm von

1736-1800

German architect

Friedrich Wilhelm von Erdmannsdorff is one of the most important German architects of the mid- and late 18th century, during the transition from the late Baroque to the Neo-Classical styles (at first Roman and later Greek). His patron, Prince Leopold Friedrich Franz of Anhalt-Dessau (1740-1817) sent him to Italy in 1761, and they travelled together to England in 1763 and Italy in 1765-66. The neo-Palladian houses and new English informal gardens which they saw were to play major roles in Erdmannsdorff's works for the prince and others. Equally, if not more important were the Italian journeys, where he became a pupil of the French architect-artist-archaeologist Charles-Louis Clérisseau (1721-1820) in the study of ancient monuments and decoration which would be the basis for his later architectural works in Saxony. He also met in Rome J.J. Winckelmann, the leading writer on classical art, and the printmaker Giovanni Battista Piranesi, and in Naples Sir William Hamilton, the great collector of ancient art.

On his return to Germany Erdmannsdorff first designed new interiors, particularly the Festsaal of the Prince's town palace at Dessau; this was in a classical style, with great Corinthian columns, inset classical-style reliefs and friezes above the doors and a rinceau cornice. A circular study was decorated in stucco with painted medallions. All of these resembled Clérisseau's designs, as well as the work of Robert Adam which Erdmannsdorff had probably seen in England. However, Erdmannsdorff's decoration was less delicate and refined. The architect's major work for the prince was the palace and gardens, including pavilions, at Wörlitz (1769-98). The exterior in the English Palladian style was probably influenced by Henry Holland's Claremont of 1769, but the result was slightly heavier. The plan was also Palladian in its clarity of parts, but the decoration of the rooms with their raised

stucco decoration derived from the antique, and the inset painted scenes were in the new classical style of Clérissseau and Adam, but again less delicate. The fireplaces were based on the designs of Piranesi. Certain details were derived from Robert Wood's study of the Roman remains at Palmyra. The influence of the wall paintings of Pompeii is evident, particularly in the frescoes in the library, with their inset scenes and portraits of ancient and modern figures in the antique style. The Grand Saal shows the influence of Pompeii in its stucco and painted decoration combined with details from the Carracci's 17th-century Farnese Galleria and the Roman acanthus frieze from the Villa Medici. Although a major example of the Neo-Classical style in Germany, the room's overly rich decoration and multiplication of details make for a certain heaviness, and it lacks the refinement of the work of Adam. Furniture for the palace in the classical style was designed by David Roentgen. While most of the palace was decorated with classically-inspired works there was also a Chinese room.

This profusion of styles is even more evident in the pavilions scattered throughout the gardens, the first landscape garden in Germany. Most of these are classical and are freely based on such buildings as the Pantheon and the Temple of Tivoli; some are more severe and Palladian in character. One was even in the Gothic style. Many of these pavilions have elaborate interiors, such as the elegant dome of the Pantheon. The most interesting is the Villa Hamilton, also known as the Villa Stein (1791–94), with its Pompeian decoration, stucco work and ceiling paintings. The decoration was inspired by engravings of the recently excavated buildings at Herculaneum. The interior included ruin paintings by Clérissseau, classical reliefs designed by John Flaxman for Wedgwood, copies of Raphael frescoes, and Greek *klismos* chairs which are among the earliest examples in this style.

Erdmannsdorff's later work in Berlin at the Royal Palace (1787–89) is flatter and less brittle, relying more on painting and less on raised stucco decoration. The classical scenes are larger in size as are the panels of decoration, and there is more of a feeling of Raphael than the antique. This is particularly apparent in the Speisesaal. In some rooms the ceilings resemble those at Wörlitz in their profusion of small and fussy classical details inspired by Roman stuccos and wall paintings, but in others, such as the one in the Königskammern, there are vast areas of empty space contrasting with the large classical scenes and *grotteschi* decoration. It is only in such rooms as the Goldener Kammer in the Schloss Monbijou, Berlin (1788–89) that one returns to the large rectangular or arabesque and *grotteschi* panels of decoration without the intrusion of classical scenes. The feeling here is reminiscent of the work of Erdmannsdorff's teacher Clérissseau in his design for the Hôtel Grimod de la Reynière and the Roman House for Catherine the Great.

Erdmannsdorff introduced the latest artistic and architectural thinking into Germany in his buildings, gardens and, most importantly, in his classically-inspired interiors, which were based on ancient sources often combined with the Renaissance and Baroque classical motifs. These interiors also often included furniture specifically designed for the rooms, which added to his vision of classical antiquity.

THOMAS J. MCCORMICK

Biography

Born in Dresden, 18 May 1736. Studied mathematics, history, philology, natural sciences and philosophy at the University of Wittenberg, 1754–57; made study trips to England and Holland in 1763; visited Italy, where he met Charles-Louis Clérissseau, G. B. Piranesi, J. J. Winckelmann and William Hamilton, in 1761–63, 1765–66, 1770–71. Met Prince Leopold Friedrich Franz of Anhalt-Dessau in 1756; acted as his artistic adviser, agent and architect from 1757. Active as an architect and designer of interiors from late 1760s; designed some furniture from c.1766. Summoned to Berlin in 1787 and worked in the service of Friedrich Wilhelm II of Prussia. Further travel throughout Germany and Italy, 1787–80. First artistic director of the Dessau institute of copper engraving, 1796–1800. Died in Dessau, 9 March 1800.

Selected Works

Interiors

- 1765–70 Schloss Dessau, Dessau (remodelling of interiors)
- 1769–98 Schloss Wörlitz, Wörlitz (building, interiors and some furniture, gardens and pavilions including the Nymphaeum 1767–68, Villa Hamilton 1791–94, Temple of Venus 1793–94, Pantheon 1794–96, Temple of Flora 1797–98,); Prince Leopold Friedrich Franz
- 1774–80 Schloss Luisium, near Dessau (building and interiors)
- 1777 Court Theatre, Dessau (building and interiors)
- 1780 Schloss Georgium (building and interiors)
- 1786 Sanssouci, Potsdam (decoration of the bedroom and workroom in the King's apartments): Friedrich Wilhelm II
- 1787–89 Royal Palace, Berlin (remodelling and decoration of the King's apartments): Friedrich Wilhelm II
- 1794 Theatre, Magdeburg (building and interiors)

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Errard, Charles c.1606–1689

French painter, engraver and architect

Charles Errard was one of the most important artists of his time and precisely why his name is so little known outside France today remains a mystery. Errard was a close friend of the painter Nicolas Poussin, and his work represents a contin-

uation of Poussin's classical tradition; he dominated artistic production in Paris in the mid-17th century. He was involved in all the major royal palaces ranging from the Fontainebleau to Versailles, he occupied senior positions at Court and at the French Academy in Rome, and he exercised a decisive influence on French decoration in the period leading up to the supremacy of Charles Le Brun.

Born in Nantes in about 1606, Errard made frequent, extended trips to Italy throughout his long career. He spent a total of almost thirty years in Rome where he was able to immerse himself in the study of antique monuments and ornament which he greatly admired. His first visit took place between 1627 and 1637 when he trained as a painter in the workshop of Poussin. He returned again in the early 1640s and in 1666 he was appointed head of the Académie de France in Rome where he remained until 1683. Errard's major works, however, were executed in France. In 1640 he was active in Paris, providing historical scenes for tapestries, and in 1643 he was appointed Peintre Ordinaire du Roi and granted a pension and lodgings in the Louvre. Several important commissions ensued and he was entrusted by Cardinal Mazarin with the decoration of the Palais Royal, the residence of the young Louis XIV. His interiors for the theatre were greatly admired as were his stage sets for performances by the Italian opera which he executed with the help of his assistants Sève and Noël Coypel. In 1648 Errard decorated a private house in the Quai Notre Dame with scenes from Ovid's *Metamorphoses*, and during the mid-1650s he was involved in the decoration of the private apartments of the King, Cardinal Mazarin and the Queen's mother in the Louvre. The ceiling of the dowager Queen's apartments were praised in Saville's *Antiquités de la Ville de Paris* as being the last example of gallantry and magnificence in court decoration. Unfortunately, however, only fragments of Errard's work have survived, namely the pilasters decorated with arabesques which are now in the Palais Luxembourg.

As official Peintre du Roi, Errard was put in charge of all the decorative work at the Tuileries and Fontainebleau as well as the Louvre, and he subsequently directed work at Versailles (1661). His closest assistants were the sculptor Marsy and Noël Coypel, and in 1656 Errard and Coypel painted the ceiling of the Grand Chambre in the Parlement de Rennes. This was one of Errard's most impressive endeavours. Unlike the Baroque decorations that he had seen in Rome which included vast illusionistic expanses of sky, Errard's ceiling was divided into compartments containing painted figures within medallions surrounded by gilt wood frames. The allegorical figures are delineated in profile using strict rules of perspective. This style must have appeared quite old-fashioned by this date, but alternatively it can be viewed as a move towards a purer form of classicism. Other areas of the ceiling are filled with grotesque ornament painted on a gilded surface. This type of decoration had become increasingly popular in Northern Europe following the widespread publicity accorded the discovery of ancient examples in Nero's Domus Aurea and the work of painters such as Raphael and Giovanni da Udine in the Vatican Loggia and other palaces in Rome. But once again Errard did not slavishly follow antique precedents but used grotesque ornament in a freer and more purely entertaining manner. The Rennes commission was followed in 1657 by

work in the theatre of the Tuileries, and later by projects at Versailles, S. Germain-en-Laye and Fontainebleau. Errard also decorated various private houses during this period, notably those belonging to the financiers Le Charron, La Bazinière, and Catalan.

In addition to his work as a painter, Errard also devoted much of his time to publishing books and suites of ornament. Together with Fréart de Chambray, he translated Palladio's four books of architecture during the 1640s, and in 1650 he illustrated Chambray's *Parallèle de l'Architecture antique et de la moderne*. He also translated Leonardo's *Trattato della pittura* which he illustrated with engraved paintings after Poussin; published in 1651, this was the first printed version of Leonardo's treatise. Also in 1651 he published three suites of Baroque ornament dedicated to the Queen Christina of Sweden: *Divers Ornaments* (eight plates), *Divers Trophées* (six plates after Polidoro da Caravaggio), and *Divers Vases antiques* (twelve plates). Some time after 1655 he published six plates showing the interiors of the Louvre entitled *Ornements des appartements de la Reine au Vieux Louvre*, and during his time as head of the French Academy in Rome he designed the ornaments for Bellori's *Vite* (1672).

The period between 1653 and 1661 was the most successful and busy time of Errard's career, but from the early 1660s his reputation was increasingly eclipsed by that of the rising star, Charles Le Brun. Errard continued to receive commissions for work at S. Germain and Fontainebleau but the most important projects were awarded to Le Brun. And when Le Brun was made a member of the Conseil des Bâtiments, a position that would have given him a decisive say in much of Errard's work, Errard left Paris to take up his official appointment in Rome.

Given the paucity of Errard's surviving work, it is hard to arrive at an accurate evaluation of his talents as a decorative painter and designer, and he is generally remembered today only for his use of grotesque ornament. Within a broader context, however, with his cosmopolitan and scholarly background, Errard must have had an indirect but nevertheless important influence on the French Academic style attributed to and embodied by Le Brun.

PIA MARIA MONTONEN

Biography

Born in Nantes c.1606. Trained as a painter in Rome from 1627. Returned to Nantes, before travelling to Paris, 1637. After a second Roman trip, appointed Peintre Ordinaire du Roi in Paris, with pension and lodgings at the Louvre, 1643; appointed Peintre du Roi, 1644. Founder-member of the Académie Royale, 1648: treasurer, 1651; rector, 1655; director 1657. Directed and designed decorations and operas at royal palaces in Paris and at Saint-Germain-en-Laye, Fontainebleau and Versailles, 1661, and produced designs for tapestry and theatre. Translated Palladio's *Four Books of Architecture*, 1650, and Leonardo da Vinci's *Trattato della pittura*, 1651; published several books of ornament, 1647–51. Church architect in Paris, c.1663. Married 1) Marie de la Rue (died 1661); 2) daughter of Claude Goy, 1675. Appointed head of the French Academy in Rome, 1666. Member of the Academy of St. Luke, Rome. Returned to France, 1683. Died in 1689.

Selected Works

1643 Palais Royal (theatre): Cardinal Mazarin

- 1644 Hôtel de Senneterre (Grande Galerie paintings)
- 1648 Hôtel Charron, Paris (Cabinet; scenes from Ovid's *Metamorphoses*): Jean Charron
- 1654–55 Louvre, Paris (painted and arabesque decoration in apartments of the King, Cardinal Mazarin, and Queen Mother): Louis XIV
- 1656 Parliament (now Palais de Justice), Rennes (ceiling decoration, with Noël Coypel)
- 1657 Tuileries, Paris (salle de théâtre, with Noël Coypel)
- 1658 Hôtel de la Bazinière, Paris (paintings, together with Le Brun, Le Sueur, Boulogne): Bertrand de la Bazinière
- 1658 Hôtel Séguier (chambre l'alcove): Chancellor Pierre Séguier
- 1662–63 Palais Royal, Paris (chambre l'alcove): Duc d'Orléans
- 1662–65 Petit Château, Versailles (arabesques): Louis XIV

Publications

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Etruscan Style

The conscious search for a contemporary style of expression under Neo-Classicism during the late 18th century in Britain is supremely demonstrated by the creation of the Etruscan Style in interior design. While ostensibly derived from the shapes, motifs and colours of antique vases (initially misunderstood as Etruscan and later recognised as largely Greek), it also drew inspiration from Renaissance grotesque ornament and material discovered at Herculaneum and Pompeii.

An interest in Etruscan culture and art, while it can be traced back to the theorists of the Italian Renaissance, was first seriously developed by the Scottish 17th-century historian Sir Thomas Dempster whose pioneering researches were posthumously published in 1723–25. By this time a growing patriotic movement in 18th-century Italy led to the foundation of the Accademia Etrusca at Cortona in 1726 and the Museo Guarnacci at Volterra in 1750. By the 1760s, excavations and the accumulated publications of scholars such as Gori, Passeri, Guarnacci and the Comte de Caylus, assumed a new significance for early Neo-Classical designers searching for fresh sources of inspiration. The architect and engraver G.B. Piranesi, partly inspired by his friend Thomas Jenkins's excavation in tombs at Corneto (modern Tarquinia), portrayed the Etruscans as Rome's chief source of inspiration in his polemical work *Della magnificenza ed architettura de' Romani* (1761) when countering the arguments of the Greek Revivalists, led by the eminent German scholar J.J. Winckelmann.

"Etruscheria" swiftly became "Etruscomania", and owing to the confusion of evidence, extravagant claims were made concerning the respective influences of Greeks and Etruscans on Roman culture. The Scottish antiquary James Byers was preparing a history of the Etruscans (posthumously published in 1842) during the 1760s when his engraved plates were in circulation, while Piranesi, in 1765, issued three etchings of wall decorations from tombs at Corneto and Chiusi. Both authors were in regular correspondence, meanwhile, with the distinguished connoisseur Sir William Hamilton in Naples who was assembling his first major collection of antiques, chiefly found in Southern Italy. This material was published between 1766 and 1776 in the lavish four-volume *Collection of Etruscan, Greek and Roman Antiques*, under the authorship of the scholar Baron d'Hancarville, with the express aim of providing inspiration for contemporary designers.

The potter Josiah Wedgwood was already familiar with proof plates of Hamilton's publication by the 1760s and applied the term "Etruscan" to certain basalt vases made to imitate that civilization's bronze vessels. This particular ceramic material was also the basis for other wares decorated with encaustic and enamel paintings, closely based on Hamilton's plates and described as being in the "Etruscan style". From 1769, when Wedgwood and his partner Thomas Bentley opened "Etruria", their factory at Burslem, Staffordshire, they also introduced antique plaques and large cameos, advertised as in "black basaltes with Etruscan burnt-in grounds". In 1773 their *Catalogue of Cameos, Intaglios, Medals, and Bas Reliefs, with a General Account of Vases and Other Ornaments after the Antique* included "Etruscan" ornaments as "fit either for inlaying, as medallions, in the panels



Etruscan Room, Osterley Park, Middlesex, 1775-76

[sic] of rooms, as tablets for chimneypieces, or for hanging up as ornaments in libraries ... or as pictures for dressing rooms".

Wedgwood's intentions were to be swiftly adopted and by 1771 James Wyatt had produced what is now generally accepted as the first Etruscan Style interior, within a modest fishing pavilion on the Thames at Fawley Court, Buckinghamshire. This room, probably carried out by Biagio Rebecca – one of the decorative artists most associated with the style – has pale green walls which are given the appearance of being hung or inlaid with antique figures, medallions and plaques after Wedgwood. In 1773 the Adam brothers, with their customary entrepreneurial skill, swiftly applied the style in a dressing room for the Countess of Derby in Grosvenor Square, London. Their engraved designs (frequently issued in colour) for the ceiling and chimneypiece appeared in Volume II of their *Works in Architecture* (1779), in which they flagrantly claimed to have invented the style. They did, at least, identify the style by name and defined its essential characteristics as involving the colour, i.e. terracotta and black, and style of the ornament "both evidently taken from the vases and urns of the Etruscans" (*Works*, 1779, Preface, p.2.).

For all their opportunism, the Adams' work, represented in at least eight Etruscan interiors, designed between 1773 and 1780, should be seen as a considered response to Piranesi's call for a modern style in interior design, based on a broadly eclectic use of Antiquity, in his highly influential folio *Diverse maniere* (1769). In this publication the Venetian designer had recognised the potential for transposing vase motifs for other decorative functions and at least two of his opening plates show this principle applied to wall compositions with chimneypieces, clearly influencing the Adams' Etruscan interiors. The finest and most complete of these to survive is the dressing room at Osterley Park, Middlesex, carried out for the banker Robert Child and his wife Sarah mainly around 1775–76. This integrated scheme, probably painted by Pietro Maria Bognis, in colours of terracotta and black on a blue-grey ground, involves not only the four walls, two doors and ceiling (with roundel by Antonio Zucchi) but also its carpet (no longer extant), eight chairs, a chimney-board, a pole-screen, and the curtain cornices of the two windows. While in 1778 Horace Walpole scathingly noted the Wedgwood influence, Mrs. Lybbe-Powys perceptively remarked in 1788 on the room's debts to Herculaneum.

In addition to those at Derby House and Osterley, other Etruscan rooms by the Adams included a partially-surviving one at 20 Portman Square; a small room under the garden-front staircase, also at Osterley; and others, no longer surviving, are recorded at Cumberland House (1780), "Mr Adamson's parlour" (possibly at the Adelphi), both in London, as well as at Harewood House and Byram House, both in Yorkshire. A number of imitations followed, the most distinguished being Thomas Leverton's entrance hall at Woodhall Park, Hertfordshire, of the 1770s.

By the 1780s painted interiors after the Antique in France had been absorbed into the Louis XVI style, as introduced by the Adams' colleague C.L. Clérissieu (he is also documented in 1764 as having produced an "Etruscan room" for Cardinal Albani in Rome, no sign of which survives). But a more specifically Etruscan manner appears in interiors by F.J. Bélanger and J.D. Dugourc (notably those at Bagatelle), as well as in

furniture by Georges Jacob, executed for Marie Antoinette's Laiterie at Rambouillet in 1787 and described as "de forme nouvelle de genre étrusque".

In England, meanwhile, the Etruscan Style underwent a new and particularly astringent interpretation by Wyatt in a small anteroom at Heveningham Hall, Suffolk, completed before 1784 for Sir Gerard Vanneck. The residual traces of illusionistic devices from Herculaneum and use of the "Grottesque", as seen at Osterley, are here replaced by a system of composition involving pale green walls with white wood and plaster enrichments as a particularly austere context for terracotta figurative panels, mainly derived from Hamilton's *Antiquities*. The integrated painted furniture includes a pair of highly idiosyncratic candelabra, based on urn forms, in opposing niches.

By 1791–95 Hamilton's second collection of vases was published, as delineated by the artist Wilhelm Tischbein. This work revealed an awareness of their Greek origins, although the original misconception persisted and C.H. Tatham, writing from Rome to Henry Holland in 1796, described these latest illustrations as being "in the Etruscan style, precisely copied from Sir William Hamilton's Vases and adapted to small rooms and cabinets ..." (C. Proudfoot and D. Watkin, "A Pioneer of English Neo-classicism" in *Country Life*, 20 April 1972, pp.918–21). However, by then the fresh revelations at Pompeii were already encouraging bolder and more colourful interior schemes while the change from "Etruscomania" to "Etruscology" in Italy was being impelled by the magisterial researches of Luigi Lanzi. Only thereafter did the Etruscan Style appear as one among many historicising modes of expression, such as in 1834 when Pelagio Palagi and Carlo Bellosio created an Etruscan room in the Castello Reale di Racognigi, near Turin, for King Charles-Albert of Piedmont, reflecting the heavy opulence of the late Empire style.

JOHN WILTON-ELY

See also Adam; Wedgwood

Selected Collections

Examples of Etruscan style interiors survive in England at Fawley Court, Buckinghamshire; Woodhall Park, Hertfordshire; Osterley Park, Middlesex; and Heveningham Hall, Suffolk.

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Federal Style

The Federal Style, which began around 1785, takes its name from the post-revolutionary period in which the United States established its federal government. Its architecture is a greatly simplified version of buildings by Robert Adam. Its furnishings are comparable in style and workmanship to contemporaneous English designers, thanks to the availability of their pattern books and the influx of craftsmen from the British Isles. The Federal Style was quickly overlaid, and then replaced, by the Greek and Roman prototypes of the Classical Revival. Because of this rapid evolution, authorities divide on the duration of the period. Some extend it to 1830, by which time the erosion of Neo-Classical antecedents was complete; but the character of the style is better captured if the line is drawn around 1810, when this influence was disappearing but discernible.

The War of Independence interrupted the natural evolution of American furnishings and architecture as the country turned its attention to survival, and craftsmen joined the army or produced its goods. The end of the war saw not only built-up demand, but the necessity to increase manufacturing and commerce to make the new nation self-supporting. A wave of immigration helped to swell the population, and a rising prosperity based on trade increased the audience for designed products.

Furniture makers reacted quickly. In an announcement of March 1790 illustrated with a Hepplewhite shield-back chair, London-trained George Shipley notified the readers of the *New York Daily Advertiser* that his workmen made furniture in “the neatest, and most fashionable manner,” and that mahogany planks and logs were for sale in his yard. Like Shipley, many craftsmen had become entrepreneurs, retailing lumber and hiring journeymen – Scottish immigrant Duncan Phyfe had some 100 workers at his shop in New York. Others began to specialize in the new techniques required by the changing style, producing veneers or inlaid designs. As a result, popular forms were standardized, the use of machines increased, and some artisans set up merchandising warehouses to sell their own work and that of others.

Competition for jobs was fierce at all levels. In Philadelphia, which had over 120 cabinet- and chair-makers in the 1790s, tensions between journeymen and masters led first to a labor strike and then to the publication of *The Journeymen Cabinet and Chair-Makers Philadelphia Book of Prices* (1795). In

1796, the journeymen won their demand for a six-day week and a median wage of a dollar for an eleven-hour day. Their price book reveals the average number of days required to produce various furnishings (and thus the complexity of their construction), and the mark-up imposed by the masters when work was sold. Among the longest to produce, was a “circular bureau” (nine and a half days), among the shortest a “splatt back chair” (just under two days). Mark-ups ranged from 25 per cent for a square card table to 50 per cent for a dining table, 4 x 5 (\$8.08 for labor, \$16.05 retail), and averaged around 30 per cent.

Although the United States was no longer a colony, English prototypes continued to dominate its furniture design, reinforced by pattern books, imported furnishings, and immigrant artisans. The basic texts of the trade were Thomas Shearer’s *The Cabinet-Makers’ London Book of Prices* and George Hepplewhite’s *The Cabinet-Maker and Upholsterer’s Guide*, both published in 1788, and Thomas Sheraton’s *The Cabinet-Maker and Upholsterer’s Drawing Book* (1791–93). Like the pieces illustrated in these works, American furniture was finely proportioned and small in scale, with straight and tapering legs. Its surfaces were veneered, inlaid, and occasionally embellished with low-relief carving.

American craftsmen were more likely to interpret than to copy, however. If Salem carver Samuel McIntire modeled the set of oval back sidechairs made for Elias Hasket Derby in 1798 on Plate 8 of the 1794 edition of Hepplewhite’s *Guide*, he marked them as his own by carving his signature grapes and grape leaves on the front legs. Similarly, a sofa attributed to Jacob Sanderson of Salem, and perhaps carved by McIntire in 1802 or 1803, drew on Sheraton’s 1791 *Drawing Book* for its silhouette and on Plate 6 of Shearer’s *London Book of Prices* for the basket design that decorates its top rail. (Sidechair and sofa are held by the Winterthur Museum.) New York chair-makers produced a variety of square chairbacks patterned on Plate 36 (no. 1) of the *Drawing Book*. Additionally, Americans regularly supplemented the Neo-Classical motifs they shared with England – swags, urns, paterae husks, palmettes, classical figures – with the eagles and shields that celebrated the national identity.

Although Federal pieces integrate Hepplewhite and Sheraton designs, many authorities have developed criteria to distinguish the two sub-styles, even as they admit that “Hepplewhite-Sheraton” is a realistic nomenclature. American



Federal Style: McIntire Room in the Winterthur Museum, Delaware

Hepplewhite chairs have oval, shield-, or heart-shaped backs, frequently incorporating a draped motif; Sheraton chairbacks are squared, the top rail broken by a straight, raised section. The legs of Hepplewhite pieces are generally square and tapered, often carved, fluted, or inlaid, and ending in spade feet; Sheraton-style legs are more frequently round-sectioned and reeded, with a thimble-shaped foot. Hepplewhite arm stumps rise in a concave curve from the front leg or side rail and, in upholstered pieces, form a nailer for the fabric cover; Sheraton arm stumps rise straight from the front leg and, in upholstered pieces, stand free of the upholstered edge. A sideboard with a serpentine front – and, thus, concave ends – is a Hepplewhite; straight or segmental fronts mark the piece as a Sheraton, as do convex ends. Architectonic looking-glasses flanked by twin colonnettes are identified with Sheraton, although he shows only one wall mirror (Plate 50, *Cabinet Dictionary*, 1803) which, while rectangular, is not in the columnar style. Finally, there is a greater use of pediments, smooth bracket feet, and contrasting woods in Sheraton case-pieces.

The regional variations that had marked colonial furniture continued after the war. These could include construction methods. In Salem, Massachusetts, chairs were often braced with triangular, horizontally grained blocks, while Philadelphia used quarter-round, vertically grained blocks. Regional variations could also include a preference for certain forms (such as the square chairback popular in New York); and there were individual artisanal signatures such as McIntire's grapes and the extremely fine inlay which English immigrant John Seymour and his son Thomas patterned to make the eye see movement. Baltimore craftsmen are perhaps the most idiosyncratic, known not only for their black-and-gilt finishes but for the *verre églomisé* panels (glass painted with gold and black on the reverse side, and usually representing allegorical figures) found almost nowhere else.

A few furniture types, such as the lowboy, disappeared from the lexicon, while specialized pieces were developed to make life more comfortable and convenient. Chief among these were the tent or canopy bed; the window seat; the rocking chair; the open-arm "lolling chair" (for unknown reasons, also called the

Martha Washington); basin stands; worktables to hold a lady's writing and sewing equipment; and canterbury stands to hold her music. Dining rooms, newly important to social life, saw the introduction of sideboards, knife boxes, cellarettes, and sectional dining tables assembled from a centre drop-leaf supplemented with half-round side tables and held together with brass clips. The importance of dining as social activity is corroborated by the number of arm- and sidechairs (in sets of up to 24) ordered from the various workshops.

The new style required more sophisticated woodworking techniques, and these were made possible by machine-cut nails and refinements in sawing technology. Bowed and serpentine doors and panels were built up from vertical strips laid over a caul carved from the solid; curved drawers were constructed rather like brick walls, being made of small sections of wood laid horizontally and glued together. Surfaces were almost always veneered, and often inlaid. Mahogany and satinwood were the materials of choice, although other contrasting woods could be used, their colors further differentiated with cross-banding and stringing. The line of leg and edge was often stressed with fluting or reeding, the change from the convex to the concave beginning around 1800; and the unity of form and surface was emphasized with wax or (after 1800) a French polish (shellac dissolved in spirit).

If Federal Style furnishings resembled English prototypes, Federal architecture did not. For economic and cultural reasons, the Neo-Classical movement sparked by Robert and James Adam in the 1760s had little impact in either colonial or federal America. What versions of the Adam style that did reach these shores tended to come from popularizing builders' manuals, such as William Pain's *Practical House Carpenter* of 1766 and *Practical Builder* of 1774. In any case, America favored the traditional styles of the early Georgian period in its dwellings and those of Continental Europe in its public structures. While a recognizably "Federal" architectural style developed by the late 1780s, it rather quickly yielded to the Classical Revival that emphasized form over applied detailing.

The typical Federal façade was clapboarded and symmetrical, its centrally located entrance a composition of six-paneled door, framing pilasters, and elliptical fan light, sometimes sheltered by a porch or portico. The door opened into a hall in which the staircase still held pride of place, although its balusters and handrails were newly attenuated and its stair-edge detailing simplified. The rooms beyond this hall were generally square or rectangular in plan, even if dining rooms could be given a niche to accommodate a sideboard. Interior doorways were often pedimented, and enriched with fine-scaled paterae, swags, or urns.

Fireplaces were similarly decorated. Usually of wood, occasionally of marble, these were often the most Adamesque element within the structure. Typically, a small, relief-carved panel was centered under the mantelshelf, and surrounds were embellished with applied or carved designs. An especially elaborate example, carved by McIntire for Elias Hasket Derby and salvaged when the Derby house was demolished in 1815, exhibits an exemplary vocabulary of stiff-leaf, swags, fluting, garlands, classical figures, guilloches, rosettes, acanthus leaves, and lyres; only McIntire's signature vine, here rather naively executed, lacks the refinement necessary to Neo-Classical ornament. (The fireplace surround is now in the Metropolitan

Museum of Art, New York.) Other fireplaces, like some architectural trim, incorporated composition ornament purchased from London exporters.

Full panelling was retained only on the fireplace wall (although it was disappearing even here); the wainscot on the remaining walls rose to the level of the dado and whitewash, paint, or wallpaper was used between dado and cornice moulding. In grander houses the walls of the principal rooms would be papered, the papers often imported from England or France. During the late 18th century wallpaper was often plain with elaborate festoon or floral borders at cornice level and around the wainscoting and doors. After 1800, striped or floral papers were preferred and geometric and Neo-Classical motifs were common. The wealthiest houses used scenic or panoramic papers produced by French companies such as Dufour et Cie. and Zuber et Cie. Walls were generally broken by tall, nine-over-nine windows distributed more or less evenly across the façade (six-over-six units, sometimes triple-hung, eventually became standard).

Reception and bedroom floors generally consisted of wooden planks that were either left plain or were painted or stencilled. Hall flooring could be made of white or patterned marble or stone, and kitchen and service areas often used brick underfoot. Floorcoverings were quite varied and included painted canvas floorcloths with marble or geometric patterns and carpets. Loomed carpets were available to the wealthy after the 1790s and were usually patterned with scrollwork, polygonal shapes or floral and Neo-Classical motifs. They were generally cut to fit the shape of the room and were laid wall to wall and fixed to the floor with tacks.

Revealing the economic level of the owners, ceilings ranged from whitewashed boards, to plain plaster, to decorative work executed with plaster of Paris, putty, or papier-mâché. The backgrounds of elaborate ceilings could be strongly coloured, their swags, guilloches, and arabesques picked out in white, but this treatment diminished in importance after the turn of the century.

Many of the accessories that decorated Federal rooms – among them looking-glasses, picture frames, statuettes, porcelain, and earthenware – were imported, usually from England, but sometimes from France, Germany, or Holland. Still, a substantial number of looking-glass frames were domestically produced, particularly after 1800. (Polished glass was invariably imported, and usually imported as mirror, that is, silvered; there was only one silverer in New York in 1817, and even so late as 1872, the United States did not produce mirrored glass.)

More than many other pieces, looking glasses tended to retain the shapes of the Chippendalian Colonial style. Even in 1820, American merchants and makers offered (and presumably sold) frames with swan-necked pediments and bottoms cut in intricate but unidimensional curves, the whole oddly embellished with such symbols of the time as urns, swags, husks, and eagles. Other domestically produced forms were more genuinely Neo-Classical: the convex glasses that, despite their lack of candleholders, are known in America as girandoles; and those made in the "columnar" style associated with Sheraton. Many of the latter are topped by a entablature decorated with balls, and have a decorative panel of arabesques, bas-reliefs, seascape, or portrait at the top of the glass. Other looking glasses were hung within U-shaped stands and,

depending on size, were placed on either the floor or a dressing table.

If looking glasses were primarily foreign in origin, Federal clocks were primarily domestic. Like many mirror frames, however, tall clock cases were transitional in styling, mixing curved pediments with paterae, string inlay, and smooth bracket feet. Shorter versions were made to be placed on mantels, brackets, and shelves. Still, it was during this period that American clockmaking took a new turn, with the development of small and relatively inexpensive wall and shelf clocks. Around 1802, Massachusetts clock-maker Simon Willard developed an eight-day wall clock called the "banjo" because of its shape, much copied then and later. Some four or five years later, Eli Terry of Connecticut set up a factory with water-powered machinery, where he eventually produced thousands of wooden clock mechanisms.

The purely Neo-Classical phase of the Federal period lasted only some twenty years. By 1815, it had been submerged by the flamboyant lines and neo-archaic forms of English Regency and French Empire design that inspired the dual Greek Revival / American Empire period. One major source of inspiration for the new approach was *The London Chair-Makers' and Carvers' Book of Prices for Workmanship* (1802) and its supplement (1808). Of the Federal furniture makers, only Phyfe – who had experimented with the Greek and Roman idiom as early as 1805 – survived the change in styles.

REED BENHAMOU

See also Bulfinch; McIntire

Selected Collections

Examples of Federal Style furniture and some period rooms can be seen in the following museums: Winterthur Museum, Delaware; Baltimore Museum of Art; Boston Museum of Fine Arts; Brooklyn Museum, and Metropolitan Museum of Art, New York. Celebrated examples of Federal Style architecture and interiors survive in the Gardner-Pingree House, Boscobel, New York, and in the Harrison Gray Otis House, Boston.

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Feure, Georges de 1868–1943

Dutch designer, painter and lithographer

Georges de Feure was the adopted name of Georges Joseph van Sluijters. He was born on 6 September 1868, in Paris, the son of a Dutch architect, Jan Hendrick van Sluijters and his Belgian wife. Although he was one of the most significant artistic figures in France between 1890 and 1905, much of de Feure's career is shrouded in mystery and he died in poverty, largely forgotten, in 1943.

De Feure's family fled France in 1870 after the outbreak of the Franco-Prussian War, moving from place to place in Holland and Belgium, wherever Jan could find employment. Apart from a brief period attending evening classes at the Royal Academy of Architecture, Amsterdam, in 1886, Georges's only formal education was at the Jesuit boarding school in Hilversum which he left in 1883. Between 1883 and 1886 he worked as a clerk in Utrecht and Dordrecht, as a bookseller's assistant in The Hague, and an odd-job man at an Amsterdam theatre where his duties ranged from bill-posting, scenery painting, and wardrobe assistant to part-time acting.

Arriving in Paris in 1889, he found lodgings in Montmartre where he associated with the painters, writers and musicians who crowded the café-cabarets of that area. During the next decade he established a reputation as a major graphic artist. Beginning with caricatures and illustrations for humorous or popular literary magazines such as *Fin de Siècle*, *Le Messager français*, *Le Boulevard*, and *La Butte*, he went on to produce cover designs and illustrations for books such as *Le Rêve* by Emile Zola (1888), *Fémines* by Octave Uzanne (1896), and, most significantly, *La Porte des Rêves* by Marcel Schwob (1898). He also worked in watercolour and gouache, producing work that was strongly influenced by Symbolist literature and painting.

By 1892 he had mastered the techniques of colour lithography, producing small edition prints as well as posters for magazines, groceries, circuses and café-cabarets. Many of these show pale, mysterious, often threatening women in a restricted palette of browns, greens and rose; others in a more garish palette of yellows, reds and blues are perhaps less successful. Although he might have been influenced by the poster artists Jules Chéret, it is unlikely that de Feure studied under him.

Heavily Symbolist in content, the principal themes of many

of de Feure's graphic works were the *femme fatale* or Sapphic love. During this period he exhibited at the Expositions des Peintres Impressionistes et Symbolistes (1892 and 1895); the Salon de la Rose & Croix (1893 and 1894); the Salon de Cent (1894-95); the Salons de la Société Nationale des Beaux-Arts in Paris (1894-98) and Brussels (1895). He held his first one-man show in Paris in 1894.

Around this time de Feure also appears to have developed an interest in the decorative arts. He was associated with André Marty in the establishment of *L'Artisan Moderne*, c.1894, for which he designed such disparate objects as a lithographed lampshade, tables, a table-rug, and the silvered bronze cane-handle of abstract whip-lash design between 1895 and 1896.

In 1899 Siegfried Bing invited de Feure to play a major role in the creation of what would become the single most significant exhibit at the Paris Exhibition of 1900. The Pavillon de l'Art Nouveau Bing was a single-storey structure with a façade decorated with canvases painted by de Feure, of female figures in contemporary dress as allegories of architecture, sculpture, metalwork, jewellery, pottery, glasswork and leatherwork. Of the six interior spaces in the Pavillon, de Feure was responsible for the total design of the dressing room and boudoir, as well as the stained-glass windows representing the Four Seasons.

In de Feure's dressing room, curtains of Japanese silk, furniture of natural Hungarian ash and wall coverings of figured silk in grey / blue, grey / mauve, grey / green decorated with white copper fittings, appeared "like a field of flowers under the moonlight". His boudoir was even more acclaimed. The wall covering was of grey silk brocade with a floral pattern, reflected in the silk embroidered gilded beechwood furniture, with a subtly carved floral decoration. The white marble fireplace was designed in the form of stalks supporting the mantelpiece. In this quintessentially feminine room de Feure combined 18th-century influences, with the *ébéniste* tradition of fine craftsmanship and the contemporary fascination with naturalistic organic forms associated with Art Nouveau.

Perhaps spurred on by this success, de Feure established his own atelier in partnership with the German architect Theodor Cossmann in 1901. He immediately received a commission for the interior of part of the Restaurant Knoss on the Boulevard des Italiens, where large panels of female figures were framed with green enamelled brickwork. At the same time he was engaged in designing porcelain for the Limoges company of Gérard, Dufraisseix & Abbot, which included teapots, jugs, cups, saucers, toothpick holders, trays, figurines and sweet-boxes, with floral designs or human figures in green and rose-mauve on a white ground. These were exhibited at the International Exhibition in Turin in 1902. He also continued to design furniture and decorations for Bing.

In recognition of his importance, de Feure was made a Chevalier of the Légion d'Honneur in 1901. Two years later he showed over 150 paintings as well as decorative art objects in Bing's gallery, including a fascinating series of landscapes – another new departure. Sadly, this venture was not a financial success, and due to increasing financial difficulties Bing's shop closed in 1904. A year later de Feure's company also closed.

Much of the remainder of de Feure's career is impossible to trace. He is known to have married in England in 1915, having divorced his first wife whom he had married in 1897, and he

was working in France again by 1929 where he stayed for the rest of his life. Later commissions included furniture and interiors for the Vionnet fashion house (1923), for which he designed 18 differently styled changing rooms. And in 1925 he designed and decorated the pavilion of Roubaix and Tourcoing at the Paris Exposition Internationale des Arts Décoratifs et Industriels Modernes, which was the showcase for French Art Deco. But despite developments in his style, de Feure's most distinctive work was essentially a product of fin-de-siècle Paris, to which he had made a major contribution in every aspect of the decorative arts.

BRIAN J.R. BLENCH

See also Bing

Biography

Georges Joseph van Sluijters. Born in Paris, 6 September 1868, the son of a Dutch architect. Family fled Paris, 1870, and lived in various towns in Amsterdam and Belgium. Educated at boarding school in Hilversum until 1883; attended the Rijksakademie voor Beeldende Kunsten, Amsterdam, 1886. Had two sons with Pauline Dornec, 1890 and 1891; married Marguerite Guibert, 1897 (divorced); second marriage, 1915. Lived in Paris from 1889; worked as an illustrator and painter during the 1890s; first one-person exhibition, 1894. Associated with André Marty's *L'Artisan Moderne*, c.1894, and began designing furniture and decorative art items. Head of the design department for Siegfried Bing's shop *L'Art Nouveau*, Paris, 1900-04; ran his own studio, *L'Atelier de Feure*, in partnership with the German architect Theodor Cossmann, 1901-05. Worked for a period as a stage designer in England. Active in Paris as a decorator and designer of furniture, textiles, ceramics and metalwork, from c.1923. Exhibited at the 1900 Paris Exhibition, 1902 Turin Exhibition, and 1925 Paris Exhibition. Founder-member, *Société Moderne des Beaux-Arts*, 1900, and *Salon d'Automne*, 1902. Chevalier, Légion d'honneur, 1901; Officier, Légion d'honneur, 1923. Died after a long illness in Paris, 26 November 1943.

Selected Works

Examples of de Feure's furniture are in the Musée des Arts Décoratifs, Copenhagen, and the Musée des Arts Décoratifs, Paris. Examples of his stained glass are in the Virginia Museum of Fine Arts, Richmond.

Interiors

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| 1900 | Pavillon de l'Art Nouveau Bing, Exposition Universelle, Paris (boudoir and dressing room; interiors and furnishings) |
| 1901 | Restaurant Knoss, Paris (dining room; interior and furnishings) |
| 1908 | Maison Kreiser, Paris (interiors and furnishings) |
| 1923 | Madeleine Vionnet's showrooms, Paris (interiors and furniture) |
| 1925 | Exposition Internationale des Arts Décoratifs et Industriels Moderne (Roubaix and Tourcoing Pavilion; design and decoration) |

De Feure designed furniture for Maison Fleury in 1894, furnishings, stained glass and painted decoration for Bing, 1900-04, porcelain for Gérard, Dufraisseix & Abbot in 1902, and furnishings, textiles, frescoes, and lighting for Manufacture Française de Tapis et Couverture, early 1920s.

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Fireplaces. *See* Chimneypieces

Firescreens and Polescreens

The firescreen is an adjustable or fixed screen designed to protect persons seated in a room from the direct heat of an open fireplace. It can also be pushed in front of the fireplace when not in use, to serve as a decorative element. Firescreens first appeared in the 17th century, having been used in England as early as the reign (1625–49) of Charles I. They were part of a general trend towards greater numbers and varieties of furniture pieces in the houses of the wealthy and middle classes in England, North America, and continental European countries.

Firescreens were finely crafted pieces of furniture suitable for the most formal room settings. In addition, the screen panels of needlework, tapestry, beadwork, leather, or painted wood were highly decorative. Tapestry was often used when the screen was part of a matching set of furniture and hangings. However it was as vehicle for the display of needlework that the firescreen has maintained its popularity even to the present day. Canvaswork petit-point (tent stitch) was most often used, but crewel embroidery in wool on linen was also suitable since the screens were not subject to wear. Pictorial scenes, floral arrangements, ornamental maps, genealogical charts, and family coats of arms were mounted on the side of the panel facing into the room away from the fire. Succeeding generations often replaced the needlework in old screens with work of their own. Berlin woolwork pictures were used in the 19th century, and embroidery in a mix of styles has been employed in the 20th century.

In Great Britain and North America firescreens were made from designs by Chippendale, Hepplewhite, Sheraton, and other furniture designers of the late 18th and early 19th centuries. Chippendale polescreens, in particular, were elegantly made with tripod legs, claw feet, and Chinoiserie fretwork.

There were three main kinds of firescreens. The polescreen, with a sliding screen on a turned upright pole, four to five feet tall, supported on a tripod base, was also known as a screenstick in the late 17th century. The screen, often of needlework or beadwork, was at first rectangular, but oval and shield shapes became fashionable in the late 18th century. In some cases the tripod was replaced by a solid base, and the screen became a banner of velvet or other fabric with tassels that hung from a bar on the upright pole. In the early 19th century some English polescreens were made in the French Empire style with claw, ball, or scroll feet and Egyptian motifs, inspired by Napoleon's campaign in Egypt. When the pole was fitted with a shelf to hold a candlestick, it was called a polescreen candlestand. Small candle polescreens less than two feet high were made to sit on tables and shield a candle flame.

The horse or cheval screen, consisted of two uprights, each balanced on trestle feet, with a rectangular panel between. The panel was either fixed in place or made to slide up and down in grooves in order to adjust the height. The word horse in this instance indicates a large object, often used in connection with mirrors. Thomas Sheraton in his *The Cabinet-Maker and Upholsterer's Drawing-Book* 3rd edition, 1802, states that horse screens were about three feet six inches in height and about 19 inches in breadth. Elaborate carving and gilding were often used on these screens until the end of the 18th century, when lighter and simpler screens were in vogue. Needlework, tapestry, beadwork, or paintings were used for the panel in designs that included Chinoiserie, classical figures, flowers, and landscapes. Horse screens used in America were generally imported from England.

The third type was the small folding screen consisting of two panels on legs that were hinged together to stand upright when set at an angle. In the 17th century folding screens with painted leather panels were made, chiefly in Spain, but also in France and the Low Countries. After the restoration of Charles II (1660) leather screens in continental style were made in England. Needlework was also used for the panels.

Variations included the firescreen desk, a shallow drop-front desk box set vertically between footed uprights, serving as a firescreen and a desk. When closed, the desk appeared similar to the horse screen. The front panel dropped down to form a horizontal writing surface with storage area for paper and pens. These date from the 1780s. In the early 19th century they sometimes had a wooden panel extending almost down to the floor. The firescreen table, made from the mid 18th century, was a four-legged tea table, the screen being a sliding frame attached to the two back legs and covered with a heavy fabric or a painted panel of japanned metal. Hand-held screens resembling flat fans on sticks also protected the face from the fire.

Like the open fire that it is designed to screen, the firescreen has become a purely decorative feature in the modern house. The flat screen surface is still eminently suitable for the display of needlework or small pieces of tapestry. Some new screens in period styles are being made for historic houses and other formal room settings. Crewel embroidery and canvaswork of all kinds continue to be made by 20th century needleworkers who find the firescreen a convenient means of display.

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Fischer von Erlach, Johann Bernhard

1656–1723

Austrian architect

Johann Bernhard Fischer von Erlach was the Imperial architect of the Hapsburg emperor in Vienna at the end of the 17th and early 18th century. His late Baroque style in architecture and interior decor is an amalgam of the Italian Baroque, with which he was familiar from study in Rome, and the French Baroque and newly developed Rococo which he knew from books and travel. Also a sculptor, Fischer von Erlach designed palaces, sculptural monuments, and many churches which provide much of the extant evidence regarding his ideas on interior decoration.

A scholar of the history of architecture, Fischer von Erlach published a landmark illustrated text called *Entwurf einer historischen Architektur* (Historic Architecture), 1721. Historicism infused his architecture. But he was a man of his times and chose his decorative formats to match the dignity and purpose of the individual works he conceived.

An early work, the Ancestral Hall of the Althan Family at their Schloss Frain, Moravia (1688) is a monumental free-standing oval hall rising to a soaring oval cupola. Set into the vault are ten vertically placed oval windows which light the ceiling's illusionistic frescoes, depicting the history of the family, painted in 1695 by Johann Michael Rottmayr. The walls of the lower register alternate French windows and wall segments that are articulated by two Corinthian pilasters with a large niche, holding statues of famous members of the Althan family within them. A filigree of white stucco floral motifs, surrounding bas-reliefs, covers the other wall surfaces.

In 1696–1700, Fischer von Erlach designed a City Palace for Prince Eugene of Savoy, commander of the Imperial armies. Twelve original exterior bays are articulated by giant Ionic pilasters. Entry is through a vaulted vestibule whose walls are covered with delicate Rococo stucco work. A well-lit stairhall to one side gives access to the upper storeys of the palace. The first flight of stairs is flanked by four large atlantes (carved by Giovanni Giuliani) and opens through the entire palace. Fischer von Erlach's use of decorative balustrades, the open character of the stairhall, and the use of sculpted atlantes was

to resonate in the interior decor of other later palaces of the Viennese 18th century.

Another magnificent staircase is to be found in the Batthyány Palace, Vienna. This staircase consists of three flights and is symmetrical, and it occupies the whole of the right-hand side of the central area of the Palace. It is approached through the vestibule which contains four pairs of heavy Tuscan columns, holding up nine cross-vaults, supported at the walls by rusticated pilasters. Unlike the vestibule, however, whose stark and severely undecorated style evokes an air of monumental simplicity, the staircase is richly and elegantly decorated and is enriched by vases and niches with shell motifs and masks that recall the ornament of 17th-century Holland.

Outside of Vienna, Salzburg is the site of the largest number of works by Fischer von Erlach. One of them, the University Church (Kollegienkirche), 1696–1707, is representative of his ideas on sacred design. Its powerful façade is composed of a convex central section flanked by towers. Giant Ionic pilasters, stuccoed garlands, and roofline figural sculpture decorate a façade whose surfaces are painted in umbers and beige.

In plan the University Church is a cross set within a rectangle. There is a Latin dome over the crossing and four oval chapels, with galleries above, lie on the corners. The monumental interior, stuccoed and painted entirely in white, soars vertically above a stone floor. Giant Corinthian pilasters rise on 14-foot bases to create Roman triumphal arch motifs along the barrel-vaulted nave. These terminate in an entablature whose frieze is a running band of Antique motifs in stucco, designed by Fischer. Between the pilasters double niches, each containing a life-size sculptural figure of a saint, were placed.

The interior is well-lit from large arched windows, from the dome, from oval "bull's-eye" windows (a Fischer favorite) in the apse and on the entry wall, and from oculi cut into the vaults of the chapels. Here the architect is following an 18th-century preference in the North for well-lit interior spaces. The orchestration of decoration culminates in the apse. Set behind a traditional balustrade, the high altar is flanked by two free-standing Palladian columns. The altar, although not Fischer's original conception, perfectly fits the space. A stucco glory of clouds and angels, with the Immaculate Virgin in the center, covers much of the wall surface and surrounds two large windows on the back wall.

The commission for the Imperial votive Saint Charles Borromeo Church (Karlskirche) in Vienna, 1715–38, came from Emperor Charles VI. Its iconographic program both embraces the life of the emperor's patron saint and aggrandizes the Imperial family. The historiated entry façade carries a Roman-style portico connected by concave wall segments, before which colossal Trajanic columns stand, to low bell towers. A broad Latin dome covers the large oval congregational space of the interior. To this centralized space, rectangular arms are appended on the cross axes and, on the diagonal axes, smaller rectangular chapels with galleries above, are inserted. The church's interior space has a rich complexity similar to that found in Italian Baroque architecture. All of the openings into the principal space are arched. Fischer von Erlach's familiar giant-order Corinthian pilasters standing on high bases elegantly encircle the room. Single storey paired free-standing columns mark the entry into the cross arms.



Fischer von Erlach: central oval hall, Imperial Library, Vienna, 1722–30

Differing from Fischer's usual church interiors, both pilasters and columns are of dark veined marble and their capitals are richly gilt.

To complete the decorative ensemble of the St. Charles Borromeo church interior, as was true of secular interiors of the period, sculpture was added. Fischer orchestrates figures of saints and angels, stucco swags and other ornaments within the interior. Also, he gives rich sculptural expression to those other two basic church accessories – the pulpit and the organ loft and its casing. In the extended choir and apse, the high altar too is given definition through a sculptural ensemble (white and gold in color). Between marble Ionic columns, a statue of St. Charles Borromeo ascending to heaven is seen.

Among the many impressive libraries built during the Austrian Baroque period, Fischer von Erlach's Imperial Library, Vienna, 1722–30, is the best-known and most monumental in scale. A wing of the Imperial Hofburg Palace, the Library's spatial conception is based on Fischer's knowledge of Ancient Roman architectural forms. The longitudinally placed oval central hall (dimensions 77 metres by 14 metres) is flanked by rectangular wings sub-divided into two sections by free-standing marble columns and enclosed circular stairways. The stairs lead to the second storey balustraded gallery which is held by carved and gilded wooden brackets in the wings and by free-standing tapered wood piers in the central oval hall. Built-in bookshelves made of finely carved and gilt wood reach from the marble floor, through the gallery level, to the springing of the vaults.

The imagery of the Imperial Library's centralized oval hall celebrates the Hapsburg Dynasty. A marble statue of the ruling emperor, Charles VI, patron of the Library is placed in the center of the space as defined by a medallion pattern on the marble floor. Statues of the Emperor's ancestors stand on high podia before the tapered piers of the gallery. The enormous ceiling fresco, lit by bull's-eye windows, was painted by Daniel Gran in 1730. It is filled with allegorical imagery alluding to the power of the emperor and to his patronage of the arts and learning.

The many Imperial commissions Fischer von Erlach received suited his taste for large-scale projects, which, while alluding to the past, successfully incorporated the latest aesthetic impulses from Baroque architecture.

BEVERLY F. HEISNER

Biography

Born in Graz, baptized 20 July 1656, the son of the sculptor Johann Baptist Fischer. Trained as a sculptor in his father's workshop. Went to Rome, 1671; worked under the architect and painter Phillip Schor, and in the studio of Bernini; employed as Schor's assistant in Naples, 1783. Married 1) Sophia Konstantin Morgner: 5 children including the architect Joseph Emanuel Fischer von Erlach (1693–1742); 2) Franziska Sophia Willer, 1705. Active as an architect in Vienna and Graz from 1687 and also in Salzburg from the 1690s. Appointed architectural tutor to Joseph, elder son of the Emperor Leopold I, 1689; joined the court of the Emperor Joseph, 1694; raised to the nobility, 1796; appointed chief inspector of court buildings, Vienna, 1705. Travelled to England and Holland, 1704; and to Venice, 1707 and 1717. A scholar of architectural history, he published the influential *Entwurf* in 1721. Died after a long illness in Vienna, 5 April 1723.

Selected Works

For a complete list of Fischer von Erlach's architectural works see Aurenhammer 1973.

Interiors

- 1688–95 Schloss Frain, Moravia, Czechoslovakia (ancestral hall)
- 1690–93 Althan Garden Palace, Rossau, Vienna (building and interiors)
- c.1693 Hunting Lodge, Engelhartstetten (building and interiors)
- 1694–1702 Dreifaltigkeitskirche, Salzburg (priest's house and college; building and interiors)
- 1696–1700 City Palace of Prince Eugene of Savoy, Vienna (building and interiors)
- 1696–1707 Kollegienkirche, Salzburg (building and interiors)
- 1696–1711 Schönbrunn Palace, Vienna (plans, building and interiors)
- 1698–1705 Batthyány Palace, Vienna (building and interiors)
- 1700–09 Klesheim Palace, Salzburg (buildings including garden house and interiors)
- 1710–16 Trautson Garden Palace, Vienna (building and interiors)
- 1715–38 Karlskirche, Vienna (building and interiors)
- 1716–18 Herzogenburg Convent, Lower Austria (central part of east wing, great hall and staircase)
- c.1716–19 Hofburg Palace, Vienna (project for revisions)
- c.1720 Schwarzenberg Garden Palace, Vienna (alteration and interior decorations)
- 1722–30 Imperial Library, Hofburg Palace, Vienna (building and interiors)

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Floorcloths

The term floorcloth is a slightly problematic and misleading one. In the 18th century it referred to any treated or untreated cloth laid on the floor, and included materials such as baize and drugget which were frequently used to cover more expensive carpet, especially in dining areas. By the 19th century, however, floorcloth was more often used to describe cloth treated with an evaporating oil and painted to make it waterproof. Such cloth was also called oilcloth or waxcloth, and it is to these materials that the term floorcloth usually refers today.

The precise origins of floor oilcloths are still obscure. While there are references to painted cloth and to "oyl" cloth in the 15th and 16th centuries there is no clear evidence that they were used on floors until the early 18th century by which time they appear to have become common in both Britain and America. In 1728, the estate inventory of Massachusetts governor, William Burnet, referred to two painted oil floorcloths. In 1738, the *Encyclopedia of Architecture* warned against using painted floorcloths because they would trap moisture and promote rot in the wood flooring. In 1750, the writer Dr. Samuel Johnson recorded his disdain at a friend's efforts to impress him with a new and brightly painted floorcloth. And in 1760, the *Maryland Gazette* carried an advertisement for one John Winters that claimed he could "paint floorcloths as neat as any imported from Britain."

The early floorcloths were usually made in two-to-three-yard squares of linen, hemp or cotton and had to be seamed together for larger sections. The process of sizing the cloth and covering it with successive layers of paint was done by hand as was the painting of the designs which were either stencilled or painted freehand. Popular patterns included plaited mat, Turkey carpet and a variety of Neo-Classical designs. During the mid and late 18th century painted floorcloths were frequently used in passages, on stairs and in entrance halls. Their waterproof properties also made them suitable as a protective covering for expensive carpets under sideboards and tables in dining rooms. A fine example dating from the 1780s survives from the hall at Workington Hall, Cumbria, and another floorcloth imitating a luxurious oriental carpet is recorded in the Attingham Park sale catalogue of 1827 as having been used in the Grand Dining Room.

The earliest recorded factory for making floorcloths was established by Nathan Smith in Knightsbridge, London. His 1763 patent indicates that there was already a commercial trade in floor oilcloth, but that he intended to introduce a new process for its manufacture. Smith is credited not only with the first factory, but also with the first printing block for creating

designs on the floorcloth. By the end of the 18th century, there were at least twenty floor oilcloth factories in England, and by the end of the first decade of the 19th century, there were several in the United States as well.

The Industrial Revolution had a major impact on the production of floor oilcloth. The technological advance of the flyshuttle in the early 19th century meant that wider lengths of canvas could be produced. In sailmaking centers like Dundee and Kirkcaldy in Scotland, weaving factories began to produce heavy canvases in widths of 18 to 24 feet specifically for the floorcloth trade. This meant that seamless wall-to-wall floorcloths could be produced.

In August 1842, the London *Penny Magazine*, published by the Society for the Diffusion of Useful Knowledge, reported, "A Day at a Floorcloth Factory" (pp.337-344) and gave a full account of the manufacturing process. Canvas was stretched on large vertical frames and men working on scaffolding brushed and troweled both sides of the canvas with sizing. After drying, it was pumiced and a second coat was added, allowed to dry and pumiced again. Successive layers of thick paint were then applied with each layer drying thoroughly before the next was added. The cloth resembled a flexible, well-tanned hide by the time it was ready for its final sanding, painting and decorating.

In a manner similar to wallpaper printing, patterns were applied with wooden blocks that were usually eight to 24 inches square. Separate blocks were used for each color, but they could not overlap because the paint was so thick it would have created an uneven surface. In the final step, the floorcloth was hung in large, heated drying rooms and required six months or more of "curing" or "seasoning."

While 18th-century floorcloth had been made largely by hand and was frequently found in the homes of the well-to-do, 19th-century industrialization made floorcloth more affordable and it appeared in the homes of the middle class, and, by the end of the century, even the poor. Popular designs were usually imitative of tile, marble, or carpet. One outcome of the printing process was that the designs looked as if they were based on a dot matrix. This is because in order to cover large color areas, channels were cut into the wood blocks to give them "teeth" to hold the ink. The resulting pointillistic pattern resembled the woven texture of carpet. In 1851 at the Great Exhibition, the judges' criticism of this effect led the Scottish firm of Nairn to create blocks with a much smaller grid of squares. When all the color blocks had been printed, they used a "mash block" to blend the areas and give overall even coverage. Finally they used a block with metal strips to outline the different color sections and give them more definition.

By the end of the 19th century, most of the procedures for creating floor oilcloth had been mechanized. Although it continued to be marketed well into the 20th century, it was eventually superseded by the new development of linoleum.

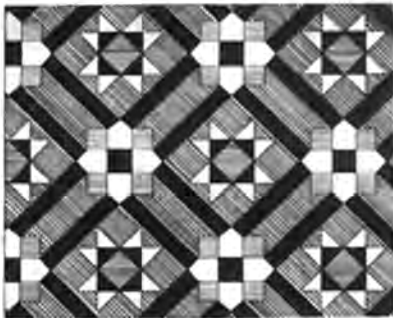
There were various experiments in the early 19th century with rubber-based floor coverings, and Kamptulcan, patented in England by Englishman Elijah Galloway in 1844, was one such effort. But it was expensive and never achieved the widespread acceptance that linoleum was to have. Linoleum was invented by another Englishman, Frederick Walton, in about 1860. Legend has it that one day Walton peeled off a skin of oxidized linseed oil from the top of an open paint jar. Playing

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168

Floorcloths: trade advertisement showing a variety of linoleums from Whiteley's of London, mid-19th century

with the rubbery film gave him the idea that eventually led to his invention of linoleum. He named it from the Latin *linum* for flax and *oleum*, for oil.

Basically linoleum is oxidized linseed oil mixed with ground cork dust, gums and pigments which are then pressed through heavy metal rollers onto a canvas backing. Walton set up his first factory in 1864 in Staines, near London, and by 1866 the Linoleum Manufacturing Company was reporting steady sales. By 1869, they were exporting their product to the Continent and the United States.

The advantages of linoleum over oilcloth were that it was thicker, more waterproof, resilient, and much longer-wearing. Its popularity was such that the older oilcloth trade began to imitate it. In 1877 Walton instituted legal proceedings against the Nairn Company for infringement of his product and trade-name. But in 1878 the British Courts ruled against him. Walton had never actually registered the name linoleum. The ruling stated that even if he had, he could no longer have exclusive use of the name since linoleum had become a commonplace term and was the only way to describe the product.

Although Walton was soon in competition with numerous rivals, his company continued to expand their markets and sold their patents to firms in Germany, France and the United States. Walton went to the United States in 1872 and spent two years setting up the American Linoleum Manufacturing Company on Staten Island. He named the factory and company town he created "Linoleumville." Other American firms founded to make oilcloth soon began to make linoleum as well.

The next major technological improvement was the introduction of "inlaid" linoleum. Earlier linoleum had been all one color, which had offered an advantage over oilcloth because it would hide wear. When designs were wanted, the linoleum was painted much like the oilcloth and eventually showed the same kind of wear. In 1882, Walton created a way for the color patterns to go all the way through to the back thus greatly expanding the life of the material.

The first experiments with inlaid linoleum were done by hand, but by 1892 Walton had successfully mechanized production and in 1898 he set up his own manufacturing company, Greenwich Inlaid. Inlaid linoleum was long-wearing,

but it was also more expensive and the earlier painted versions continued to be produced.

By 1910 there were prominent linoleum firms in Germany, France, the United States and Canada that competed with the older British companies. In America one of the most important was the Armstrong Cork and Tile Company. It began producing linoleum in 1908 and eventually came to dominate the American industry.

Linoleum was a world-wide product in other ways as well. Linseed oil came largely from South America, cork came from Spain and Portugal, jute came from Pakistan and India and was processed into the canvas backing in Scotland. Linoleum was also used world-wide, especially where the British Empire had established footholds. World War I greatly disrupted this network, but it quickly re-established itself in the post-war period.

In the 1910s cheaper felt-based versions of linoleum were developed. Congoleum is the best known example and it enjoyed wide popularity as a cheap substitute for linoleum. It did not wear as well or as long and was not as waterproof, but it was so cheap, it could be easily replaced. It was especially popular in rug-like widths and its patterns often imitated carpet. Armstrong's version of it was called "Quaker Rugs."

Linoleum remained one of the most popular floor coverings from the 1870s to the 1960s, but was eventually replaced with plastic-based products. Today most of what people call "linoleum" is vinyl floor covering.

The appeal of linoleum was that it was practical, durable, decorative, waterproof, inexpensive and easy to clean. It was also considered sanitary and therefore suited to bathrooms, nurseries, and kitchens. Unlike the earlier oilcloth, it was resilient, which gave it sound-proofing qualities and made it more comfortable. It was promoted for businesses and factories where people had to stand for long periods. A special grade of thick, solid-color linoleum called "Battleship" was developed and used on both American and British naval vessels as well as on yachts and ocean liners. It was so durable that it also became popular for use in government buildings including post offices, courthouses and schools.

The decorative qualities of linoleum also proved especially appealing. It offered "art" at an affordable price and was produced in an amazing variety of designs; by 1918 Armstrong was advertising 380 different patterns and added new ones every year. Most were imitative of other materials and popular lines included mosaic, tile, parquet, granite, marble, and carpet designs. This imitative quality led to criticism and elitists scorned linoleum as a cheap and inartistic material. Nevertheless, linoleum was incredibly popular. Mass production had made it widely available; mass advertising had made it well known, and popular taste made it a success. Linoleum was the "democratic floor covering" of its age.

PAMELA H. SIMPSON

See also Floorcoverings

Further Reading

Useful introductions to the history and manufacture of painted and printed floorcloths can be found in Von Rosenstiel and Winkler 1988, Parks 1993, and Gilbert 1987. For numerous illustrations and more detailed discussion of late 19th and 20th century examples see

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Floorcoverings

There is a fundamental difference in the attitude of eastern and western societies regarding the use of floorcoverings. In eastern countries, and in many tribal societies, the floorcovering is treated as part of the furniture, and many activities are carried out by householders while seated on the floor. Street shoes are left at the door, and bare feet or soft slippers are worn in the house. In western societies rugs are used decoratively to add color to rooms, define room areas, and add warmth to cold floors. Bare feet and slippers are considered too informal for social wear, street shoes are commonly worn in the house, and only children use the floor. As a result, floorcoverings in the west are subject to heavier wear. Fine carpets are commonly used in rooms such as parlors and dining rooms where they do not receive the heavy foot traffic of the house, while utilitarian rugs and carpets are used in other areas of the house.

Animal skins were probably the first floorcoverings, followed by coarse plain weave fabrics and mats. Mats were woven of reeds, straw, rushes, palm leaves, bamboo, or other locally available fibers, and served for sleeping, eating, and other activities. A mat weaving process similar to basketry was used in Mesopotamia as early as c.5200 BC. The usual methods of making matting were to join bundles of fiber together by a twined thread or to weave the fibers in a simple plain weave.

In tropical areas *tapa*, or beaten bark cloth, was also used. Matting was the most commonly used floorcovering in Europe from the 16th to the 18th century. Tudor portraits frequently

show rooms with traditional rush matting on the floors and samples of 17th century bullrush matting have been discovered at Hampton Court. During the Restoration period, these thick utilitarian floorcoverings were replaced by more finely-woven and decorative, often brightly-colored examples imported from Portugal, North Africa and Holland, and a Kensington Palace inventory of 1697 notes Portuguese mats in the principal bedchambers as well as the King's Drawing Room and Privy Chamber. By the second half of the 18th century, matting was confined to areas such as passages and halls but it was revived again during the Victorian and Edwardian periods when cheap Oriental mats flooded the European market.

In early times bed furniture was rare, and floorcoverings often served as bedding for persons sleeping on the floor. With regard to use, there was little distinction made between rugs, carpets, and blankets. The word rug itself is derived from the Scandinavian word *rugga* which meant a wool covering for the bed or body.

The earliest carpets were flat-surfaced weaves. The tapestry weave, in which the pattern is formed by discontinuous weft threads, is believed to be the oldest. The kilims of Turkey, Persia, the Caucasus, and Turkestan, as well as Indian dhurries and American Navajo rugs are woven by this method. Kilim designs incorporate many traditional motifs having symbolic meaning. Another flatwoven rug, the Soumak, was made in the Middle East and the Caucasus as early as the 7th century BC. In this weave, which is a variation of brocade, the weft threads are wrapped around pairs of warp threads in a lateral direction making a herringbone pattern on the surface and leaving many loose threads on the back.

Tapestry rugs, called *tapis sarasinois*, were first made in Aubusson, France, in the 8th century by Moors living there. The production of tapestry rugs and wall hangings increased in the 13th century when artists from Flanders moved to Aubusson. Aubusson production after the French Revolution was limited to carpets and upholstery. Aubusson has become the generic name for French flatwoven carpets.

Non-woven wool felt rugs have been used for at least 2000 years in Asia. They were made by nomads in Central Asia and Mongolia as yurt furnishings, and were exacted as tribute by the Chinese who used them as cushion covers and kneeling mats. Felt rugs were often decorated with appliqué, and embroidery in bold designs. A felt rug called *namda*, or *numdah*, has been made in India for many centuries. Recent *namdas*, exported to the west, have large chain stitch embroidery designs.

The pile rug or carpet is more durable than the flatwoven rug, and is the most commonly used floorcovering in temperate regions of the world. Carpet looms are generally the same as those used for tapestry. The pile is created during the weaving process by a series of threads knotted around the warp threads between rows of straight wefts. The symmetrical Ghiordes knot, used mainly in Turkish and Caucasian rugs, and the asymmetrical Persian (Sehna) knot, used in Persian, Central Asiatic, Indian, and Chinese carpets, are the two types of knots used. After each knotted row a weft thread is carried across the full width of the loom and beaten into place. When the carpet is finished the pile is cut to an even surface, and a fringe is formed of the warp ends. The pile gives the rug softness and creates an insulation barrier over the cold floor.



Floorcoverings: knotted wool pile carpet, Ushak, Turkey, 17th century

The earliest pile rug now extant was found frozen in the Pazyryk tombs of the Scythians in the Altai Mountains of Siberia. It is now housed in the Hermitage in St. Petersburg. This rug, which dates to c.500 BC, is very sophisticated in design and technique, leading scholars to believe that pile rug weaving in Central Asia developed as early as 2500 BC. From very early times the nomads of Central Asia and Mongolia used pile rugs as floors in their tents and yurts. Although there is a gap in the historical record of extant specimens until 1200 AD, rugs have been made continuously from the time of the Scythians and are mentioned by travellers and other writers. 13th-century fragments found in Turkey demonstrate that geometric patterns forming the basic design structure of rugs in that area were already well established.

Nomadic rug weaving is done by women on portable looms that can be rolled up and transported from place to place. The rugs are not large, and it was not until weavers settled in cities that large rugs on high vertical looms could be woven. Rugs are woven from bottom to top in either flat or knotted pile weave. The most commonly used material is sheep's wool, although in some regions goat's or camel's hair is used. Luxury carpets made in Persia or China may have a silk pile. Natural dyes were used exclusively until the late 19th century when aniline dyes were introduced from Europe. Aniline dyes are not colorfast, and many rugs with these dyes have faded.

When Marco Polo passed through Anatolia in the 13th



Floorcoverings: drawing room, The Close, Winchester, 1847; watercolour by Beatrice Olive Corfe

century, he described Turkish rugs as the finest in the world. Turkish rugs had geometrically stylized designs. The city of Ushak was an important center of carpet-making by the 16th century, and supplied the export market. Ushak carpets had two main types of design – medallion or star. Some Turkish rugs had borders of often meaningless Kufic script lettering. Writing was considered to have magic properties, and was incorporated into rugs and other decorative objects without regard to the literal meaning of the script.

When Oriental rugs were first imported into Europe from Turkey in the 14th century they were considered too valuable to put on the floor, so they were draped on tables, cupboards, and chests as decoration. Many paintings of the 14th through the 17th centuries, particularly those of Hans Holbein the Younger and Lorenzo Lotto, show such table rugs. This practice continued throughout the 17th century and carpets remained rare items with only rich and high-ranking persons having carpets underfoot. Oriental rugs were used on floors of wealthy homes in North America from the 18th century onward but they were still sufficiently rare that visitors often hesitated to walk on them. The carpet was placed in the center of the room as a showpiece, with tables and chairs arranged around the perimeter against the wall.

Rug making spread with Islam throughout Central Asia, the Middle East, India, China, North Africa, and the Iberian peninsula. Distinctive designs were developed in each place. Oriental rugs were named by their point of origin, although in some cases the name was that of the trading city (i.e., Samarkand), rather than the home of the weaver. The carpet trade with the west has continued through political upheavals and changes in consumer taste. Western consumer preference has affected both the design and coloring in carpets made for market since carpets were first exported.

Traditions of rug making were highly developed in Persia by the 16th century. The Safavid rulers in Persia established court workshops that produced densely woven carpets in naturalistic designs designated as medallion, garden, flower, vase,

animal, or hunting carpets depending on the principal motifs. Many designs were influenced by Persian court painters who supplied cartoons for weaving patterns. Flower designs characterized the regional and village carpets of Persia.

Magnificent carpets were woven for the palace and other buildings in the new capital of Isfahan during the reign (1587–1628) of Shah 'Abbas I. During this time Persian carpets were first exported to Europe, where they were called "Polonaise carpets" from the mistaken idea that they were made in Poland. The finest Persian carpets were woven in the 16th through the 18th centuries. After 1850 weavers worked mainly for export to the west, and designs lost their originality. The introduction of aniline dyes in the 1870s had a further detrimental effect on quality. In 1934 the Iranian government prohibited the export of inferior quality carpets. 20th-century carpet weaving centers in Iran include the cities of Herez, Sultanabad, Tabriz, and Tehran.

Persian-style carpets were also made in China, but Chinese rugs had, and still have, a distinctive style of their own. They tend to have symbolic floral or geometric designs with the motifs much more widely spaced. Often the pile is sculptured so that the motifs stand out in relief. Color schemes are pale with yellow, blue, and white predominating in large areas of solid color. Chinese rugs have a soft pile that is not as resistant to wear as other oriental rugs.

Moorish influence produced two types of folk rugs in the Iberian peninsula, the Alpujarra rug of Spain, and the Arraiolos rug of Portugal. The Alpujarra, named after a city near Granada, is a coarse, heavy rug worked in loops similar to a hooked rug, and had its first use as a bed cover. The Arraiolos is a flat embroidered rug worked in long-legged cross stitch on a jute canvas backing. The design motifs and composition of these rugs are similar to Persian carpets and mosaic tile floors.

Hand-knotted pile rugs in Baroque style were made in France at Savonnerie. The original factory was established by Louis XIII in 1627 at the site of an ancient soap factory in

Chaillot, and was the most important European manufacturer of knotted pile carpets. Production was limited to the court until 1768 when the carpets were made available to private individuals. Savonnerie became a generic name for this type of French carpet, which was the prototype for western carpet design. In 1825 the Savonnerie factory was incorporated into the Gobelins tapestry works.

The most distinctive rug in Scandinavia is the *rya*, or *ryijy*, worked in a knotted pile weave technique that goes back to the Bronze Age. In the Middle Ages *ryas* were used as cloaks and bed covers, and now in modern times they are used on floors or hung on walls. The *rya* is woven with single rows of pile separated by 10 to 20 weft rows. The long pile hides the unknotted areas. Sometimes the knotting is worked by hand on a prewoven background that has holes spaced at the proper intervals. Originally made from wool in natural colors, the *rya* has evolved into a colorful work of art in the 20th century.

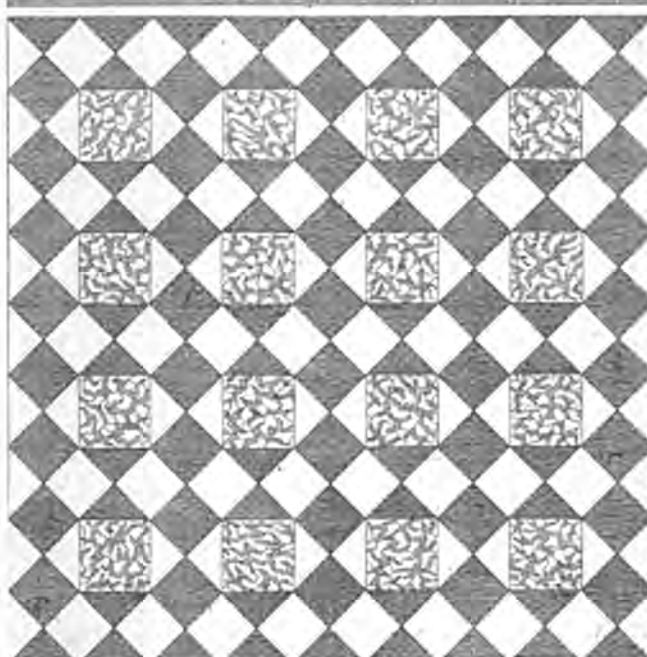
Less expensive alternatives to imported carpets were developed in Europe and North America. In the 18th and 19th centuries, painted canvas floorcloths were used in affluent American homes including those of George Washington and Thomas Jefferson. Designs were copied from carpets, marble floors, and stenciled patterns. The cloths were imported from England, or were made locally by sign and coach painters. Floorcloths went out of use when linoleum and vinyl floors became common, but they have recently been revived for period interiors.

Woven rag rugs were common in early America, and remain popular in rural areas where they are woven on home looms. The rag rug has a weft made of narrow strips cut from old clothes or other rags and is woven on a cotton warp in plain weave. The rags may be dyed to form stripes or woven as is to make a multicolor hit-and-miss design. Rag rugs were often used to cover expensive pile carpets in heavily trafficked areas or were sewn together to form wall-to-wall carpeting or covering for stair treads. They are very durable and are easily laundered.

The 19th-century hooked rug also utilized used cloth, primarily wool, cut into strips and hooked into a linen, cotton, or jute backing to form raised loops on the face of the rug. The loops were left uncut, giving the rug a tight, somewhat curly appearance. Hooked rugs were noted for their somewhat naïve floral and pictorial designs, although many were made from commercial patterns. Usually made by housewives, they were sometimes also made by sailors on board ship or resting in port. They are now made by home craftsmen. A related type of rug developed in England, the latch-hook, is worked in pre-cut yarn pieces with a special latch-hook tool. It has a cut pile, and resembles a short-pile *rya*.

Braided rugs also use wool rags sewn together and braided into a continuous strip. The strip is coiled into a flat, oval rug and the coils stitched edge-to-edge to hold them together. Braided rugs can also be made of rope or cord. Large braided rugs are extremely heavy, and provide good insulation on cold floors.

Embroidered canvaswork, or needlepoint, rugs are another alternative to expensive carpets. They are usually worked in wool using the half-cross tent stitch or the cross stitch on a canvas background. In the 16th and 17th centuries they were made by amateur needleworkers in imitation of Turkish



Floorcoverings: designs for stone or painted floors by John Carwitham, from *Various Kinds of Floor Decoration*, 1739

carpets and were used on tables. In the 18th century floral patterns predominated, and canvaswork rugs were used on floors. Berlin woolwork designs were popular in the 19th century.

Handmade rugs continue to be made in the 20th century, mainly by artists and home craftsmen. The Arts and Crafts movement of the late 19th century led by William Morris revived interest in the rug as an art form. Recently museum reproduction canvaswork rugs have been worked in China for sale in the west. These are large rugs, worked on a vertical frame by several people. Commissioned reproduction oriental pile rugs using natural dyes are now being woven in India for sale in American galleries.

The Industrial Revolution in the 18th century saw the introduction of machine-woven carpeting. There were three basic kinds of machine-woven rugs in England: Wilton, Axminster, and velvet. Wilton first produced Brussels carpeting, a durable carpet with the pattern formed on the surface by uncut looped

warp threads on a woven foundation of linen, jute, or cotton. Cut pile Wilton carpeting was developed from this technique. The Wilton loom used a Jacquard system of perforated cards (invented 1805), and after the 1850s a Bigelow power loom. The number of colors was limited, but very intricate patterns with great clarity could be produced on the cut pile surface.

Axminster carpets, also named for a town in England, had a large choice of stylized geometric or floral designs and colors. The Axminster carpet, originally knotted by hand in the oriental manner, had a cut pile and a heavily ribbed back. The three types of Axminster carpet were designated chenille Axminster, spool Axminster, and gripper Axminster, based on the type of loom used.

Velvet carpets had a simpler weaving technique than the other two and were characterized by a large number of possible texture effects, including plushes, uncut loop piles, and sculptured effects.

The increased availability of manufactured carpets in the late 18th century and throughout the 19th century caused floorcoverings of this kind to become more common in European and American interiors. Machine-made carpeting was used as a substitute for, or in combination with, imported Oriental carpets. Nevertheless, these floorcoverings were still sufficiently expensive to warrant the use of protective covers in the form of small rugs or druggets made of plain, coarse woollen cloth that were placed over areas where wear was most likely to occur. Dining rooms and breakfast rooms were particularly susceptible to spills and stains, and druggets, frequently coloured to match the other furnishings, were often placed under tables or sideboards. Protective covers were also placed around fireplaces to catch falls of soot and powdering cloths were used in bed and dressing rooms to save the carpet from hair or powder. By the mid 19th century druggets decorated with needlework borders sometimes served as a cheap substitute for more expensive carpets and were used on their own either on stairs or in rooms where there was no other floorcovering.

Manufactured rugs were made in a variety of shapes – square, rectangular, or round – and loose-fitting rugs had the advantage of being able to be turned and reversed to equalize wear. Fitted carpets, made in strips cut to accommodate the shape of the room and tacked to the floor, were fashionable by the second half of the 18th century, and in 1806 Thomas Sheraton observed that “since the introduction of carpets, fitted all over the floor of a room, the nicety of flooring anciently practiced in the best houses, is now laid aside”. The architect Robert Adam designed some particularly fine examples with boldly-coloured patterns whose design complemented that of the decorations and architectural features within interiors such as Syon House, Middlesex (1768–69). Mid-19th century design reformers such as Charles Eastlake criticised the taste for fitted carpets as both unhygienic and dishonest and advocated a return to scatter rugs that did not mask the construction of the floor and that could be removed and beaten for more effective cleaning. Hall runners were generally loose, while stair runners were either tacked to treads and risers or threaded under rods fastened at the foot of each riser. Cheap druggets and mats were placed at outside doorways for wiping boots and shoes before entering the house.

Machine-made carpets have proliferated in the 20th

century, with advances in manufacturing processes causing reductions in price. The wall-to-wall carpet, which is cut to fit the room and tacked permanently to the floor, has changed from a symbol of luxury and prestige to a commonplace item in homes and public buildings. In the early 1950s the invention of high-speed tufting machines and the introduction of rayon, nylon, polypropylenes, and polyesters as carpet material caused a revolution in the carpet industry. By the 1980s carpets were of superior quality to those of the early 1950s and cost only about half as much.

Large tufting machines make carpeting with hundreds of individual needles stitching simultaneously through a backing material, and may be as much as 15 feet wide. A secondary backing material is added to hold the tufts in place. Foam rubber, sponge, or vinyl cushion may also be added. Carpet can be made plain or patterned in a number of different pile treatments. The pistol tufter, a tool that shoots wool through a canvas web backing, was introduced in the 1980s, and is used to make intricate designs similar to tapestry.

Other machine-made carpets include knitted and needlepunch rugs. Knitted rugs are worked on three sets of needles, and have a foam backing added after the knitting is done. These rugs are usually solid color or tweed. Needlepoint carpet is a flat, utilitarian indoor / outdoor carpet formed of unspun fibers meshed into a pre-woven fabric by the action of hundreds of barbed needles. It is made of weather-resistant polypropylene and can be printed with colorful designs. Indoor / outdoor carpet lacks the aesthetic appeal of soft pile carpeting, but it has provided a means of covering bare floors in areas where pile carpeting would not be practical or affordable.

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See also Floorcloths; Floors

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Floors

The earliest floors were of tamped earth, and in many contexts rudimentary earth floors have continued in use into the 20th century. Spanish colonials in Mexico and the American southwest sealed earth floors with blood, but oil or whitewash offered less grisly alternatives. Plasters of lime or mud, dung and straw, often decoratively painted or incised, were a common medieval treatment for earth floors, and survive in folk houses around the world. Nomadic peoples used matting or rugs for temporary floors, a custom that has died hard in the floor-oriented cultures of Africa and Asia where carpets, mats and cushions have traditionally been primary furnishings. Because of this, although glazed tile floors were used in Asia (especially Persia) from the 6th century BC, they were both rarer and less magnificent than surviving tiled walls. In 19th-century Japan, the secondary entrances of most farmhouses still opened on earth-floored rooms used for work, storage and food preparation. Shoes were removed before stepping up to the main floor, an austere wooden or bamboo platform or, in cold or damp regions, earth padded with layers of chaff and straw; either type would typically be covered with *tatami* matting.

Many of the elegant Hellenistic houses excavated in Delos reveal tamped earth floors (which were surely painted or

sealed) butted against beautifully painted walls. The upper floors of better Greek houses were wooden planks, but plasters of clay and rushes were also used over wooden joists. Bricks, terracotta tiles and stone slabs were used for lower levels throughout the ancient Mediterranean, but the Greeks also devised composition floors, recommended by Vitruvius as "very inexpensive and yet serviceable." Rubble, charcoal, and finally cement mortar were layered over compacted earth; smoothed and polished, the result was a glossy pavement which absorbed spills and retained warmth. Greek "black-stone" floors of lava cement colored with charcoal could be set with marble pieces in imitation of true mosaic. Similar polished concrete floors were favored by the Romans, who also laid rough terrazzo floors in service areas. Finely finished terrazzo (sometimes with lead strips separating fields of color) was used extensively in later Italian villas, and became fashionable in Victorian public buildings and residential entryways as wealthy travellers returned from their Italian tours. Today terrazzo is used primarily in public and commercial buildings.

Cobblestone is an ancient solution, durable and extremely cheap, and patterned cobblestone floors precede the development of mosaic flooring. By the 2nd century BC Greek mosaicists were using finely cut stone tesserae and small pieces of glass to create strongly colored, naturalistic designs. Mosaic was highly developed by the Romans and used throughout the empire; the floors of Imperial buildings and large villas often mirrored ceiling designs, and occasionally marked the placement of furniture. Epic battles and mythological scenes composed in fine mosaic were usually bordered with coarser tesserae, and reserved for the finest rooms. All-over geometric patterns and informal fields of tesserae were more common, and substantially less expensive. The influence of classical mosaic in medieval Europe and the Islamic world, however, was largely limited to religious buildings.

Marble was imported in great quantities for Roman public buildings during Augustus's reign, and laid in geometric patterns which echoed the interior's rhythms. By Nero's time shaped tiles cut from colored stone, *opus sectile*, created complex designs with little relationship to the architecture. Marble, stone, or brick was used for raised *hypocaust* floors, which were heated through under-floor passages. Although basic to Roman bath-houses after the 1st century BC, this innovation was not used in private homes until the Christian era, and rarely even then. Hypocaust floors were more common in Rome's chilly British outposts, but the Saxons abandoned them, preferring their smoky central fires. In northern China, the Ming aristocracy laid polished black flagstones over heating pipes; in Korea heated stone or ceramic tile floors were sometimes sealed with varnished paper.

Early medieval floors in Europe were generally earth, or brick laid on edge in a herringbone pattern. Flagstone or wooden blocks were preferred in the public rooms of wealthier homes, and upper floors were wood plank, usually oak. Marble floors, while rare until well after the Carolingian period, appeared regularly by the 14th century. The most common were checkered in black and white or "woven" patterns of thin monochrome strips, although finer floors, especially in churches, were laid with rich mosaic designs. Marble floors inlaid with resin compounds were developed during the 13th century, but as the resin lacked durability this

technique was short-lived. Thick layers of dry straw insulated the feet from cold brick or stone in winter; in hot weather, fresh greens were cooling. Wooden platforms could also provide areas of relief from hard, cold floors.

Stamped, unglazed red earthenware tiles were used for the floors of Charlemagne's palaces, and remained popular in Germany, Switzerland, Austria and the Netherlands until about 1700; grey and red tiles of this type were often laid in checkered patterns. Plain unglazed tile floors were more common, and could be polished to a shine. Lead-glazed tiles were introduced on the Continent in the mid 12th century through Islamic Spain, and simple square or hexagonal tiles were widely available by 1300. These were usually yellow, green, brown or black, plain or in sets with continuous patterns. Many Cistercian churches had floors of shaped tiles glazed in these colors, giving the effect of *opus sectile*. Heraldic, animal and geometric motifs were favored on "inlaid" earthenware tiles, the best examples of which were laid in French and English churches from the 13th and 14th centuries. Islamic craftsmen in Spain also produced white tin-glazed tiles with intensely colored designs, but these were only used for floors in the finest houses; Luca della Robbia's celebrated tin-glazed tile floor at Piero de Cosimo de Medici's palace sparked a brief vogue for similar pavements, particularly in Italy, France and the Netherlands. After the 16th century, most tin-glazed tiles were blue and white in imitation of Chinese porcelain, and the Netherlands became the major center for their production.

Glazed pavements fell out of fashion by about 1650. The Italian marble quarries were newly re-opened, and colored marble laid in antique patterns became the rage; inspired by the Italians, Louis XIV installed them at Versailles. Large slabs were used, and although most marble floors were still laid in simple alternating patterns, fantastic, richly colored *opus sectile* floors were installed in many Baroque palaces, particularly in France and Germany. Parquet and marquetry floors could be equally grand, if more fragile, and were better suited for upper rooms. The radiating central motifs and complex, curved borders of ballroom and great hall floors in the French royal palaces were influential throughout Europe, especially in Germany, but simpler, geometric parquet floors were more usual. By 1720 wood floors were in general use and marble, stone or tile paving were increasingly confined to halls and stair landings, a pattern which lasted into the 1920s. Matting – common on medieval floors – was banished to private chambers, and bare floorboards, waxed or scoured, prevailed until fitted carpets became available after 1750. Most early floors were hardwood, but fir and pine became usual – in progressively narrower boards – as the European forests were depleted. On occasions the boards were painted, a practice that was well-established in England by the 17th century and which was intended as a cheaper alternative to parquetry or marquetry. Few painted floors survive, but one of the finest examples in Britain can be seen in the Tyrconnel Room at Belton, Lincolnshire. Paint or parquet were also sometimes used to border a carpet, especially in England, a strategy which regained popularity in the late 19th century.

Inspired by archaeological discoveries, Neo-Classical designers renewed enthusiasm for marble floors in the halls and reception rooms of the rich. *Scagliola*, an imitation marble

made from cement and colored marble chips or pigment, also proved quite popular from the mid-18th century although this material was quite fragile and cracked easily underfoot. John Carr laid *scagliola* floors on the landing of the staircase in Fairfax House, York, in the 1750s while a more celebrated example survives in Robert Adam's anteroom at Syon House (1761) where the elaborate design of the *scagliola* floor echoes that of the ceiling and was derived from an illustration by Sebastiano Serlio.

Gleaming, pigmented *scagliola* or stucco floors, plain or patterned, were considered elegant throughout 18th-century Europe but, as the 19th century progressed, the price of fitted carpeting fell and this style of flooring gradually replaced earlier forms. Fitted carpets remained fashionable until the 1870s when writers like Charles Eastlake began advocating varnished hardwood and loose oriental carpets as a more artistic and "honest" treatment. Despite the trend towards hardwood, Scandinavians continued to prefer pine boards, smoothed and whitened with lime, well into the 20th century.

Before 1870, most American floors were also softwood: unfinished planks could be protected with a layer of sand, swept into decorative patterns for special occasions, but paint was tidier. The American architect A.J. Downing recommended staining every other board for a lively striped effect, if carpet was out of reach. Although Aesthetic tastemakers scorned manufactured carpet, parquet and hardwood planks were expensive, and softwood floors increasingly condemned as unhygienic. As an alternative, "wood-carpet" – thin hardwood "parquet" glued to a muslin backing – could be tacked down over an existing floor. Wood-carpet borders and medallions were also available, and as the price was comparable to carpet it was widely used to refurbish older homes. Washable surfaces like linoleum or oilcloth were often nailed over softwood floors in service areas, but were not recommended for public rooms.

Encouraged by A.W.N. Pugin, the English ceramics firm Minton & Co. first introduced its Gothic Revival "geometric" and "encaustic" tiles in 1842; in red, blue, fawn and dull yellow, these remained popular for halls and vestibules for over 50 years. Victorian factories produced tiles in dazzling variety, but plain unglazed red tiles were favored for floors, especially in Europe and America. After the 1870s, small square and hexagonal "mosaic" tiles were sold in sheet units with light classical motifs, borders, and even mottoes, and "sanitary" black and white tiles of this type became standard for conservatories and bathrooms. Although a wide array of industrially produced floor-coverings were available by the turn of the century, most designers continued to recommend dark polished hardwood scattered with rugs. By the 1930s paler wood finishes, cork tiles and composition floors were fashionable for modern interiors, and Frank Lloyd Wright's dramatic use of stone inspired many stylish Americans to install flagstone or slate floors. The American Colonial Revival also renewed interest in wide pine boards. But the informal lifestyles and inexpensive synthetics of the post-World War II era kept most floors buried under wall-to-wall carpeting, rubber, vinyl, or linoleum until the 1970s, when interest in natural hardwood flooring was rekindled.

See also Floorcoverings; Mosaic

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Fontainebleau, School of

A milestone in the development of French decorative arts, painting and sculpture, the School of Fontainebleau (a label first coined in the 19th century) refers to an elegant and highly ornamental style of painting and interior decoration distinguished by the use of high relief stucco combined with painted panels. Developed primarily at the instigation of François I for the decoration of interiors at the Château of Fontainebleau near Paris, between 1528 and 1558, the Fontainebleau style can also be found at the Grotte de Meudon (1552), the Château d'Écouen (c.1540), in the tombs of chapels throughout the Ile-de-France and in a number of châteaux in the Loire valley.

The development of this distinctively French style, strongly influenced by Italian Mannerist painting, was to bring France into the Renaissance, moving away from the Gothic and forging a link between the restraint of Classicism and the excesses of Baroque. Fontainebleau became the medium

through which France assimilated ideas from Southern Europe and adapted them for her own use. Sculpture and painting complemented each other – the central motifs were painted, the cartouches in low relief and framing devices, such as strap-work (the imitation of interlacing leather straps) in high relief. With its sense of drama and exaggeration of style, Mannerism was well suited to the ornamentation of interiors. Contrived rather than natural, it broke with classical composition in its use of vivid colour, its distorted forms, incorporating scenes from mythology, garlands of flowers, baskets of fruit, Mediterranean draperies and sensuous nudes.

For around one hundred years Fontainebleau was an important centre for the decorative arts, employing Italian painters together with some of the finest French and Flemish artists and craftsmen of their time – stucco workers, woodcarvers, gilders, stone masons, tapestry weavers, bronze casters and printers – and providing a training ground for French sculptors, decorators and painters. Distinguished visitors included the sculptor and goldsmith Benvenuto Cellini, who made a magnificent gold salt cellar for François I.

Until the release in 1528 of François I from captivity in Madrid, Fontainebleau had been little more than a hunting lodge of the Capetian kings. Favouring it in preference to the Loire, he ordered it to be redesigned, under the direction of master mason Gilles Le Breton. The addition of apartments and galleries occurred somewhat haphazardly over a period of time, starting with the Cour Ovale and the Cour du Cheval Blanc, linked by a wing which incorporated the fine Galerie François I. Behind a simple façade the interiors were to be elaborately designed. In 1530, inspired by the Italian humanist princes and the desire for prestige, François I invited the Florentine master artist Giovanni Battista Rosso (1494–1540), known as Rosso Fiorentino, to decorate the new rooms. Rosso, who had worked under the Florentine painter Andrea del Sarto, moved to Rome in 1524 (where he acquired Mannerist leanings and use of ornament), to Venice after the Sack of Rome in 1527 and thence to Fontainebleau.

Francesco Primaticcio (1504–70), a pupil in Mantua of Giulio Romano (whose contributions to Fontainebleau included tapestry designs which were woven in Brussels), gained his decorating skills working with Romano on the Palazzo del Te. Influenced by Parmigianino, he introduced a more restrained style of Mannerism than that of Rosso. Summoned by François I in 1532, he took over as Director of Works to the King on Rosso's death in 1540 and also contributed designs for enamels, sculpture and architecture.

Nicolò dell'Abate (c.1512–71) trained in Bologna under Correggio and Parmigianino, where his designs for palace interiors combined stucco with deep-focus landscapes and friezes of figures in the foreground. He arrived at Fontainebleau in 1552 to assist Primaticcio, bringing his own vibrant use of colour, fantasy, sensuality and illusion and a particular talent for painting frescoes. Although little remains of his decorative work, he contributed much to the ensuing French painting and landscape tradition.

The 64-metre Galerie François I, started in 1534, was Rosso's greatest achievement at Fontainebleau. After his death in 1540 the lively decoration, strongly influenced by Raphael, was completed by Primaticcio. The walnut panelling, with carvings by Francisco Scibec de Carpi, was replaced during the

19th century and the stucco and fresco decoration restored in the 1960s and 1970s. The window bays were interspersed with antique casts, brought to France by Primaticcio who visited Rome in 1540 and returned with antiques and plaster casts of classical statues in the Belvedere Court of the Vatican to be cast in bronze. These, and others resulting from a visit to Rome in 1552 and placed in the Jardin de la Reine and the Cour de la Fontaine, prompted Giorgio Vasari to describe Fontainebleau as "a new Rome". Rosso and Primaticcio collaborated on the decoration above the wainscot. Mannerist in style, it included dramatic stucco figures of men and women, satyrs, angels, putti, masks and garlands of fruit, surrounding frescoes of mythological scenes executed predominantly in green and mauve with yellow, grey-blue and pink. Frescoes showed scenes in the life of François I, including L'Eléphant Royal, an allegorical reference to the wisdom of royalty, decorated with *fleurs de lys*, the letter "F" and ostrich feathers, the symbol of justice. There is an innovative use of strapwork and the ceiling is panelled and highlighted in gilt. The galerie was badly restored during the reign of Louis Philippe, and Rosso's work is chiefly known through many superb drawings.

The adjoining Appartement des Bains was an innovation in France, inspired by Ancient Roman baths with their stuccos, cartouches and grotesques, was influenced by Rosso and directed by Primaticcio.

Running along the southern wing of the Cour du Cheval Blanc, destroyed in 1738, the Galerie d'Ulysse was completed in 1570 after Primaticcio's death. In place of Rosso's strapwork Primaticcio favoured the use of small-detailed grotesque ornament, possibly influenced by the Vatican Loggie and the Volta d'Orata of the Golden House of Nero. The ceiling was decorated with small panels of figures, elegant, elongated women. Drawings show how Mannerist tricks were played with space and perspective.

The superb Galerie Henri II, also known as the Salle de Bal, survives in its restored form. It was decorated by Primaticcio assisted by Nicolò dell'Abate. The space between the ceiling and the ten windows was decorated with frescoes which show eight mythological groups which are echoed in the recesses.

Under the patronage of Henry IV who revived the decorative painting of palaces, and Marie de Medici, a Second School of Fontainebleau evolved in the late 16th century, though it lacked the brilliance and innovation of the First. Chief protagonists were the Flemish artist Ambroise Dubois (1542–1614); Toussaint Debreuil (1561–1602) and Martin Fréminet (1567–1619). Subject matter included images from the *commedia dell'arte* and women at their toilette, while colours were more subtle, with more tonal contrast.

Subsequent rulers, notably Marie-Antoinette and Napoleon, who described Fontainebleau as "the house of the centuries", ordered many restorations and changes and little remains today. It is in the field of interior design and the training and inspiration of skilled craftsmen that the School of Fontainebleau left its mark. Although much of the decoration has been overpainted, badly restored or simply destroyed, the decorative tenets of Fontainebleau spread through Northern Europe. Demand for highly decorated interiors was created through drawings and technically superb prints and the designs

and innovations, notably Rosso's strapwork, were taken up by woodcarvers, enamellers, tapestry weavers, even armourers.

JACQUELINE GRIFFIN

The school of Fontainebleau was established under the direction of the Italian painter, Rosso Fiorentino (c.1494–1540), invited to France by François I, c.1531. Rosso was succeeded by another Italian, the Bolognese artist Francesco Primaticcio (1504–70), c. 1532, who had trained under Giulio Romano at the Palazzo del Te in Mantua. In 1552 Nicolò dell'Abate (c.1509–71) arrived at Fontainebleau, where he remained until his death in 1571. Together with a large workshop, they created a series of galleries and apartments, decorated with painted and stuccoed ornament executed in an attenuated and elegant Mannerist style. Combining strapwork and grotesques in its formal vocabulary, this established the predominant style of the Fontainebleau school. Primaticcio was also active for Catherine de' Medici on memorial and religious sculpture, 1560–70.

Selected Works and Drawings

At Fontainebleau:

- 1533–39 Chambre du Roi (Primaticcio: decoration)
- 1534–37 Galerie François I (Rosso: fresco and stucco decoration)
- c.1535 Pavillon de Pomone (Rosso and Primaticcio: fresco and stucco decoration)
- 1535 Porte dorée (Primaticcio: painted decoration)
- 1535–40 Pavillon de Poêles (Rosso: Salle Haute, Grande Galerie, Galerie Basse)
- 1537 Chambre de la Reine (Rosso and Primaticcio: decoration)
- 1541–44 Chamber of the Duchesse d'Etampes (Primaticcio: painted decoration)
- 1541–47 Appartement des Bains (Primaticcio: painted decoration)
- 1542–70 Galerie d'Ulysse (Primaticcio and Nicolò dell' Abate: arabesques and stucco)
- 1543 Vestibule of the Porte dorée (Primaticcio: painted decoration)
- 1544 Grotto of the Jardin des Pins (Primaticcio: painted decoration)
- 1545 Cabinet du Roi (Primaticcio: painted and stucco decoration)
- 1551–56 Galerie Henri II or Salle de Bal (Primaticcio and Nicolò dell'Abate: painted decoration)
- 1568 Wing of the Belle Cheminée (Primaticcio: painted decoration)

Other locations

- c.1540 Château d'Écouen (chimneypiece for Salle du Pins; Primaticcio); Anne, Connétable de Montmorency
- 1552 Grotto of Meudon (Primaticcio); Catherine de' Medici

Further Reading

For an accessible introduction in English see the *School of Fontainebleau* 1965; Chastel 1975 includes a series of scholarly essays on the subject.

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France

Although French interior decoration assumed a widespread influence outside France in the 17th and 18th centuries, it only really began to take a place in the main European artistic tradition during the reign of François I in the 16th century. Prior to this period, Late Gothic rooms were often richly furnished and decorated – as may be seen in contemporary book illustrations – and the most important fixed element was the fireplace, usually with projecting corbels which supported a hood. Viollet-le-Duc described several examples in his *Dictionnaire* (1858–68), singling out especially those in the mid-15th-century house of Jacques Coeur in Bourges, with their elaborately sculpted decoration, and the enormous triple fireplace featuring richly carved capitals and representations of angels supporting shields, which was installed in the Palais des Contes, Poitiers, in the 14th century for Jean, duc de Berry. The importance of the fireplace in a room was to remain a characteristic of French decoration until the 19th century.

Stone vaulting was used in such 14th-century royal buildings as the Château de Vincennes and the Conciergerie in Paris, but there is a rare domestic example of a decorative use over the 15th-century staircase in the Hôtel de Bourgogne in Paris, in which the four ribs are in the form of leafy oak branches spreading over the surface of the masonry. In general the timber construction of the floors or roofs above the rooms was left exposed and decorated, sometimes with carvings, sometimes with panelling, and often with painted patterns. This feature remained typical, even after underdrawn ceilings were introduced; two fine late examples are the 16th-century Salle des Gardes in the Château de Fontainebleau and the early 17th-century Grande Salle of the Hôtel de Sully in Paris.

Floors were generally paved with tiles laid in geometric patterns, as in ecclesiastical buildings, but these have rarely survived. The bare walls were usually plastered and covered with tapestries or painted hangings which could be packed and transported from place to place since the life of the Court and nobility was peripatetic. It was customary to change them four times a year, according to the season, together with the oriental carpets and the cushions. Tapestries were also draped over tables and beds. Tournai and Arras were the centres of manufacture, especially in the 15th century, and the latter town gave its name outside France to wallhangings in general;

Shakespeare had both Polonius and Falstaff hiding behind an arras. The museum in the late 15th-century Hôtel de Cluny, Paris, contains notable examples of tapestries, including the famous *milles-fleurs*, so-called because the backgrounds are filled with scattered flowers surrounding the groups of courtiers and animals.

Other forms of mural decoration were also used. The Chambre du Roi in the Château de Vincennes was described in the middle of the 15th century as being worked with gold and faced with wooden panelling, while the vaulting of the Grande Salle was panelled with chestnut which acted as insulation. The Chambre Verte in the Palais de la Cité in Paris was panelled with Irish oak which was believed to repel spiders and thus prevent cobwebs. Some rooms at Vincennes are thought to have retained the original painting from the late 14th century, and undoubtedly painted decoration was often used. Viollet-le-Duc wrote extensively about the various techniques and patterns that were used in the 13th to 15th centuries, and he made use of this knowledge in his restoration work at the Château de Pierrefonds as well as in ecclesiastical buildings. The 14th-century frescoed walls in the Palais des Papes at Avignon are covered with a sumptuous combination of painted draperies for a dado, quatrefoil frames separated by little aedicules as a frieze, and between them an overall pattern of giant vine scrolls. This scheme was possibly painted by Italian craftsmen, and it is with the importation of two outstanding Italian artists, Giovanni Battista Rosso (known as Rosso Fiorentino 1495–1540) and Francesco Primaticcio (1504/5–70) by François I in the 1530s that French decoration moved into a new and important phase.

In 1528 Gilles Le Breton was commissioned to rebuild the Château de Fontainebleau and to create a new gallery as a link with the old convent. Two years later Rosso was summoned from Florence to undertake the decoration of the new rooms, and in 1532 Primaticcio, who had worked with Giulio Romano at Palazzo del Te, Mantua, joined him. In François I's earlier châteaux at Blois (1515) and Chambord (1519) elaborate façades concealed interiors that had been furnished in the traditional manner with ornate fireplaces and tapestries. At Fontainebleau, however, this model was reversed. The exterior was relatively plain while the interiors were elaborately and permanently decorated. The Galerie François I is the least altered of the apartments for which Rosso and Primaticcio were responsible, although it too has suffered some changes and restorations. The lower parts of the walls of this 64-metres-long gallery are panelled in walnut with carvings by Francisco Scibec de Carpi (replicated in the 19th century); above is a riot of Mannerist-inspired decoration, of stucco figures of Parmigianino-like men and women, of putti, satyrs and angels, disconcertingly varied in scale, of garlands of fruit and of masks, and of large mythological scenes in fresco. Into all this Rosso and Primaticcio seem to have introduced the strapwork ornament that was to become popular in Northern Europe and which even survived in an elegant form of bandwork in 18th-century decoration. Restoration during the 1960s revealed that the original colouring of the frescoes was predominantly green and mauve, with smaller areas of salmon pink, pale yellow and slate blue. The ceiling of this remarkable room is compartmented, geometrically panelled and highlighted with gilt.



France: Palais des Papes, Avignon, 1334-62

Primaticcio also decorated the King's Bedroom, which the English ambassador to France described to Henry VIII (who was eager to have all the details of François's palace building and decoration) as "very singular as well with antical borders as costly ceilings and a chimney right well made", as well as the Queen's Bedroom, both of which have lost their decoration. The room of the Duchesse d'Etampes and the staircase to the Royal Apartments retain most of the original work which is in the same Mannerist style as the Galerie with huge attenuated nude figures flanking frescoed panels of mythological subjects. Sebastiano Serlio (1475–1554) was another importation from Italy. He arrived at Fontainebleau in 1541 where he designed an open loggia, now known as the Galerie Henri II or Salle de Bal; this was completed to a revised design made by Philibert de l'Orme (1514–70) who became Superintendent of Buildings in 1547. He changed the ceiling from a vaulted one to the present flat wooden one divided into square and octagonal coffers. This was executed in 1550 by Scibec de Carpi. Primaticcio, this time working with Nicolò dell'Abate (c.1512–71), was responsible for the decoration of this gallery, but all these rooms, including the Galerie d'Ulysse which was destroyed in 1738, were executed by artists – French, Italian and Belgian – who became proficient in this Italo-French Mannerist style and formed what became known as the First School of Fontainebleau, an enterprise that played a major part in establishing the Renaissance in France.

Towards the end of his life François I resolved to rebuild the Louvre, and Pierre Lescot (1500/10–78) was commissioned to make the design in preference to Serlio. After François's death in 1547 Henri II confirmed the appointment and Jean Goujon, the leading sculptor of the time, worked with Lescot on the interiors. These included the Salle des Cariatides, in which the four figures based on those on the Erechtheum and forming a porch facing the throne, are still in place. The ceilings of the main rooms, especially of the Grande Antichambre or Salle Henri II, were elaborately carved by Scibec de Carpi and heavily gilded in a manner that foreshadows the opulent interiors of the 17th century. Thomas Coryate, writing in 1611, thought "a stranger upon the first view thereof, would imagine it were beaten gold".

The work of the painters of the Second School of Fontainebleau, who worked for Henri IV, has largely disappeared; but from engravings and a few survivals it appears that the three artists (Ambroise Dubois 1542/3–1614, Toussaint Debreuil 1561–1602, and Martin Fréminet, 1567–1619) were still working in a Mannerist style well into the 17th century. According to Anthony Blunt, at this time private patrons continued to indulge in the "fantasies of Late Mannerism, not, it is true, quite as wild as those of the previous decades, but still ignoring the logical style encouraged by the King" (Blunt, 1970). The Mannerist character is clear enough in the designs for fireplaces, furniture and grotesque decoration made and published by Jacques Androuet DuCerceau the Elder (c.1515–c.1585) after he had visited Rome in the 1540s. How many of his fantastic designs, overloaded with ornament, were executed is unclear, but his publications helped make Italianate design fashionable in France. This influence may be seen, for example, in the Burgundian furniture associated with the name of Hugues Sambin (c.1520–c.1601/2), who also published a book of extraordinary term figures. Two of DuCerceau's

grandsons, Salomon de Brosse (1571–1626) and Jean Androuet DuCerceau (c.1585–c.1650), were the architects for the Palais du Luxembourg for Marie de Médici, the Queen-Regent, which was begun c.1614.

Hardly anything remains of the original decoration in the Palais de Luxembourg, but there are survivals, such as the panels painted by Theodore van Thulden. The most important decorations, the Rubens series of 21 allegorical paintings based on the life of Marie de Médici, once in one of the galleries of the Luxembourg, have long since been removed to the Louvre. Salomon de Brosse was responsible for work in several châteaux and Parisian hôtels, but his most important interior was the Salle des Pas Perdus in the Palais du Parlement, Paris (now Palais de Justice), which was constructed between 1618 and 1624. This austere stone hall (reconstructed after destruction during the Commune in 1871), with its giant Doric columns and black and white chequered floor, was de Brosse's attempt to recreate the grandeur of the basilicas of Ancient Rome, and it introduced a new seriousness into French Classical public and ecclesiastical architecture and decoration, which was apparent too in the work of François Mansart (1598–1666). The only one of Mansart's buildings in which the decoration has survived is the Château de Maisons (1642), but this shows an austere Classicism which does not rely on gilding or colour for its effect. There is a noble Antique air about the Roman Doric vestibule and the monumental staircase beyond that is almost a reproach to the excessive ornamentation of more or less contemporary and later interiors. Nevertheless, Mansart could also charm, as in the small Cabinet aux Miroirs with its pretty painted and inlaid decoration, its domed ceiling with stucco grotesques and painted putti, and its patterned marquetry floor in which pewter and bone were also used. This is the earliest surviving example of a mirror room.

Along with the adoption of the visual characteristics of Italian Renaissance architecture, there was a growing appreciation and application of its order, regularity, harmony and proportion. The Marquise de Rambouillet's pioneering of these qualities in the remodelling from 1619 of her Parisian hôtel has been discussed by several authors (notably Thornton 1978), and evidently her innovations were observed, admired and imitated, even by Marie de Médici at the Luxembourg. The Marquise's Chambre Bleue, in which the wall coverings, paintwork and furnishing fabrics were all of shades of the ubiquitous colour, seems to have been regarded as revolutionary in its harmony and uniformity. We are assured by an early 18th century writer that her decorations and arrangement of rooms were imitated in "all well ordered and splendid houses".

The most splendid Parisian hôtel of the 1640s was the Palais Mazarin. Some of the decoration still showed Mannerist influences but the finest room, the Galerie Mazarine (which survives in the Bibliothèque Nationale), was the work of the Roman painter, Giovanni Francesco Romanelli, who created in 1646–47 what has been described as "a type of decoration blending in a novel manner classical and Baroque elements ... Romanelli may be said to have combined the classical pattern of the Farnese ceiling with the rich stucco effects achieved by Pietro da Cortona in the Palazzo Pitti" (Blunt, 1970), a combination more palatable to a French public. The Cardinal's library was moved after his death to a wing of the Palais de



France: Galerie François I, Fontainebleau, 1534–37

l'Institut, built in the 1660s as the Collège des Quatre Nations by Louis Le Vau (1612–70), who had earlier shown his skill as a designer and decorator in the Hôtel Lambert (1639–44). The Cabinet de l'Amour, Cabinet des Muses and, above all, the innovative Galerie revealed a control and harmony between the clearly defined decorative elements, the bronze and gold stucco reliefs of the Labours of Hercules, the painted landscapes by Jacques Rousseau and the ceiling painted by the Rome-trained Charles Le Brun (1619–90) which was “the most ambitious piece of Baroque illusionism to be executed in France”.

Le Vau was also the designer of the Hôtel de Lauzun (1656) which has richly modelled and gilded decoration and ceilings attributed to Le Brun, all in the most luxurious taste. Opulence from floor to ceiling could hardly go further than in these rooms in which no surface is left unadorned. Other Parisian hôtels of the mid-century, such as the Hôtel des Ambassadeurs de Hollande (Pierre Cottard 1657–60, now the seat of the Fondation Paul Louis Weiller) which retains a gilded gallery with stucco putti and a *trompe-l'oeil* ceiling painted by Michel Corneille, and the Hôtel Beauvais (Antoine Le Pautre, 1654–60, now the headquarters of the Association pour la Sauvegarde de Paris), of which the staircase was decorated by the Flemish sculptor Van der Bogaërt (known as Martin Desjardins), show the influence of the Cardinal's Baroque taste in the Palais Mazarin.

Le Vau was appointed Premier Architecte du Roi in 1654, and he began work at the Louvre, collaborating with Romanelli and the stuccoist, Michel Anguier; but then in the following year he received the important commission for the Château de Vaux-le-Vicomte for the government financier Nicolas Fouquet. The centrepiece of the plan is a great oval drawing-room, two storeys high, which Le Brun and his collaborators decorated in a manner close to Pietro da Cortona's combination of painting, stucco and gilt in the Palazzo Pitti. But it was nonetheless “a totally French achievement, conjured up by a French architect-decorator and carried out entirely by Frenchmen” (Thornton, 1978). The story of Fouquet's downfall as a consequence of daring in his château to emulate the grandeur and luxury of the royal household is well known, and the young Louis XIV not only confiscated Vaux but also took over Fouquet's artists. Le Brun became Premier Peintre du Roi, and in 1663 he was made responsible for decorating parts of the Louvre, including the rebuilt Galerie des Rois (renamed the Galerie d'Apollon) after a disastrous fire. This was a development of his work at Vaux, and in 1665 Christopher Wren wrote admiringly about the current work in the Louvre where he could watch artists and craftsmen engaged “in Carving, Inlaying of Marbles, Plaistering, Painting, Gilding &c. Which altogether make a School of Architecture, the best probably, at this Day in Europe”.

Although work continued at the Louvre until 1680, Louis XIV concentrated on the Château de Versailles, turning it from a hunting lodge into Europe's greatest palace and an influential if not quite emulable model in other European countries. The history of its transformation and the many artists involved has been written many times and the complexities of its decorations can only be summarised here. Le Brun's first work at Versailles was in the Grands Appartements, in which the ceilings were a similar combination of stucco, paint and gilt to

that of the Galerie d'Apollon. The walls were covered either with patterned velvet or coloured marbles, and the floors too were patterned with marble. Le Vau's *Escalier des Ambassadeurs*, which formed the approach to these rooms (each of which contributed in its painted allegorical decoration to the theme of Apollo or the Sun King) was panelled with marble and painted with *trompe-l'oeil* architecture not unlike that in the Sala Regia in the Palazzo del Quirinale, Rome. The painted ceiling over the staircase contributed to the general theme. The whole was demolished in 1752 but the not dissimilar although less elaborate Escalier da la Reine (1670–81) has survived.

Le Vau died in 1670 and Jules Hardouin-Mansart (1646–1708) was appointed his successor. He and Le Brun were responsible for the Galerie des Glaces, of which the design was approved in 1678 and the work completed six years later. The bays of this 80-metres-long gallery are defined by 24 red marble pilasters with gilt bronze bases and capitals which, instead of one of the Classical orders, used an innovation, an *ordre français*, with symbolic fleurs-de-lis and suns. Above the richly coloured and mirrored walls is Le Brun's vaulted ceiling in which the paintings represent mythologised incidents in Louis's life, classicised so that he assumes the guise of a Roman emperor accompanied by all the gods and goddesses of Antiquity. This is the quintessence of decoration put to political service. At each end of the gallery a triumphal arch leads into the Salon de la Guerre and the Salon de la Paix. The rich effect of the marble and gilded stucco in these two rooms yields in each case to a dominating decorative element over the fireplace; in the former a huge oval sculptured panel of an equestrian Louis XIV by Antoine Coysevox (1640–1720), and in the latter a later painting by François Lemoine (1688–1737) of Louis XV bestowing peace on Europe. Anthony Blunt compares this famous suite of rooms to a Roman precedent, Palazzo Colonna, but concludes the Versailles ceiling is “less illusionistic, the compartments of the walls are more rectilinear, the carved trophies more classical. This is as far as the French could go towards Baroque at this period” (Blunt, 1970). It was, however, a considerable distance.

The furnishing of the royal palaces assumed a symbolic role as an expression of the magnificence of Louis XIV and France, and it became a part of the political strategies of Jean-Baptiste Colbert (1619–83) who had helped overthrow Fouquet and became Intendant des Finances in 1661 and Contrôleur General in 1665. The Gobelins workshops had been founded in 1622 by Henri IV to manufacture tapestries; this remained one of its principal functions, but in 1662 the enterprise was reorganised with Colbert as superintendant and Le Brun as artistic director, and it then became the Manufacture Royale des Meubles de la Couronne. One of Colbert's aims was to improve the standards of craftsmanship in France so as to reduce or put an end to imports from abroad; fashion, in clothes as well as in decoration and furnishing, was all promoted with this in view. The best designers and craftsmen were recruited by Le Brun, in order to create tapestries, carpets, brocades, mirrors, furniture of gold and silver, or inlaid with *pietre dure* to match the richness of the interior. Jean Le Pautre, who published engravings of designs for furniture in the 1660s, was an important figure, as was Jean Berain (1640–1711) who was Dessinateur du Roi from 1682 to 1711



France: Salon de Guerre, Versailles, 1678–84

and provided the designs for ornaments in Le Brun's Galerie d'Apollon in the Louvre. The most celebrated of the cabinet-makers was André-Charles Boulle (1642–1732) who was created Premier Ébéniste du Roi. He was skilled in working with metal and wood, but his name is inevitably linked with the elaborate marquetry of tortoiseshell, brass and ebony he used in opulent cabinets, commodes and bureaux which incorporated complicated grotesques and arabesques. Boulle too published some of his designs in *Nouveaux Deisjeins de meubles ...* (1707–30), one of the many publications showing ornaments and complete rooms which, as Christopher Wren observed, would “give our Country-men Examples of Ornament and Grotesks, in which the Italians themselves confess the French to excel”.

By this time the influence of French design was spreading well outside the country's boundaries. Travellers were noting and generally admiring the new ideas about decoration and the arrangement of rooms, the French Baroque style was becoming available to all through the increased number of publications such as the many illustrated by members of the Le Pautre family, and craftsmen were beginning to take their skills abroad. By 1634 it was said that in The Hague “The ladies and gentlemen are all Frenchified in French fashion”, and both architecture and decoration were following suit. The

Stadholder, Frederik Hendrik, Prince of Orange, had spent a year at the French court and returned full of admiration for what he had seen. The Mauritshuis in The Hague, the residence of Prince Johan Maurits van Nassau which dates from around 1633, had an obviously French quality both outside and inside, as had the Burgerzaal in Amsterdam's Town Hall, begun in 1648, with its cool classicism and allegorical sculptures.

Louis XIV's revocation of the Edict of Nantes meant that many Huguenots, including skilled craftsmen, left France for the Protestant Holland and England. Among them was Daniel Marot (c.1663–1752), a pupil of Berain. Marot went to Holland where he was commissioned to design the staircase and other apartments at Slot Zeist for the cousin of William of Orange and a former ambassador to France. He then entered the Stadholder's service and worked with Jacob Roman on the interiors of the palace of Het Loo in 1692, before travelling to England with William and his Stuart wife, Princess Mary, after their accession to the English throne. Marot continued to work in Berain's manner, but he added an increased elaboration in the hangings and upholstery of his furniture, especially of the great state beds with monumental testers in which he specialised; these are illustrated in his *Nouveau Livre d'Appartements* (1702). The Marot style became fashionable

in England as well as Holland, and he worked at Kensington Palace, Hampton Court and Ham House. One of Marot's innovations, the porcelain cabinet designed to display collections of blue and white ware on tiers of shelves, became a characteristic of Dutch interiors which was also adopted, with more moderation, in English rooms, especially over corner fireplaces.

Meanwhile at Versailles Louis XIV had begun a new project which, whatever the original intention, was to mark a change in interior decoration. This was the single-storey Grand Trianon, a small palace designed by Jules Hardouin-Mansart and built in 1687. Guy Walton writes that "as walls and windows rose at Trianon, the curtains to hang on them were being woven in Lyon, and at the royal manufactories old furniture was being restored and new made to fill the rooms" (Walton, 1986). From start to finish the building took seven months, and the interiors were quite different from those in Versailles itself. Walton comments that whether "it was because the finishing of the interiors ... coincided with a serious international crisis which called for the diversion of some funds ... or simply that Trianon was intended to contrast sharply with the heavy grandeur of the Apartments at Versailles, or even that the king wanted the fastest possible completion of work ..., Louis apparently said 'Paint everything white. No gilt or colour for the walls of Trianon'. The new white decor came at a time when the architectural articulation of the interior walls had reached a new level of refinement ... while a lightening of feeling was achieved by the increasing delicacy of purely decorative elements such as floral and architectural ornament". Whatever the explanation, the result seems to foreshadow the king's instruction to Mansart more than ten years later regarding the decoration of the duchesse de Bourgogne's apartments in the Ménagerie at Versailles to offer "a certain youthfulness, a certain playfulness, introduced into what we are doing".

The Grand Trianon apartments and others from the turn of the century were more private in character than the magnificent state apartments, and illustrate the first moves in the transition from Baroque to Rococo. The walls are lined with wood panelling, *boiseries*, which were generally painted white and gold. Mirrors were incorporated in the panelling, frequently replacing paintings over the fireplace, which remained the central feature in the arrangement of the room. The tendrils and scrolls of the formerly fashionable painted arabesques became less formal as they were translated into curling shapes which became part of the framing of panels and mirrors. Scrolls, masks and shells were introduced, although there was still a classical framework within the rooms even if the pilasters were panelled rather than being fluted or decorated with arabesques.

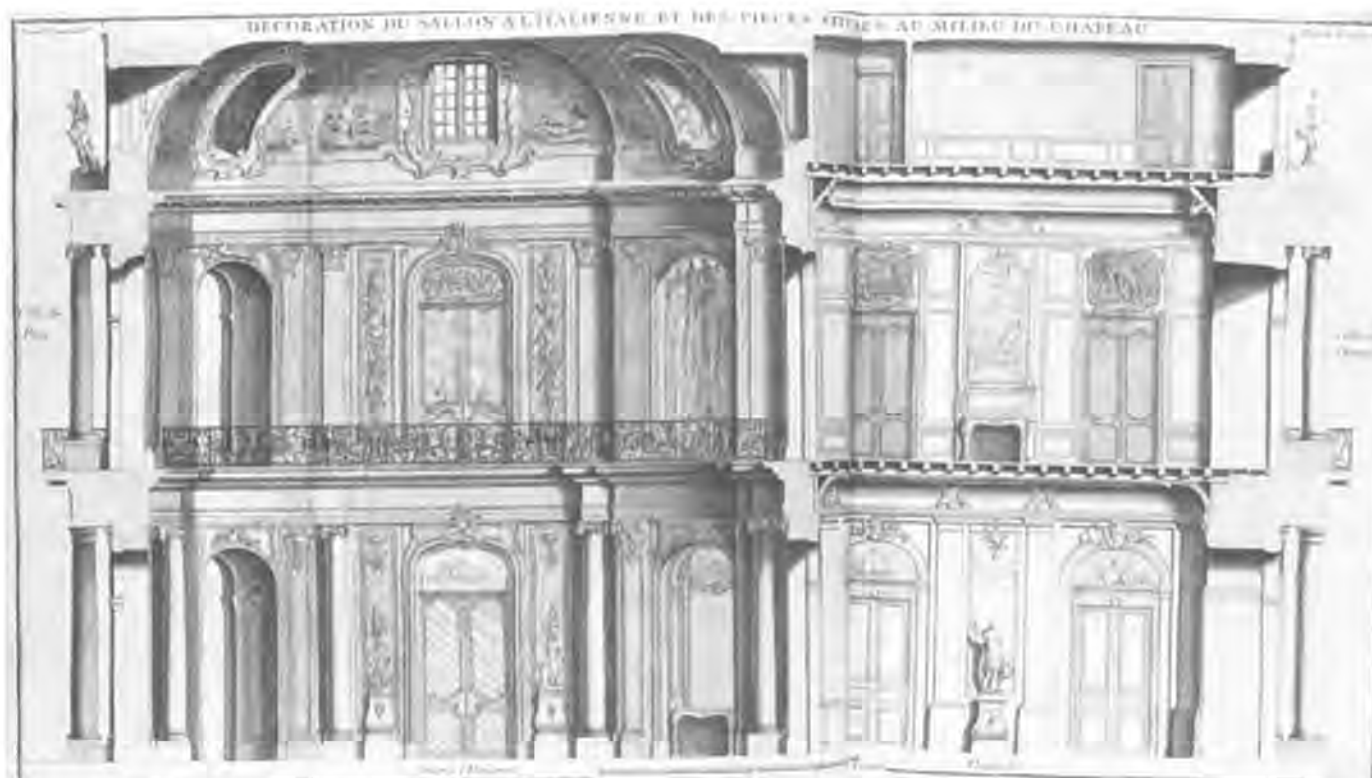
Louis XIV died in 1715. He was succeeded by his great-grandson, Louis XV, a minor, and from 1715 to 1723 the country was governed by the Regent, Philippe, Duc d'Orléans. During this period the political and artistic focus of the court moved from Versailles to Paris and a non-monumental form of decoration became fashionable. There was less formality, more comfort, and a new group of designers was emerging. Robert de Cotte (1656–1735) had become Premier Architecte in 1681, but because of financial crises the number of royal commissions had been declining during Louis XIV's last years, and de

Cotte and his colleagues were more often employed on private residences (*hôtels particuliers*), especially during the 1720s when Paris was expanding and noblemen were no longer required to be resident at Versailles. One of the most splendid of these early 18th century interiors was in the Hôtel de Toulouse, which had been built as the Hôtel de la Vrillière by Mansart (1633–34); de Cotte collaborated with François-Antoine Vassé (1681–1736) in redecorating the Galerie Dorée with a painted ceiling by François Perrier, mirrors, and enriched doorcases and chimneypieces. In the Palais Royal, Gilles-Marie Oppenord (1672–1742) redecorated Mansart's Galerie d'Enée, and in 1732 Jean-Baptiste Leroux (c.1677–1746) fitted out the gallery of the Hôtel de Villars with a profusion of Rococo filigree-framed mirrors, the elaboration of which was reflected in the design of the coved ceiling.

Oppenord created many interiors which earned him a reputation that was only increased by the posthumous publication of three volumes of his designs. More valuable are two publications which encapsulate early 18th century taste in decoration, architecture and garden design, Jacques-François Blondel's *Distribution des Maisons de Plaisance* (1737) and Charles-Etienne Briseux's *L'Art de bâtir des maisons de campagne* (1743). Appropriate decoration for each room in the house is prescribed, and this can be matched with rooms that have survived, either *in situ* or in collections at the Musée Carnavalet and the Musée des Arts Décoratifs.

A major figure in the first half of the 18th century was Germain Boffrand (1667–1754), who was apprenticed to Jules Hardouin-Mansart. Not only was he employed by several important clients to build or remodel their hôtels in Paris, but he was also a speculator involved in developing parts of the faubourgs Saint-Germain and Saint-Honoré and the Place Vendôme. It was he who, in his interiors, created a complete fusion of forms in which the structural lines became blurred and walls and ceiling merged into a unity of *boiseries*, mirrors, windows and doors. Boffrand developed this mastery from his early designs for salons in the Petit Luxembourg (1709–11) and La Malgrange (1712–17) near Nancy, where he worked for almost twenty years from 1702, to the perfection of the oval salon in the Hôtel de Soubise (1735–39) back in Paris, in which the decorative elements, the mirrors, putti, cartouches, are all fused into an undulating but carefully disciplined perpetual motion. Despite the freely flowing curves of this exquisite decoration in the rooms created for the Prince and Princesse de Soubise, the skeleton on which it was hung was still symmetrical although the classical elements themselves were no longer used. The fully developed Rococo did not begin until designs such as those of Juste-Aurèle Meissonnier (1695–1750) appeared when "through the hardening established lines of the French interior, about 1730, rustled a fresh breeze, bringing new life and movement. The novelty and import were recognised by contemporaries, who within a generation were to call it the *goût nouveau* or the *genre pittoresque* and to remark on its most striking characteristic, asymmetry — 'le contraste dans les ornemens'" (Kimball, 1980). Meissonnier's designs were published, some during his lifetime and others after his death, but he was more influential on Rococo decoration in Germany and Austria than in France where a more restrained version was preferred.

More to the taste of Parisian society was the work of



France: design for vestibule and salon by Jacques-François Blondel, from *De la distribution des maisons de plaisance*, 1737–38

Nicolas Pineau (1684–1754), who trained under Jules Hardouin-Mansart at the Gobelins and worked in Russia for Peter the Great for more than ten years. In the palace of Peterhof he “displayed great artistic tact and exquisite taste in decorating long panels with trophies of arms, globes, astronomical instruments, signs of the zodiac, musical attributes, palm fronds, flower garlands, scallop shells, foliate scrolls and other grotesque motifs”. After more than twenty years in St. Petersburg, Pineau returned to Paris in the late 1720s and collaborated with a number of architects on interiors of hôtels. One example that has survived is in the Hôtel des Maisons (c.1750), and another is in 26 rue Cambon. Both reveal a delicate line in the curving tendrils and interlacing natural forms of the elegant, restrained Rococo that recalls Blondel’s praise of “MM. Pineau, Lange and Verberckt [who] have contributed in rendering our dwellings worthy of the admiration of unprejudiced nations”. Certainly by this time French decoration was becoming European by adoption since it was widely admired, although examples such as the Drawing Room at Chesterfield House (1747–52) and the Music Room at Norfolk House (1753–56) were exceptional in England.

In the rooms of the Régence and the early years of Louis XV’s reign, the fireplace remained the main focus, as it had been since the Middle Ages. Usually it was made of marble and over it was placed an overmantel mirror which was often matched by others above marble-topped console tables. The flooring was patterned in marble or marquetry, or it was wooden blocks. The ceiling was generally flat and plain, with a chandelier hanging from a central ornamental rose. Michel Gallet has described the elaborate process of painting the *boiseries*, which entailed five operations. White and gold was the

most common combination, but fashions changed. In the 1730s pale yellow was favoured and described as jonquil, sulphur, straw or lemon; blue and lilac were popular complementary colours for the hangings. Another process was *verniss Martin*, a brightly painted and lacquered finish invented in 1730; it was usually a bright green. Illusionist decoration was sometimes found, especially in staircases, but it was relatively rare. An outstanding example is the painted staircase hall in the Palais Royal (1755–60) by Pierre Contant d’Ivry (1698–1777) who decorated several rooms for Philippe, Duc d’Orléans. In less magnificent interiors, paintings became a part of the overall wall design, generally being placed as an overdoor panel; pastoral scenes were popular.

In the 1730s the court once again became active as a patron, although Louis XV lacked his great-grandfather’s enthusiasm. A new generation of artists came to the fore. Ange-Jacques Gabriel (1698–1782) and Jacques Verberckt (1704–71) both worked at Versailles. First came the Petits Cabinets, dating from the late 1720s, in which the *boiseries* were delicately carved and some were finished with a *verniss Martin*. Soft colours were used, “*petit vert, jonquille, lilas et gris de perle*”, and there was no gilding except in the frames of mirrors and paintings. The Petits Appartements, a conception of Mme. de Pompadour which consisted of a private suite of a small salon, a library, a bedroom and a boudoir, were constructed in the 1750s and painted white and gold. Fontainebleau too received attention in the 1750s when the Cabinet du Conseil was redecorated with panelling painted with allegorical figures set inside Rococo frames and hung with floral garlands. François Boucher, Carle van Loo, Jean-Baptiste Pierre and Pierre-Joseph Peyrotte were the artists. There was similar decoration in the

Hermitage of Mme. de Pompadour at Fontainebleau, where Verberckt was in charge.

The Gobelins tapestry workshop had reopened in 1699 and it continued to provide fine pieces until competition from wallpapers and the general adoption of Neo-Classicism, with which tapestries did not easily fit, caused its decline. In 1775 François Boucher was appointed director, and his designs were used for the sets in the rooms that Robert Adam designed for them at Osterley Park, Newby Hall, Moor Park and Croome Court. The elegant, fanciful Rococo lent itself to the inclusion of exotic elements. A taste for Chinoiserie had produced the Trianon de Porcelaine, a ceramic-faced building designed by Le Vau at Versailles for Louis XIV and Mme. de Montespan (1670–71) and there are many references to furnishings *à la chinoise* in 17th-century inventories.

Berain's designs for grotesques occasionally included oriental motifs. In 1719 Antoine Watteau painted a series of oriental figures for the Château de la Muette, and Christophe Huet added monkeys to Chinamen in the *Grande Singerie* he painted in 1735 for the Château de Chantilly. Around the same time Andien de Clermont was introducing simian figures in his decorations in English houses, at Kirtlington Park and Wilton House. There are more monkeys in the Hôtel de Rohan's Cabinet des Singes (c.1750) by Huet, who decorated the Salon Chinois at the Château de Champs for Mme. de Pompadour, whose protégé, François Boucher, designed a series of tapestries, *Tentures chinoises*, which were woven at Beauvais. Chinoiserie decoration continued to be popular in various media throughout Louis XV's reign, and Jean-Baptiste Réveillon, the leading producer of wallpapers, was using Chinese subjects as well as Pompeian up to the time of the Revolution.

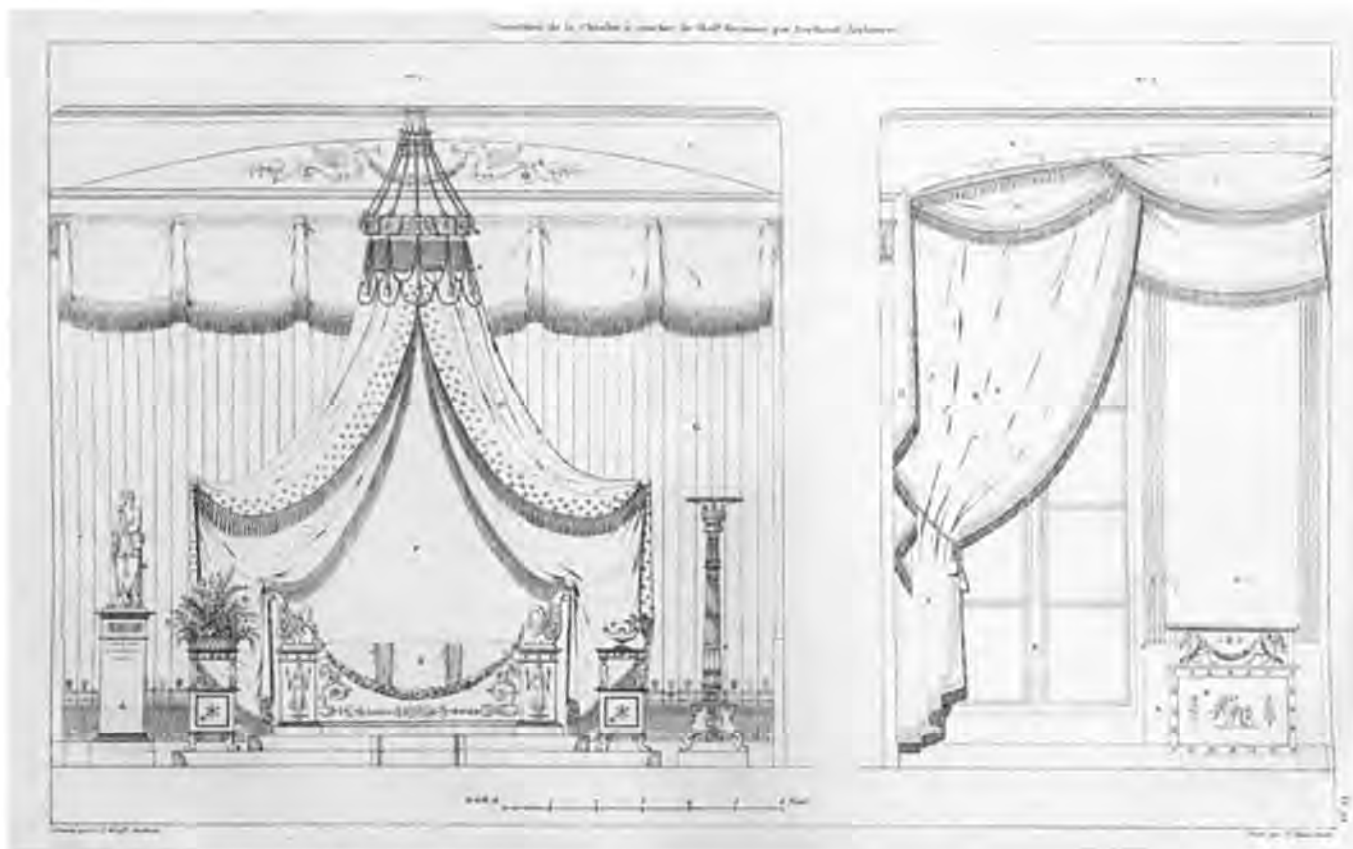
By the 1750s a change in taste had occurred, first in architecture and then in decoration, and a reaction against the Rococo was asserting itself. The newly awakened interest in Antiquity was reinforced by the influence of Mme. de Pompadour and her brother, the Marquis de Marigny, who was appointed Directeur des Bâtiments in 1746. After two years in Italy he returned in 1751, an opponent of Baroque and Rococo architecture and decoration and a convert to the Antique. Francis Watson has drawn attention to the well-known portrait of Mme. de Pompadour by François-Hubert Drouais, in which "the transitional style is admirably exemplified in almost every piece of furniture with which she is surrounded. The cabriolet form of the stool, the undulating lines of the sofa and the curved and splayed legs of the gueridon table beside her, all still hark back to the Louis XV style, but the prominent goats' heads and heavy swags with which the table is mounted and the strictly rectilinear shape of the work-box with its handle in the form of a Roman victor's wreath are in the new Neo-Classic taste" (Watson, 1956).

Young French artists at the Académie de France in Rome were inspired by the discoveries at Herculaneum and Pompeii, and they were encouraged by Marigny's instructions that they should be given studies "*pour corriger le mauvais goût d'ornement qui subsiste aujourd'hui*". But it was some time before the Rococo lost its curl and wilted – or straightened up. Verberckt was faithful to it until the end, and Gabriel was still designing *boiseries* and trophies for Madame Adélaïde's Salon de Musique in 1767. However, the Petit Trianon at Versailles,

intended for Mme. de Pompadour by Louis XV, but completed only in 1768 after her death, marked a change. Curves on plan, in section and in decoration had disappeared. Straight lines were the rule, and acanthus scrolls had replaced Rococo tendrils; vases and medallions were incorporated in the wall panels, and white and grey predominated in the cool classical rooms. But at the same time as these changes were taking place, there was a partial return in the decoration of some Parisian hôtels, and more particularly in public buildings such as the Ministère de la Marine (Gabriel 1762–72) and the Monnaie (Jacques-Denis Antoine 1768–75) to the pre-Rococo style of Louis XIV's reign. The two styles, both looking back but to widely separated periods, one to the 17th century and one to Republican Rome, existed side by side during the 1760s.

The popularity of the newly discovered interest in the Antique as a design source can be measured by the success of the publication in 1768 of Jean-Charles Delafosse's *Nouvelle Iconologie Historique*, a collection of engravings of classical ornament which had to be reprinted within three years. A casino designed by François-Joseph Bélanger (1744–1818) for the Marquis de Lauragais in 1769 abandoned all the elements of Rococo decoration and introduced a wall articulation of Ionic pilasters. *Scagliola* was used in the Doric pilastered dining room of the Hôtel de Botterel-Quintin (attrib. Pérard de Montreuil c.1780). Although the salon in the Hôtel d'Uzès (1768) by Claude-Nicolas Ledoux (1736–1806), now in the Musée Carnavalet, might seem still to be recalling something of the splendour of Louis XIV, there is a monumental Roman quality with Palladian undertones in his other work; in Mme. du Barry's pavillon at Louveciennes (1771), the dining room has apsidal ends, a partly coffered ceiling, and walls lined with giant order grey marble pilasters with gilded Corinthian capitals. Ledoux incorporated rotundas, coffered domes, muses and vases in the geometrically planned Hôtel Hocquart (1765) and Hôtel de Montmorency (1769), and even the 73-year-old Gabriel followed the fashion when, in 1771–72, he made a design for a Cabinet du Conseil at Versailles in which the only decorations were Corinthian pilasters. The *palais abbatial* at Royaumont (1785–89) by Louis le Masson (1743–1830) derives from Palladio's Villa Capra in plan, but its interiors, especially the Galerie Dorique, display an austere nobility with stone walls and the eponymous columns.

The credit for the re-introduction of grotesque decoration is given to Charles-Louis Clérissieu (1721–1820), who had returned to Paris in 1768 from Rome, where he had assisted Robert Adam in recording vast quantities of classical ornament and decoration as well as becoming acquainted with the Raphaelesque decorations in the Vatican and the Farnesina. He had collaborated with Bélanger in decorating the Pavillon de Lauragais in the late 1760s, and his elegant arabesque / grotesques in the Hôtel Grimod de la Reynière c.1775 had immediately set a fashion. Possibly he was also consulted by Bélanger about the decoration of the Pavillon de Bagatelle (1777–78) for the Comte d'Artois; in the small rooms there are grotesques in stucco and on painted panels, and Jean Dugourc, who executed the stuccowork, used a similar technique in the nearby Folie St. James (1778) where the entrance hall is painted with *trompe-l'oeil* architecture, statues and urns. Another outstanding interior of this date is the boudoir from the Hôtel de Sérilly (now in the Victoria and Albert Museum),



France: design by J.-C. Krafft for Madame Récamière's bedroom, 1798

which was decorated by Jean-Siméon Rousseau, using a Pompeian style with coloured and gilt composition ornaments; Clodion (1738–1814) supplied the handsome chimneypiece. To some extent this decoration reflects the influence on Bélanger and some of his contemporaries of the work of the Adam brothers in England, which was widely known through the 1773 publication of their designs, some of which Bélanger knew from first-hand experience.

After the arrival of Marie-Antoinette in 1774, Richard Mique (1728–94) and the brothers Rousseau had taken over from Gabriel and obeyed the Queen's taste for elegant floral decoration. According to the historian Wend Kalnein, "flowers swamped everything ... carving, paintings, hangings, clothes, and furniture. Festoons of flowers, still lifes of fruit and flowers, and cherubs playing with flowers". An enchanted flower garden was painted between a *trompe-l'oeil* Ionic colonnade in the Pavillon de Musique de Madame (Jean-François Chalgrin 1739–1811); but by 1780 when this was created, even the Court of Louis XVI and Marie-Antoinette had succumbed to the taste for Antiquity. Sphinxes, vases and medallions, as well as elegant arabesque / grotesques appeared at Versailles, as in the Cabinet Doré (1783), and at Fontainebleau, where the exquisite Cabinet de Toilette and Salon du Jeu were completed in 1785. In the former the delicate arabesques are painted on gold and silver grounds alternating with mirrors and the furniture was inlaid with mother-of-pearl; in the latter much of the decoration is grisaille, with richer colours on the doors and overdoors.

The chaos of the Revolution brought an era to an end, but once its worst effects were over there was a continuation of the fashions that had been evolving in the late Louis Seize years. The paintings of Jacques-Louis David presented a brave image of the classical past in which furnishings and draperies were based on Antique models but could also be taken as sources for contemporary apartments. The Neo-Classical taste and the cult of the Antique were only intensified, although there was an element of eclecticism in the borrowing from Greek, Roman and Egyptian sources. Many of the same architects, such as Bélanger, Louis-Martin Berthault (?1771–1823) and Alexandre-Théodore Brongniart (1739–1813) — the last was to design the major public building in Paris during the Empire, the Bourse with its majestic Roman interior — were still working and continuing an established 18th-century tradition.

New publications offered models for decoration, such as Charles Normand's *Nouveau Recueil en divers genres d'ornemens et autres objets propres à la décoration* (1803) and P.N. Beauvallet's *Fragmens d'architecture, sculpture, et peinture dans le style antique* (1804). But the most important and influential source of inspiration was the *Recueil de décorations intérieures* (1801 and 1812) by Charles Percier and Pierre-François-Leonard Fontaine, the architects favoured by Napoleon, since they could interpret his imperial ambitions in decoration and furnishing. From the very beginning of his rise to power, while he was still General Bonaparte, the future Emperor was commissioning designs for furniture which, despite its lavish ormolu mounts and bronze figures character-

istic of the first phase of Empire design, was nevertheless derived from late Louis Seize pieces. Again, the tented rooms in Bonaparte's first Paris residence in the rue Chantierine and, more famously, in the Château de Malmaison, were following the Comte d'Artois's 1777–78 example at Bagatelle where Bélanger had designed the bedroom with walls and ceiling draped in blue and white striped material edged with gold.

The remodelling and decoration of Malmaison represents the first phase of the Empire taste which combines a military theme with a generally restrained and elegant Neo-Classicism associated with the short-lived Directoire regime. Like all Napoleon's projects, the work had to be completed in a short time, which meant that draperies and paint were used to create an almost instant effect with simulated marbles, grisaille instead of elaborate plasterwork, and painted canvas rather than laboriously woven tapestries. At the same time Percier and Fontaine were restoring the Tuileries palace for use as an official residence. Where decoration had survived the treatment of the Revolutionaries, it was retained, and what remained of Marie-Antoinette's furnishings and decorations was reused. But Napoleon also resembled Louis XIV in encouraging the setting up of new factories to produce the furnishings needed to restore the splendour of the French court, helping the economy while contributing to the imperial image.

It was on Napoleon's instructions that silk weaving was revived at Lyon where Jean Dugourc (1749–c.1825), who had worked with his brother-in-law, Bélanger, at Bagatelle, made some of the finest designs, including a blue and silver brocade with a pattern of myrtle and ivy leaves which was used in 1802 in the Empress Josephine's Drawing Room. Records show that strong colours were popular; yellow and silver in her Music Room, and brown, blue and gold in the Emperor's grand cabinet. Spectacular panoramic wallpapers were being manufactured by Jean Zuber and Joseph Dufour, but wallpapers seem not to have satisfied Napoleon; he is said to have flown into a rage when he found some had been used at Fontainebleau which was being prepared for a Papal visit.

Before his downfall, Napoleon had decorated and furnished all his residences, the Tuileries and the Elysée Palace, Fontainebleau and Compiègne, Saint-Cloud and Rambouillet with furniture made by the Jacobs, including the famous beds created for the two Empresses, Joséphine and Marie-Louise, with Gobelins tapestries (although apparently his short reign allowed time only for one set to be completed), with carpets made in the Savonnerie factory or at Aubusson, and with Thomire bronzes and Sèvres porcelain. Most of these furnishings were classical in inspiration with ornaments derived from Antiquity, although there was a short-lived Egyptian fashion. But the Napoleonic image was spread to other European countries where members of the Bonaparte family were placed temporarily on usurped thrones; hence its influence in Holland, Spain and Italy.

Despite the constant wars between England and France in the 18th and early 19th centuries, there was considerable reciprocal influence between the two countries on their styles of decoration and furniture. Sir William Chambers and Robert Adam, François-Joseph Bélanger and Charles-Louis Clérisseau alone formed a quartet in which there was a general exchange of ideas, while Henry Holland clearly had an affinity

with French Neo-Classicism. Thomas Chippendale's *The Gentleman and Cabinet-Maker's Directory* (1754) contains designs strongly influenced by French Rococo furniture, and Adam interiors were frequently furnished with *bergère* chairs and *bombée* commodes either bought in Paris or based on French pieces. Before the Revolution the Prince of Wales (later George IV) was buying furniture through Guillaume Gaubert (who had been employed as a decorator at Chatsworth) and Dominique Daguerre, a prominent Parisian *marchand-mercier*, and French artists were employed at Carlton House – Jean-Jacques Boileau, Jirouard Le Girardy, Louis-André Delabrière (to whom the delicate Bagatelle-like painted arabesques at Attingham Park have been attributed) and Alexandre-Jacques de Chantepre. The Prince was a great collector of French furniture, favouring that of Louis XVI date, but he also took a keen interest in the latest Parisian fashions, and there are many similarities between Regency and Empire furniture designs. Anglo-French reciprocity is a complicated subject, but one aspect of it, apart from Carlton House, is the revival in England in the 1820s of French Rococo decoration which was generally referred to as “Louis Quatorze” although it was more accurately “tous les Louis”. Benjamin Dean Wyatt (1775–1852) at Apsley House, Belvoir Castle, Crockford's Club and York (now Lancaster) House, Sir Jeffry Wyattville (1766–1840) at Windsor Castle, and the little known Jonathan Ritson in the White and Gold Room at Petworth House, all incorporated skilful recreations of Rococo decoration, sometimes making use of old *boiseries*, but more often using composition, plaster and papier-mâché, a decade or more before there was a similar revival in Paris, but it came into its own again with the Second Empire.

The 1834 Exposition des Produits de l'Industrie Française in Paris raised a question that was being asked in other countries too, “Are we Greek, or Roman, or Gothic? are we returning to the Renaissance style or that of Louis XIV, or Louis XV, or the Empire? Have we one of our own?” The exhibits displayed in this and subsequent exhibitions reflected the eclecticism that characterised 19th-century taste all over Europe. A comfortable version of the Empire style persisted well into the 1830s. The Style Troubadour or *à la cathédrale* were two aspects of a taste for the Middle Ages which was displayed in Jacob Petit's *Recueil de décorations intérieures* (1831) which includes most of the styles then available; so did another publication, Théodore Pasquier's *Dessins d'ameublement* (1835) in which comfortable upholstered chairs and ones with spiky Gothic tracery backs exist side by side with heavily draped windows and hybrid fantasies of wall treatment.

The 1844 Exposition des Produits included a Salon Louis XV by Georges Monbro, and designs of the same date by Fernand Léger in the Musée des Arts Décoratifs illustrate a hierarchy of rooms in varying degrees of “tous les Louis” style. These range from an elaborate ballroom with herm figures supporting the ceiling beams and a marquetry floor, through a white and gold salon with heavily draped curtains, a dining room with Renaissance buffets, to astylar minor rooms. But a return to the 18th century was given an impetus after Napoleon III married Eugénie de Montijo in 1853. She made a cult of Marie-Antoinette and, as Mario Praz wrote, “became an interior decorator out of emulation of her idol and combined modern comfort with 18th-century elegance. She



France: wallpaper, c.1870

mixed sofas and chairs, over-stuffed with navel-like buttons, with authentic Louis XVI pieces and modern imitations of them made by cabinet-makers so clever that only the experts can distinguish these precise imitations from authentic 18th-century furniture". The result was known as Louis XVI-*Impératrice*, or the Second Empire style. The results of this mixing and matching could be seen at their best in the Château de Saint-Cloud and in the Tuileries. Both of these palaces were destroyed in 1871, the first by the Prussians and the other by the Parisians, but the apartments are recorded in detailed watercolours by Benedic Masson and J.-B. Fortune de Fournier. In the New Louvre, Hector Martin Lefuel (1810–80) created a suite of three apartments for the Empress which have survived to illustrate the Second Empire taste at its most opulent.

It was a taste that attracted followers of different classes. In a modified form, especially in the furniture, it was popular with the haute bourgeoisie who appreciated its combination of comfort and history, and revivalist features were relatively easy to manufacture in plaster and paint. Wealthy families, such as the Rothschilds, might not yet have built up their substantial collections of pre-Revolution royal furniture, but they could buy 18th-century *boiseries*, bronzes and furniture, or items from any other historical period, to install in their great mansions and town houses. Of these, Ferrières in France (1853–59), Mentmore (1850–55), and Waddesdon Manor

(1876–90) in England are the best known. The first two were designed by Sir Joseph Paxton (1801–65), and the last, which is largely furnished with decorations and furnishings brought from France, was actually designed by a Frenchman, Hippolyte-Alexandre-Gabriel Destailleur (1822–93). At Ferrières, Eugène Lami, who made watercolours of the rooms, was in charge of the decoration which ranges stylistically from Louis XIII to Louis XVI.

The Emperor's decision in 1857 to restore the ruined castle of Pierrefonds brought Eugène-Emmanuele Viollet-le-Duc (1814–79) into the Imperial circle. Best known as the restorer of countless medieval churches and cathedrals, he was the greatest living authority on medieval decoration and furnishings. He found favour with the Empress who championed his design for the Paris Opéra. Nevertheless, this commission was given to Charles Garnier, whose opulent interiors epitomise the pleasure-loving society of the Second Empire, as do the interiors of Alfred Armand's adjacent Grand Hôtel de l'Opéra (1862). But as well as public buildings, such as Garnier's Opéra, and the Palais de Justice by Louis Duc (1802–79), Napoleon III's reign witnessed the transformation of the old fabric of the city by Georges-Eugène Haussmann (1809–91) and the erection of new building types including railway stations, the central markets at Les Halles and the *grands magasins*. In all of these buildings, iron and glass were used to create new structural forms which did not derive from historical precedents, even if the skins with which they were clad often derived some elements from the past. The vast internal spaces of such *magasins* as au Bon Marché (1873–76) by Louis-Charles Boileau (1812–76) and Gustave Eiffel (1832–1923) and du Printemps (1881–89) by Paul Sedille (who also designed the Rococo auditorium of the Théâtre du Palais Royal c.1880) illustrate a new spatial concept combined with stylistically eclectic decoration; the ironwork in the latter was brightly coloured, and bronze, marble and terra-cotta were all employed in the decoration. But the monumental Salle de Lecture in the Grands Magasins du Louvre (1881) reverted to the First School of Fontainebleau for its elaborate decoration that recalls the spectacular Hôtel de Paiva (1863–66).

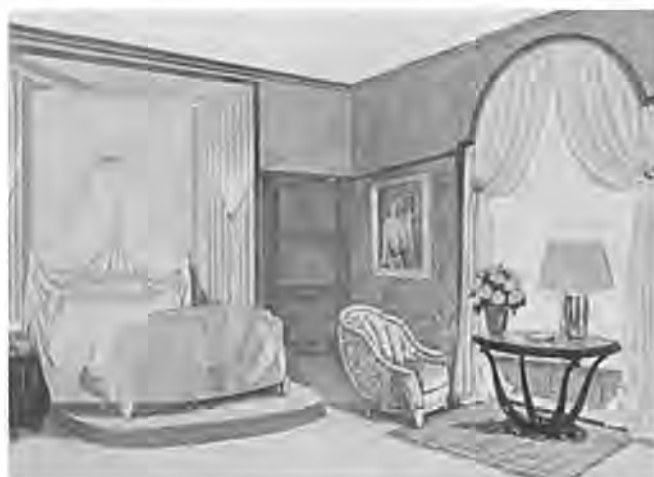
The Second Empire came to an end in 1870, but the standards of luxury and opulent display that characterised its architecture and decoration were upheld, even surpassed, during the Third Republic that followed. The new interiors in the Palais du Luxembourg, created to house the Sénat in 1879, continued what Napoleon III had begun in the old Salle du Trône which became the Salle des Conférences and was encrusted with heavily modelled Renaissance / Baroque decoration, dazzlingly gilded and painted by Jean Alaux, Henri Lehmann and Adolphe Bruce. The Palais de Justice, which had been partly destroyed during the Commune uprising in 1871, was rebuilt and decorated in a richer manner than before; the Salle d'Audience of the Première Chambre Civile is the most magnificent of the new interiors with a heavily modelled ceiling reminiscent of the Doge's Palace in Venice, painted by Paul Baudry (1828–86) and Elie Delaunay (1828–91), two of Garnier's team at the Opéra. The Hôtel de Ville, which had been completely destroyed in 1871, was rebuilt (1873–83) in a rich Renaissance style by Théodore Ballu (1817–85) and Edouard Deperthes with grandiose reception rooms glittering with gold and painted by Puvis de Chavannes, Jean-Paul

Laurens, Benjamin Constant and more than forty painters and sculptors whose work took its place in the overpowering Renaissance / Baroque interiors. Puvis also contributed painted decorations in the Grand Amphithéâtre of the Nouvelle Sorbonne (1885–89) designed by Henri-Paul Nenot (1853–1934) and the secularised Pantheon (1885).

"Tous les Louis" retained its popularity for theatres, such as Stanislas Louis Bernier's Opéra-Comique (1893–98) and the Théâtre Grevin (originally Joli) designed in 1900 by Antoine Bourdelle with paintings by Gustave-Joseph Chéret, and as an international style for hotels and restaurants. It had little to fear from Art Nouveau which had been developing at Nancy around the figures of Émile Gallé and Louis Majorelle. This style was introduced to Paris by Hector Guimard (1867–1942) who had visited Belgium in 1895 and been impressed by the work of Victor Horta and Paul Hankar. Pieces of furniture in the new style designed in Nancy by Majorelle and decorated with marquetry by Victor Prouvé were shown at the 1900 Exposition in Paris, as were whole room settings by Edward Colonna and Georges de Feure and others in Siegfried Bing's Pavillon de L'Art Nouveau. Five years earlier La Maison de l'Art Nouveau (Louis Bonnier) had been opened in the capital to sell fabrics, glass, pottery and furniture from Nancy and from other countries.

In Guimard's buildings, iron was used in the curvilinear, interlacing forms to which it was suited, both externally and internally, as in Castel Béranger (1894–98), a 36-apartment house in which the entrance doors and staircase balustrades had twisted, sinuous shapes distantly related to the natural forms and twining tendrils of Rococo frames and panels. His designs for fireplaces, mirrors and furniture were all similarly flowing. The same principles were carried into structural forms as in the Salle de Concert Humbert de Romans, Paris (1897–1901) in which the root-and-branch-like frames were exposed as a part of the interior design, reaching up to support a ceiling pierced with yellow glazing. Clusters of electric bulbs, like fruit, hung from the branches. The rooms in his own home, Hôtel Guimard (1909–12), were completely based on curvilinear forms in their decoration and furniture; more attractive is the staircase in Hôtel Mezzara (1910–11) with a characteristic but elegant iron balustrade. The designs Guimard made for the entrances to the Paris Métro from 1899 to 1904 lent publicity to Art Nouveau. This style enjoyed a vogue in glass, pottery, fabrics, graphics and jewellery, but it had little direct effect on interior design, although a commercialised version was used in restaurants such as Maxim's (Louis Marnez 1899), Lucas Carton (1901), the Wagenende brasserie (c.1902), and in Henri Sauvage's fin-de-siècle decorations in the Café de la Paix. The Grand Magasins du Printemps was remodelled c.1907 by René Binet, who created a great free-standing staircase with sweeping lines in the decorative balustrade, and the Magasins Jansen was also redecorated by Sauvage; but there was little enthusiasm at the time for Art Nouveau which soon faded away until it was rediscovered and became a cult fifty years later.

The Paris Exposition des Arts Décoratifs of 1925 was the showcase for the last *style de luxe*; namely Art Deco. But just as the exhibition itself had been planned for 1914, the appearance of Art Deco too had been delayed. Paul Poiret, the couturier, had opened his own decorating business in 1911



France: lady's bedroom by André Groult, 1925

under the name of the Atelier Martine, and at first the influence of Léon Bakst and the Ballets Russes was strong. Oriental luxury and strong colours, dim lighting, low divans with tasseled cushions, were typical of the furnishings displayed in Poiret's showroom, but although some of the comfortable aspects remained in the designs of the 1920s there was also a reinterpretation of the form and character of Louis Seize, Directoire and Empire furnishings. The materials used were characteristic of the exotic tastes favoured by fashionable, wealthy society of the 1920s, and included sycamore, ebony, shagreen, lacquer, enamel and silvered bronze. Marquetry was also used, sometimes inlaid with ivory or mother-of-pearl, a fashion known to Marie-Antoinette. Sometimes furniture was painted – grey, gold or silver – which was an effect that was also much favoured in decorative schemes as a whole and perhaps harked back to late Louis XVI taste and the Salle d'Argent in the Elysée palace.

The Art Deco style was closely associated with the world of haute couture. Jeanne Lanvin commissioned Albert-Armand Rateau to decorate her house in the rue Barbet-le-Jouy and her boutique in the faubourg St. Honoré, and Madeleine Vionnet filled her house with lacquer screens and furniture by Jean Dunand. Jacques Doucet, who collected post-Impressionist, Cubist and Surrealist works of art, brought together leading Art Deco designers to furnish an apartment in Neuilly in 1927. These included Pierre Legrain who made furniture of sycamore and chrome, Clément Rousseau who was fond of shagreen and lacquer, Marcel Coard who used sheets of parchment, layers of tinted glass, mirror and inlays of amethyst and mother-of-pearl, and Eileen Gray (1879–1976) who graduated from the manufacture of elegant lacquered screens and small pieces of furniture to complete interiors. One of Gray's most notable Art Deco ensembles was for the Paris apartment of the couturier Suzanne Talbot (1919–22) which featured satiny white walls, a silvered floor and luxurious Deco-style furnishings. Gray subsequently went on to work in a sparse Modernist style designing angular tubular steel furniture and compact built-in fittings for her own villa at Roquebrune in the south of France (1926–29) and for the Paris apartment of the architect Jean Badovici (1930–31).

Other leading Art Deco designers were Jacques-Emile



France: office interior by Andrée Putman, 1995

Ruhlmann (1879–1933) and André Groult (1884–1967). Ruhlmann's Pavillon d'un Collectionneur was one of the highlights of the 1925 exhibition and contained a large circular salon whose walls were covered with silk, featuring a large repeated pattern of classical urns and formalised flowers and birds. The principal decorative elements were a huge crystal chandelier complemented by related wall lights, and a large panel, *Les Perruches*, by Jean Dupas over the fireplace. The basic idea is no different from that of an 18th-century room; and Groult's furniture and decoration also followed an 18th-century formula, even if the colours, paintings and fashionable character were of the 1920s.

The Esprit Nouveau Pavilion at the 1925 Exposition presented a different sort of interior in the copy of one of the cells of Le Corbusier's Immeubles-Villas housing project with its machine aesthetic. Le Corbusier's early work from Villa Fallet (1907) until Villa de Mondrot (1931) was largely domestic, although he regarded the Villa Schwob at La Chaux-de-Fonds (1916–17) as the first acceptable work in his canon. In *Vers Une Architecture* (1923) he wrote that "the decorative arts are now at the dangerous height which goes before a fall ... exquisite ovals where triangular doves preen themselves or one another, boudoirs embellished with 'poufs' in gold and black velvet, are now no more than the intolerable witnesses to a dead spirit. These sanctuaries stifling with elegancies ... are an offence". The Villa Schwob and the Esprit Nouveau

Pavilion offered an alternative, "machine for living in", which was to be developed more fully in Villa Savoye, Poissy (1928–31) in the open planning and the austere, undecorated forms of the internal spaces that opened up to the surrounding landscape through continuous windows, and in which each permitted item of furniture was a part of the architectural image. Corbusier's intolerance of his client was revealed in an article in *L'Esprit Nouveau* (1921): "When the architect hands over the keys of the house, his heart sinks. He knows that the owner ... will have no compunction in smothering the walls with intemperate wallpapers which will unbalance the spaces, in cluttering the rooms with any old furniture which will annihilate the value of the volumes and in hanging up paintings and prints which will upset the order required by the architect".

The appeal of stripped, functional, impersonal interiors was limited. The millionaire collector Carlos de Beisteguy commissioned Corbusier to design an apartment for him in the Champs Elysées in the early 1930s which included an elegant staircase that spiralled gracefully around a central glass newel; but the novelty quickly wore off and within a year Beisteguy called the apartment an "uninhabitable machine", and filled it with Baroque furnishings. In his château at Groussay he installed a quite different spiral staircase in the sumptuous double-height library that was filled with predominantly Neo-Classical objects and furnishings arranged with a theatrical Baroque opulence. Of the two, Groussay has been more influ-

ential than the Villa Savoye in the eclectic world of haute couture decoration revealed in the pages of *Maison et Jardin*.

The post-war styles such as "Contemporary" and Pop were largely British and American phenomena, but the French designer Olivier Mourgue (b.1939) embraced the more futuristic elements of 1960s design in his sets for the cult film, 2001: *A Space Odyssey* (1967). These featured Mourgue's foam-padded *Djinn* seating (1964) whose low curved shapes were based on exaggerated amoeboid forms.

Since the 1970s, Postmodernism has been strongly in evidence in the work of interior designers such as Andrée Putman, Jean-Michel Wilmotte and Philippe Starck. Andrée Putman (b.1925) has an international reputation as one of France's most elegant and stylish designers, and she has designed numerous apartments and showrooms for top fashion designers Yves St. Laurent, Karl Lagerfeld and Thierry Mugler, and has worked on the interiors of many hotels, galleries, museums and government offices. One of her most widely publicised commissions was the Paris office of Jack Lang, the Minister of Culture (1984), where golden-blond, drum-shaped Postmodernist furniture and High-Tech lamps were dramatically combined with traditional 18th-century gilt panelling and chandeliers. Official encouragement was also given to other Postmodernist designers when the French President, François Mitterand, commissioned Jean-Michel Wilmotte (b.1948) and Ronald Cécil Sportes (b.1943) to decorate the private apartments of the Elysée Palace in 1983. Once again the setting was traditional, and the decoration, inspired by Viennese design of the 1900s, Art Deco and High-Tech, creates a striking mix of the antique and the contemporary. Philippe Starck's witty interpretations of the streamlined Deco and Moderne style have also proved very popular in the United States where he has supervised the decoration and furnishings of several innovative and much-acclaimed hotels: the Paramount (1990) and the Royalton (1988) in New York, and most recently, the Delano in Miami Beach (1995).

DEREK LINSTRUM

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Frank, Jean-Michel 1895–1941

French interior decorator and furniture designer

Jean-Michel Frank was one of the most highly regarded of the generation of designer-decorators in Paris who spanned Art Deco and Modernism, although his career lasted little more than ten years. He combined technical perfectionism, ("...one doesn't work in centimetres but in millimetres") and a preference for luxurious, unusual and rare materials, in keeping with the *ébéniste* tradition, with a puritan's taste for simplicity, achieved by sparse furnishing and minimal decoration. His work exemplified Robert Mallet-Stevens's dictum: "You can most luxuriously install a room by unfurnishing it".



Jean-Michel Frank: Vicomte Charles de Noailles' salon, Hôtel Bischoffsheim, Paris, 1929

The hallmark of Frank's early style is his novel treatment of wall surfaces. These were plain, without divisions or mouldings and were covered either in squares of vellum, or in marquetry, painstakingly constructed from split rye straw (a revival of a traditional craft), or painted white. Later he was to favour plain wood panelling, much of it salvaged, often with doors set flush without mouldings. Bathrooms could be lined with marble or travertine. His early furniture was rectilinear, reviving the geometric shapes pioneered by Koloman Moser in Vienna, and included sofas, low, rectangular tables and folding screens. Frank would sometimes incorporate fruitwood furniture of Louis XVI style and later used overstuffed armchairs and sofas with plain upholstery.

There is little evidence that Frank actually made any furniture, but his partner, Adolphe Chanaux, was a consummate cabinet-maker who had worked with André Groult and Jacques-Emile Ruhlmann. He may have introduced Frank to the decorative possibilities of the shagreen and gypsum veneers he favoured for the surfaces of tables and cabinets. They employed a range of craftsmen at their La Ruche workshops: a Spanish vellum specialist, a Hungarian shagreen expert, a team of traditional cabinet-makers and four or five women working on straw marquetry. Leather was provided by Hermès and carpets, textiles and rock-crystal for lamps were also supplied by appointment, from the highest-quality sources. From the

mid-1930s, Frank collaborated actively with artists from his social circle. The sculptors Alberto and Diego Giacometti contributed innovative designs for lamps, vases and mirror frames in white plaster and patinated bronze; Christian Bérard, the painter, introduced colour and decorative pattern into wall decorations (particularly the architectural *capriccios* employed at the Guérlain Institute) and carpet design; Emilio Terry broadened and enlivened the range of furniture designs with Neo-Classical shapes and Greek ornament. In addition, his interiors were often embellished with folding screens with designs by Bérard, Filippo de Pisis and Salvador Dalí.

Frank was left with an independent income after the tragic early deaths of his parents and gravitated towards artistic social groups. In Venice he met Diaghilev and his circle who included Stravinsky and Picasso. Shortly after, he fell under the spell of the elderly South American arbiter of taste, Mme. Eugenia Errazuriz, whose maxim was "Throw out, and keep throwing out! Elegance means elimination." He also met Vicomte and Vicomtesse Charles and Marie-Laure de Noailles, his first important clients, and their circle who included Jean Cocteau, Luis Buñuel and Man Ray. Frank must have met most of his clients through private introduction and by recommendation; he belonged to no design groups and did not exhibit at the salons. He did receive regular media coverage, however, which no doubt helped to publicize his work.

His first published schemes and furniture designs were for his own apartment on the rue de Verneuil, his first collaboration with Adolphe Chanaux, in 1927–28. The drawing room and bedroom were almost indistinguishable; both had plain walls and ceilings totally lined with bleached straw marquetry. The flush doors were similarly decorated, although those in the bedroom had panels of sunburst effect. In both rooms he made use of low tables, veneered in shagreen or irregular gypsum tiles, boxy stools and chairs and half-height screens. The long, rectangular drawing-room sofa in white leather was exchanged for a built-in bed on a plinth, heaped with cushions. His library and dining room were, in complete contrast, hung with full-length net curtains and furnished with traditional, Louis XVI chairs.

Frank's association with the de Noailles included decorations for their villa at Hyères in the South of France, schemes whose details are now lost. Arguably his most important commissions were the rooms for their 18th-century Paris house, the Hôtel Bischoffsheim. The high-ceilinged salon was stripped of mouldings and lined throughout with squares of creamy parchment, resembling blocks of warm stone. Heavy, beige silk curtains hung the full height of the room and burnished bronze doors were recessed into the walls. The fireplace was faced with a vertical brickwork of mica tiles. A rectilinear sofa and club armchairs in bleached, white leather gleamed against a deep chocolate carpet. There were wall cabinets with veneers of straw marquetry in fan-shaped panels and low tables in bronze or shagreen veneer on which sat lamps formed of irregular lumps of rock crystal and asymmetrical slices of ivory. Relations between Frank and his clients were to deteriorate when they hung paintings on the walls and introduced the clutter of their personal effects.

At much the same time, 1929–30, Frank created modern rooms within another historic building, the 16th-century palazzo of the Pecci-Blunts near Rome. For their library, also used as a music room, he created a plain oval, lacquered white, whose book recesses, lined with straw marquetry and illuminated with concealed top lights, alternated on one side with full-length windows of equal size and on the other, with doors also decorated with straw marquetry. Tub-shaped armchairs and a sofa with curved ends were of pearwood, upholstered in beige leather; they were served by elegant gilt-bronze side-tables.

Frank had a number of couturiers as friends and clients. In the late 1920s he decorated the Paris apartment of Elsa Schiaparelli on the Boulevard St. Germain. In her white-painted salon he used new, rubberized textiles for the white curtains and green upholstered chairs, in combination with an enormous orange leather sofa. Black framed tables with glass tops and black porcelain in the dining room must have created a startling effect; no wonder that Chanel, a more conservative friend of Frank, "shuddered as if she were passing a cemetery". In 1936, Frank fitted out the showrooms for Lucien Lelong and Schiaparelli in the Place Vendôme, in a more restrained traditional style. His frilled draperies, plain, pale carpet and the pale sofas and boudoir chairs with their ruched valances and frivolous ear-tassels perfectly complemented the exuberant, Rococo decoration of the salon.

The same ear-tasselled chairs are used to furnish Baron Roland de L'Épée's extraordinary cinema-ballroom, published

in 1939, perhaps Frank's most famous interior. Each wall was painted a different pastel shade with a matching, overstuffed rectangular sofa on gilt, spiral-carved legs set before each except for the pink wall. This was set with a sofa upholstered in Schiaparelli's "Shocking"-pink satin, in the form of the actress Mae West's lips from the design by Salvador Dali. Above it hung a white plaster disc, with a relief design by Alberto Giacometti, which hid the cinema projector lens. In the corners on either side stood two circus boxes with barley-twist balustrades, upholstered in purple velvet. The floor was fitted with a dark red carpet which could be rolled back for dancing. The effect was highly theatrical, betraying the influence of the Surrealist artists with whom Frank collaborated.

In 1937 Frank furnished a living room for the New York apartment of Nelson Rockefeller which had been designed by the architect Wallace K. Harrison. The walls were sheathed from floor to ceiling in polished oak with minimal mouldings and flush cupboard doors. Fireplaces at either end of the room were surrounded by murals by Matisse and Léger, and works by Picasso hung on the walls. Frank supplied an Aubusson carpet patterned with stylized leaves on a solid ground, designed by Christian Bérard, which added further colour to the room. He also provided overstuffed sofas and armchairs with delicate cabriole legs in the Louis XVI style and his hallmark low tables. Diego Giacometti designed lampstands and firedogs in bronze and a gilt, console table supported on abstracted human arms sprouting leaves. A similar decorative treatment was used later in George Born's apartment in Buenos Aires.

Frank created some of his most radically modern interiors for the Templeton-Crocker apartment in San Francisco; somewhere between Ocean-liner style and 1950s Modernism. There were a dining room and breakfast room furnished entirely in lacquer by Jean Dunand and a bathroom with streamlined fittings and floor in black Belgian marble and metal-framed granite walls. The split-level bedroom had a mirror-panelled wall and a platform bed set into a flight of carpeted steps. Most extraordinary of all was the living room, as large as a hotel concourse, which was also used as a music room. The windows alternated with mirror panels around the high walls and there were banks of bushy plants in troughs beneath them. The furniture was uniformly low; boxy, geometric armchairs and sofas, several partly enclosed by half-height screens. There were rectangular, reclining seats and floor cushions, rough-hewn X-frame stools and stone-paved floors strewn with animal skins and Navaho rugs; an electrifying combination of Functionalist chic and American Frontier style.

STELLA BEDDOE

See also Surrealism

Biography

Born in Paris in 1895; the great-uncle of Anne Frank. Trained as a lawyer. Travelled extensively in Europe, 1920–25; active as a decorator and designer of furniture from c.1925; collaborated with cabinet-maker Adolphe Chanaux from 1927; made designs for the theatre and ballet, 1929–35; opened a shop with Chanaux selling furnishings at 147 rue du Faubourg St. Honoré, 1932. Left France for Argentina via Lisbon, 1939; worked as a decorator in Buenos Aires, 1939; moved to New York, 1940; lectured at the Parsons School of Design

and worked with backing from the interior design firm McMillen. Committed suicide in New York, 1941.

Selected Works

Much of Frank's work is in private collections; examples of his furniture are in the Museum and Art Gallery, Brighton, and the Musée des Arts Décoratifs, Paris. His interiors and furnishings survive, intact, in the Rome apartment of Comtesse Pecci-Blunt and Nelson Rockefeller's apartment, New York.

Interiors

- 1924–33 Villa de Noailles, Hyères (furniture and decoration): Vicomte and Vicomtesse de Noailles
- 1927 Frank apartment, rue de Verneuil, Paris (furniture and decorations): Jean-Michel Frank
- c.1928 Schiaparelli apartment, Blvd. St. Germain, Paris (furniture and decoration): Elsa Schiaparelli
- 1929 Hôtel Bischoffsheim, Place des Etats-Unis, Paris (furniture and decoration): Vicomte and Vicomtesse de Noailles
- 1930 Pecci-Blunt apartment, Rome (furniture and decoration): Count and Countess Pecci-Blunt
- 1935 Georges Born apartment, Paris (furniture)
- 1935 Couturier's showrooms, Place Vendôme, Paris (furniture and decoration): Elsa Schiaparelli
- 1936 Apartment, Paris (furniture and decoration): Mlle. Estevez
- 1936 Couturier's showrooms, Paris (furniture and decoration): Lucien Lelong
- 1937 Jean-Pierre Guérlain's apartment, Paris (furniture and decoration)
- 1937–38 Rockefeller apartment, 5th Avenue, New York (furniture): Nelson A. Rockefeller
- 1937–38 Templeton-Crocker apartment, San Francisco (furniture and decoration)
- 1937–38 Helena Rubinstein's apartment, Paris (furniture)
- c.1939 Guérlain Institute, Paris (furniture and decoration)
- c.1939 Cinema ballroom, Paris (furniture and decoration): Baron Roland de L'Epée
- c.1939 Georges Born apartment, Buenos Aires (furniture and decoration)

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Frank, Josef 1885–1967

Austrian architect and designer

Born in Austria, Josef Frank became one of the most important and influential exponents of modern design in Sweden and his work made a strong impact on Scandinavian Modernism. He grew up in the culturally vibrant and eclectic atmosphere of turn-of-the-century Vienna where he was exposed to the work of the Thonet company and the designers associated with the Wiener Werkstätte as well as the philosophies of Freud and Wittgenstein. Viennese design was also strongly influenced by the ideas of the English Arts and Crafts Movement at this time and especially the work of Charles Rennie Mackintosh and William Morris. Frank himself also greatly admired the clear and simple architecture of Leon Battista Alberti on whom he wrote his doctorate. He declared that man's ideal dwelling is the garden city with one-family houses set in their own gardens.

Frank's first furniture was designed in the 1910s. He was initially influenced by Vernacular and Biedermeier design. However, these influences were soon replaced by that of traditional English furniture and he also became fascinated by the forms associated with Chinese and Japanese design. Increasingly he felt that the models for all furniture lay in English prototypes; they only needed to be adapted to new environments and freed from their nationalistic and historic associations. In 1925, while he was still living in Vienna, he established an interior design co-operative together with Oscar Wlach called Haus und Garten for whom he produced many of the furnishings that would later become classics for the Swedish firm Svenskt Tenn. These included a light Chinese style cane-seat chair, Egyptian stools, an English Rococo armchair and functional sideboards. Facing growing hostility from the Nazis, Frank moved to Sweden with his Swedish wife Anna Sebanus in 1934 where, but for a sojourn of four years in New York between 1942 and 1946 during which he was associated with the New School of Social Research, he remained for the rest of his life.

Frank's move to Sweden was to prove decisive for the history of Swedish interior design. He was invited to work as chief designer for Svenskt Tenn, a company established in the 1920s by Estrid Ericsson. Together Frank and Ericsson produced work that represented a striking alternative to the cold, cubist Swedish Functionalism that was so much in evidence at the time. And in stark contrast to mainstream Swedish design, their room exhibited at Liljevalchs Gallery in



Josef Frank: living room for Svenskt Tenn, c. 1950

1934 included cretonnes blossoming on deep, over-sized, sofas that had soft rounded edges, tables with marble tops, teak furniture, an abundance of cushions and a leopard-skin rug on the floor. Always concerned with the same basic forms, Frank developed his ideas further in the 1940s and 1950s. He particularly liked the shape of the vitrine (a glass-fronted cabinet), admiring both its lightness and the fact that it stands on tall feet or legs leaving a large area of space between the floor and wall visible. Frank's version seems to almost float in mid-air as it is supported on its stand by only a turned ball in each corner. He also worked with the traditional four-poster or canopied bed and updated the Baroque "cabinet of curiosities" in a plain but powerfully elegant "cupboard with 19 drawers". Works such as these exercised a powerful influence on contemporary design and the introduction to an exhibition held at the National Gallery in Stockholm in 1952 declared: "One can very well ask if anyone has had a stronger impact on the formation of Swedish furniture and interior design than ... Austrian Josef Frank".

Frank's attitude to interior design is deeply rooted in his ideas about housing. As an architect he was a pioneer Functionalist belonging to the radical circle of Modernist

architects working in Vienna in the 1920s. But in his designs for interiors he rejected this approach. Indeed, the very essence of his approach to interior design was that the interior of a house should not conform to its exterior. He believed that the fast busy life led by modern people required its antidote and that it was only in cosy, comfortable surroundings as opposed to Modernist or Artistic interiors that they would be able to relax.

Frank also maintained a sharp distinction between works of art and objects for use. Art, he claimed, was something finished, whereas the home should be a living organism whose furnishing is an ongoing process. He called this process "Accidentism", meaning that surroundings should be designed as if they had come about by chance, and declared "A room where one can live and think freely is neither beautiful, nor harmonious nor photogenic". Frank also disliked monochrome surfaces, describing their immediate impact as unsettling; patterned surfaces, by contrast, were praised as calming because they beguiled and intrigued the observer. He therefore advocated the free use of different patterns and colours in upholstery, curtains and carpets – and his own designs for textiles included bold forms taken from nature and bright

colours – but declared that walls should be whitewashed to maintain a balance in the modern house. Furniture should not attempt to become part of the architecture by being static but should be small, light and movable. Individual pieces should be placed wherever they are needed at the time and should never be larger than is required or they risk running contrary to the basic aesthetic principle of economy. Large furniture makes the room look small, whereas small furniture makes it appear large. Following these principles Frank created nonconformist interiors for free-thinking individuals. The seats and backs of his chairs are never square since “anyone choosing for himself a chair with a square seat harbours totalitarian sympathies in some corner of this heart”. And another classic item designed for Svenskt Tenn was a sofa table of amboyna wood, the top of which has edges that float irregularly outwards like a puddle of water. The surface of the wood was extremely important to Frank who claimed that wood is to the craftsman what colour is to the painter. Hence, his furniture was never stained, and if on occasions it was painted this was in accordance with the colour scheme of a particular room.

Despite his humble and retiring personality, Frank harboured no false modesty about his achievements: “I have saved Swedish interior design and created the Scandinavian style. Before me Bauhaus was the only inspiration”. He also showed that furniture, in the true sense of the word, cannot be achieved through formulas, and that the designer must have real creative ability in order to produce furniture with character. Frank’s own creativity was inspired by the past and he created furniture that was not only modern but also timeless. He introduced colour and pattern into the Swedish home, transforming it into a jungle of trees exploding with flowers, fruit and vegetables. And if the work sold by Svenskt Tenn catered for an elite, wealthy clientele, its influence reached a far wider audience than its immediate customers and continues to do so today.

PIA MARIA MONTONEN

Biography

Born in Baden bei Wien, near Vienna, 15 July 1885. Received a Ph.D., 1910. Married Anna Sebanus, 1912. Active as an architect and designer of interiors and furniture in Austria and Germany from 1910; worked in Sweden from 1934. Professor of Building Construction, Wiener Kunstgewerbeschule, 1919–25; taught at New School for Social Research, New York, 1942–46. Founded interior design cooperative, Haus und Garten, Vienna, with Oskar Wlach, 1925–34. Chief designer at Svenskt Tenn, Stockholm, 1932–67. Awarded the Grand Austrian National Prize for Architecture, 1965. Exhibited at Paris 1925, Stuttgart 1928, Paris 1937, and New York World’s Fair 1939. Died in Stockholm, 8 January 1967.

Selected Works

A large collection of Frank’s drawings and designs for furniture and textiles, photographs and additional documentation, is in the Svensk Tenn archive, Stockholm. Examples of furniture are in National Museum, Stockholm, and the Museum of Decorative Art, Vienna.

Interiors

- 1912 Museum for Eastern Asian Art, Cologne (interiors)
- 1927 Villa Claeson, Falsterbo (building and interiors)
- 1927 Villa Carlsten, Falsterbo (building and interiors)
- 1929–32 Villa Beer, Vienna (building and interiors)
- 1932–66 Interiors for Svenskt Tenn
- 1936 Villa Bunzl, Falsterbo (building and interiors)

- 1936 Villa Wehtje, Falsterbo (building and interiors)
- 1937 Exposition International, Paris (interiors for Svenskt Tenn and Haus und Garten)

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Frankl, Paul 1887–1958

Austrian-born furniture designer and author

Trained as an architect in his native Vienna and later in Berlin, Paul Frankl also studied at art schools in Paris and Munich before emigrating to America in 1914. During his early years in America he worked for the theatre but his main creative interest was furniture and domestic interiors, and it was in these spheres that he rose to prominence both as a practitioner and writer. At the forefront of Modernist American design in the 1920s and 1930s, and embracing both moderne and streamlined forms, Frankl not only fought to achieve recognition for the designer’s central role in the decorative arts, but also pioneered the search for a modern aesthetic that would reflect the rapidly changing lifestyle of big-city America.

Frankl theorised about a distinctly “modern American” style, unrelated to outdated and inappropriate revivalist models, but in practice it was difficult for designers to overlook the strong design trends coming from Europe. A visit to Japan early in his career proved deeply significant, and many of his pared-down interiors, several of which include the use of delicate screens and coloured lacquer finishes, suggest a Japanese influence.



Frankl: bedroom furniture from *Form and Re-Form*, 1930

He rose to fame in the late 1920s for his “sky-scraper furniture”; a series of tall stepped bookcases, desks and combination units, in which he emulated the horizontality and profile of early stepped skyscrapers, thus achieving an “American” form unmistakably reminiscent of the urban skyline. These dramatic, geometric pieces, devoid of ornament, were custom-made pieces made from expensive materials, often polished woods defined with a contrasting material such as metal-leaf, ebonized wood or coloured lacquer. A large combination bookcase and desk (1927) made of California redwood trimmed with black, or a lacquered skyscraper dressing-table (c.1928) featuring a tall mirror set between stepped-back cabinets of drawers and cupboards with silver handles, are fine examples of his singular invention during this period. Frankl argued that his skyscraper furniture responded to the exigencies of apartment living, where floor space and storage were at a premium, although lack of space was probably not a concern for the socially elite customers who visited the Frankl Galleries, which he had opened on Madison Avenue, New York in 1924.

Frankl's work began to receive critical attention in home and furnishing magazines, and a whole room of his skyscraper furniture was featured among the work of American and European designers in R.H. Macy & Co.'s 1927 “Art in Trade” exhibition. He promoted his own and other Modernist designers' work from the Frankl Galleries, and was also a founder and active member of the American Designers' Gallery, established in 1928, and the American Union of Decorative Artists and Craftsmen (AUDAC) formed in 1930. Although these groups were short-lived, mainly due to the economic depression, both aimed to raise the profile and status of decorative artists, bringing their work to public attention

through exhibitions. *The Annual of American Design 1931*, produced by AUDAC, included chapters by leading members such as Kem Weber and Frank Lloyd Wright, with Frankl contributing the section “The Home”. Frankl's books *New Dimensions* (1928) and *Form and Re-Form* (1930), both lavishly illustrated, mainly with dramatically photographed interiors of his own and other designers' works, were important in promoting new American design and theory.

As Frankl himself wrote, his skyscraper furniture represented only one phase of his creativity, but he was much aggrieved at the derivative and shoddy mass-produced versions of his work that later appeared. He was committed, theoretically at least, to the notion that the machine was the tool, not the slave, of a creative designer and could be harnessed to mass-produce functional objects with clean and simple lines. Nevertheless, he was unable in *Machine-Made Leisure* (1932) to find an easy solution to the modern dilemma of “deplorable” machine-made objects. He argued for the training of designers for industrial applications but admitted his own furniture was custom-made in the craftsman tradition for an elite and sophisticated clientele.

His writings confirm his strong opposition to the practice of producing furniture in historical styles, such as pseudo-Renaissance, which he saw as totally removed from the lifestyle of modern America. Frankl's appreciation of the rapidly changing social conditions of men and women in the urban environment led him to suggest a far more flexible and practical approach to interior design. His ideas for a new cost-effective house to be designed by AUDAC for the 1933 Chicago Century of Progress Exposition included strong collaboration between architect and designer, making walls function as furniture with hanging and storage space, practical bathrooms and kitchens, and built-in space-saving furniture inspired by the interiors of contemporary ocean liners.

In his own furniture he moved on to embrace a more horizontal aesthetic, claiming that skyscrapers were a “passing fad” and that American life was fundamentally horizontal, which he equated with speed, both of change and movement. Closely in touch with the changing designs of automobiles, liners, gadgets and electrical products, Frankl continued to create unique furniture, accessories and interiors using a variety of materials. He promoted the use of new industrially produced materials like Bakelite and Formica, and made imaginative use of the creative possibilities of cork, glass and mirrors. He was vehement, almost Ruskinian, in his belief that materials should be true to their nature – insisting that man-made materials should not masquerade as wood or metal, while natural materials should reflect their true characteristics.

Frankl's creative life was marked by several stylistic changes, but he was consistently aware of the visual and aesthetic potential of carefully juxtaposed materials, textures and colour. In a 1932–33 streamlined easy chair he contrasts a dark leather upholstered frame with thickly textured beige fabric cushions, and the shiny angular frame of an early 1930s chair is upholstered with matte black leather. He successfully used thin cork veneer in furniture he designed for the Johnson Furniture Co. and was excited by the potential of thick rattan which he heated and bent to detail low glass-topped tables or form the frames for outdoor furniture. In 1938 he published

Space for Living, a book on interior design which was illustrated with photographs of his clients' homes.

While continuing to design and write, Frankl also demonstrated his dedication to the decorative arts through teaching. He lectured at the Metropolitan Museum of Art, and taught at New York University and later at the University of Southern California, Los Angeles.

MARY PESKETT SMITH

Biography

Paul Theodor Frankl. Born in Vienna in 1887. Studied in Vienna, Paris, Munich, and Berlin. Settled in the United States, 1914. Opened a retail furniture shop, the Frankl Galleries, New York, 1924. Lectured and wrote on furniture and interior design. Founder-member of American Designers' Gallery, 1928, and American Union of Decorative Artists and Craftsmen, 1930. Active as a designer in New York and California. Published several books on design. Died in New York, 1958.

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Furniture Retail Trade

During the 19th century the nature of the purchase of domestic furniture and furnishings changed radically. The growth in

demand, not only from an expanding population, but also from a growing class of citizens who wanted to express themselves through their furnishings and decoration meant that changes in the distribution system were essential.

The old arrangement of the maker also being the supplier to the customer took a long time to die out. For wealthy clients it was *de rigueur* in the 18th and 19th centuries to visit show-rooms of the direct supplier, who in many cases was able to offer a complete interior furnishing and decoration service. The importance of this relationship was noted in 1747 when it was suggested that the upholsterer was "that man on whose judgement I rely for the choice of goods; and I suppose he has not only judgement in the materials but taste in the fashion and skill in the workmanship".

However for the majority of the new strata of customers, the rise in the 19th century of the retail store, which was able to supply fashionable furniture and furnishings, provided the route to establishing a home. Inevitably these new consumers had little idea about how to furnish and what to purchase, so they were even more reliant on the retailer. Although general stores and cabinet-making and upholstery businesses were able to meet some of this new demand, two new breeds of retailer developed. These were department stores and specialist furnishing stores, established in the main cities; many were to become household names in the 19th century. Pratts of Bradford, Robson's of Newcastle, Wylie and Lochhead of Glasgow, Maples, Shoolbred, and Waring and Gillow of London, are a sample of the specialist furniture suppliers that developed substantial retail businesses. Visits to department stores such as Fraser, Lewis's, and Harrod's became a favourite shopping experience. These firms were very conscious of the need to develop and inspire customer demand, and to this end they produced a range of innovative methods to inspire customers and make sales. The use of window displays to attract customers was to become widespread. The construction of room settings within the store allowed customers to visualise a complete scheme before it was made up in their home. These sorts of firms were able to design and supply the whole range of house furnishings as well as often supplying bathroom equipment, central heating, kitchen requisites and other items.

One of the most successful tools these specialist firms developed was the illustrated catalogue and estimates of schemes. These productions could range from a simple single sheet listing the proposed selection of goods to a full-scale illustrated catalogue complete with a variety of estimates for varying sizes of house and price ranges of merchandise. In addition, the opportunity to pay for goods on deferred terms – hire-purchase – was soon encouraged, although its heyday was not until the 20th century.

In the late 19th and early 20th centuries in the United States furniture purchases were often through mail-order catalogues. Any item of furniture could be purchased from the catalogues of Sears-Roebuck or Montgomery Ward and be dispatched to any part of the country. From this business there developed a range of department stores that supplied furniture, among other items; these stores have now become major forces in American furniture retailing. The large shopping malls in North America are often anchored to a Sears, Simpsons, Eatons or Macy's store. These businesses have enormous influence over contemporary American taste.

In England it was the development of multiple furnishing stores such as the Times Furnishing Co., John and William Perring, Cavendish Woodhouse and others, that were to use the idea of credit purchase as a major incentive to buy furniture. These stores generally carried a more limited range of stock and would concentrate on cabinets, upholstery, bedding and carpets, leaving other specialists to supply wallpapers and kitchen and bathroom fittings, etc. Their growth was great between the wars, so that by 1939 they controlled some 20 per cent of the retail furniture trade. In the latter part of the century these firms continued to grow either organically or by amalgamation. By the 1980s their concentration into two or three large groups meant that choice was often relatively restricted. For example at the height of the 1980s boom the Harris Queensway group controlled more than 750 outlets with an estimated 13 per cent of the total market.

In contrast to these stores, during the 20th century there was a small coterie of independent shops that promoted "modern design". Heal and Sons had been one of the first to introduce ranges of furniture intended for a particular group of customers. They were followed by businesses such as Dunns of Bromley, Bowmans of Camden Town and Oscar Woollens of Finchley. The efforts of these and other firms in promoting Modern design were far in excess of their physical size. In some cases other companies attempted to take some of this exclusive market; Waring and Gillow established a "Modern furniture department" under Serge Chermayeff, and Fortnum and Mason also tried to tap this trade.

The post-World War II period was characterised by a continuation of the previous methods of furnishings and the growth of a range of specialist furnishing businesses which were more akin to an interior decorator type of trade than the high street image. These were often single stores with their own identity but they might belong to bulk buying groups to improve their profitability. They were often members of the National Association of Retail Furnishers and took pride in their quality of service and supply.

During the later part of the 20th century there was another development, the concept stores. This new form of business was established to develop a new market, namely the younger, more design-conscious and affluent customers of the 1960s and onward. The Habitat range of stores was the most obvious example of this development, whereby one particular taste is catered for under one roof. Terence Conran had recognised that there was a need for stores that would sell a complete ambience or lifestyle, and after his initial success others entered that market at various levels. Sometimes these were small independent companies with one branch, others, like the Ethan Allen company in America, moved towards the decorator end of the trade, while yet others might be multiple businesses with world-wide interests such as the Roche-Bobois company.

Alongside the boom in DIY (Do-It-Yourself), there has also been an expansion in the market for self-assembly furniture. Increasingly this has been sold by warehouses and DIY superstores giving an advantage to customers in terms of price and availability. The success of these outlets encouraged the idea of furniture superstores. Based on the warehouse principle and self-selection, a vast array of cabinets, dining room furniture

and three-piece suites are on display with a smaller selection of other items. These businesses trade on price advantage and quick delivery, but offer little in the way of service, and in England eventually lost their appeal. In the United States they continue to be a favoured furniture outlet, where sophisticated displays and selling systems are combined with stock delivery or take-away systems.

One particular furnishing business was able, however, to combine the advantages of superstore-style trading with a very particular ethos of design and management. This is IKEA. Originating in Sweden, the company is now the largest furniture retailer in the world. In 1993 the company operated 111 stores in 24 countries, employed 20,000 workers and had world-wide sales of £2.2 billion. By offering competitively priced and well designed and made products IKEA has been able to meet a wide range of demands from a large cross section of the public across the world. A significant part of their business is the production of a comprehensive catalogue published in ten different languages but always offering the same range of goods.

Other Scandinavian enterprises supplying interior products and furniture based on a particular design ethic include the famous NK department store in Stockholm and Den Permanente in Copenhagen, both renowned as centres of design excellence.

The continual growth of the domestic furniture market has meant that there is more and more demand for choice. To satisfy this there has now developed a range of furniture retailers who are specialists in particular fields, whether these are inspired by price, design, style or image. These shops may specialise, for example, in 18th-century reproduction furniture, Shaker-style interiors, a chic contemporary or a country house image. Whatever the case, this attention to particular niches of the market will ensure that the role of the retailer remains an important part of the creation of an interior.

CLIVE D. EDWARDS

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Gabriel, Ange-Jacques 1698–1782

French architect

The Gabriel family already had a long history of service to the crown when Ange-Jacques succeeded his father Jacques (1667–1742) as First Architect to King Louis XV (Premier Architecte du Roi). He held this position for 33 years (1742–75), eventually retiring with great professional and personal honors at the age of 77. Well-known as the principal French architect working at mid-century, Gabriel was responsible for a number of building projects. These include: Châteaux at Compiègne and Saint Hubert, the small Pavillon Français, Le Butard and Petit Trianon, and important additions to existing Royal residences at Versailles, Fontainebleau, Choisy, and Paris. The seemingly impossible list of accomplishments credited to him includes not only the building projects themselves, but also their interior decor, as well as renovated interiors for almost all of the royal residences.

Gabriel's role as an interior designer has engendered much debate due to the strong spirit of collaboration that existed between the architect and his decorative sculptors (*sculpteurs*). This is particularly relevant to his relationship with Jacques Verberckt (1704–71) and Antoine Rousseau (1710–82), with whom Gabriel worked on many projects. An examination of the drawings of architectural interiors executed by Gabriel and conserved in the Archives Nationales, Paris makes it clear, however, that Gabriel played a considerable role in shaping the taste of interior design of his time. And this time heralded a transition from the elegant exuberance of the Rococo to a more reserved academic classicism much championed by Gabriel.

Gabriel first emerged as an interior designer at Versailles when he contributed plans for the newly refurbished Queen's bedroom (Chambre de la Reine) in 1735. Although working in conjunction with his father and Robert de Cotte, the young Gabriel envisioned the long, narrow panels that included gilded medallions at both ends and in the center. These panels framed large mirrors mounted over the chimneys, which were ornamented with gilded palm tree motifs. The bedroom was originally renovated for Queen Marie Leczinska; Gabriel would later alter his own decor to include emblematic references to Queen Marie Antoinette. He continued a blatantly Rococo approach to architectural interiors when he was

commissioned by Louis XV to transform his whole private apartment at Versailles (1738–75). Here the white walls and ceiling of the King's bedroom were ornamented by carved, gold-gilded panels (*boiseries*) which incorporated trophies, busts, medallions and an array of vegetal motifs that give the room a feeling of lightness and gaiety. Although clearly conforming to the Rococo taste of the time, Gabriel avoided the asymmetrical inventions of Gilles-Marie Oppenord, Nicolas Pineau and Juste-Aurèle Meissonnier, in favor of a more symmetrical and ordered interior decor. In the King's Council Chamber at Versailles of 1755, considered a magnificent example of Gabriel's Rococo phase, he already shows a stronger approach with the large, very three-dimensional medallions surmounting heavily outlined panels decorated with cherubs acting out the role of the King. Classical-style consoles link the cornices between the wall and the ceiling, which is now free of ornamentation.

It is in his small pavilions that Gabriel's natural inclination towards a statelier, more classical approach becomes apparent. This appears first at the Pavillon du Butard and the Pavillon Français, both dating from 1750, but may be seen most dramatically in his unabashed masterpiece, the Petit Trianon. Begun for Madame de Pompadour in 1763 but not completed until after her death (1764), this reserved square building has a flat balustraded roof and a minimum of exterior decoration which includes pilasters and engaged columns in the Corinthian order. The dignity and symmetry of the exterior elevations were echoed in the interior rooms designed by Gabriel and carved by Honoré-Guibert, a new *sculpteur* associated with the "goût grec" chosen to replace the Rococo Verberckt and Rousseau. In the salon de compagnie one finds long, plain, painted wall panels decorated quite sparingly at the bottom with garland crowned medallions and a running spiral motif. The chapel of the Petit Trianon is even more classical in its inspiration. The altar area is supported by consoles and flanked by Ionic columns that support a rounded pediment. The rest of the room is covered with totally unadorned wooden wainscoting, with only simple garlands appearing above round arched niches. Gabriel's dramatic change of style reflected the general change of taste in France at this time from the playful fantasies of the Rococo age to the more serious Neo-Classical. This was a change first initiated by Louis XV and Madame de Pompadour but more often associated with Louis XVI.



Gabriel: *Chambre de la Reine*, Versailles, from 1735

Appropriately, the classical elements in his large-scale late projects were stronger and grander than in his small pavilions. Free standing and engaged columns in the Doric, Ionic and Corinthian orders may be seen throughout the *École Militaire*, a project first conceived in 1750. They are incorporated into plain, almost austere rooms, as may be seen in the chapel of the infirmary, where exaggerated guttae and garlands in the circular dome form almost the only ornamentation. Classical orders are again the focus in the much more elaborate interior of the Opéra at Versailles (1770). Here gilded Corinthian columns, three storeys high, flank the stage and balcony areas, while smaller Ionic columns surround the theater on the third floor. A cartouche held by angels and rays of light surmounts the stage area, while sphinxes, shells, trophies, garlands and putti holding crowns are all incorporated into the richly colored and gilded decor. Although many of these motifs could be found in his earlier Rococo interiors, they are used here in a much stronger, more powerful manner. Louis XV's magnificent opera, carved by Pajou, overwhelmed royal visitors when it was inaugurated on the occasion of the marriage of the Dauphin and Marie Antoinette.

Considered his most dazzling triumph in terms of architectural interiors, the Opéra at Versailles was a fitting note on

which Gabriel could retire. He did this in 1775, shortly after the death of his patron and friend Louis XV. He was sickly and almost blind by this time but had ample reason to be proud of his success. Even so, with all of his accomplishments Gabriel was often criticized by his contemporaries for borrowing from other artists and spending too much on his projects. There is no doubt, that he depended on an array of architects and sculptors at the Royal Building Works (*Bâtiments du Roi*) to assist him in his many commissions. His brilliance was at assimilating the best of the ideas that were most popular at the time and incorporating them into buildings of great taste and beauty.

KATHLEEN RUSSO

Biography

Born in Paris, 23 October 1698, the son of Jacques Gabriel (1667–1742), *Premier Architecte du Roi*. Trained by his father; enrolled at the *Académie de l'Architecture*, Paris, 1728. Married Catherine de la Motte, 1728: 3 children. Worked as an architect on royal buildings under his father from 1729. Member (first class), *Académie*, and succeeded his father as *Contrôleur* of Versailles, 1735; appointed *Premier Architecte du Roi*, and *Director, Académie Royale*, 1742; retired, 1775. Died in Paris, 4 January 1782.

Selected Works

Large numbers of Gabriel's drawings are in the Archives Nationales, Paris. A full list of his architectural commissions appears in Tadgell 1978.

Interiors

- 1738–75 Palais de Versailles (renovations and additions including the completion of the right wing, and interiors including the state apartments, private apartments, and the Chambre de Conseil, 1755)
- 1744 Place Royale, Bordeaux (completion of work by Jacques Gabriel; interiors include panelling by Verberckt)
- 1746 Château de la Muette, near St. Germain (renovations)
- 1747–82 Château de Compiègne (renovations and additions, including new apartments for the king and queen and dauphin: completed posthumously)
- 1749 Château de Fontainebleau (renovations, additions and Great Pavillon)
- 1750 Pavillon Français, Palais de Versailles (building and interiors)
- 1750 Le Butard (hunting lodge), near Versailles (building and interiors)
- 1750–68 École Militaire, Paris (building and interiors including the chapel, library, exercise room, governor's apartment and council chamber)
- 1751–55 Château de Fontainebleau (additions, renovation of the King's Bedroom and the Council Chamber)
- 1753 Hermitage, Choisy (building and interiors)
- 1755–74 St. Hubert, near Rambouillet (additions to hunting lodge, including the Great Circular Salon)
- 1761–68 Petit Trianon, Opera House, and Hermitage for the Trianon, Palais de Versailles (buildings and interiors)
- 1772–73 Château de Fontainebleau (renovations and additions, including the Comtesse du Barry's salon)
- 1773 Château de Bellevue, near Paris (dining room)

Further Reading

A recent scholarly account of Gabriel's career, incorporating detailed sections on his work at the Royal residences, appears in Bottineau and Gallet 1982, which also includes notes of the drawings related to his principal projects and a full bibliography. For an English-language study of his work see Tadgell 1978.

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Galleries

The history of galleries concerns the evolution of two distinct but nonetheless closely related rooms: the Long Gallery and the Gallery for the display of art. Long galleries were an important feature of grand houses from the 16th to the early 18th century, while galleries for the display of art developed from the late 17th century and paved the way for the public art gallery as it is known today.

Long galleries originated in France in the late Middle Ages as covered walks, sometimes open on one side, with a view through to a garden or courtyard. Their principal function was to provide an area for exercise and they evolved in response to physicians' convictions that walking was good for health. While the extensive grounds and garden surrounding great houses afforded ample opportunities for exercise outside, covered walks were an ideal way to take exercise in bad weather and, in winter months, offered a refuge from cold and rain.

Enclosed 16th-century galleries were long, narrow spaces that sometimes served as a corridor between the separate wings of a house or ran along its entire length. Some country houses had two galleries built one above the other. This is the case at The Vyne, Hampshire, which boasts England's oldest long galleries. The lower gallery was open and loggia-like while the upper gallery, which survives intact, was closed and had walls lined with linenfold panelling that was decorated with painted grotesques, crests, arms, and initials. Thornbury Castle (1520) also had an upper and lower gallery but these were designed as a two-storey cloister walk, surrounding three sides of an enclosed garden, the fourth side being attached to the main body of the house. These cloister-style galleries were in essence exercise circuits and often had fireplaces to warm walkers in cold weather.

Exercise or "communicating" galleries as they were also known, were built in increasing numbers in wealthy houses all over Europe throughout the 16th century. They were gradually integrated into the main body of the house but were usually built along the outer wall to guarantee a view. In England, the changing decoration of galleries reflected their growing importance. Initially, the walls were often hung with tapestries and the floors were covered with rush matting but they contained little or no furniture thus emphasising their role as a place for parade and exercise as opposed to comfort. From quite an early period, however, they were also being used to display paintings. Henry VIII's gallery at Hampton Court contained nineteen paintings from his collection and set a precedent that other members of the court gradually began to follow. Paintings collected for galleries during the 16th and early 17th



Galleries: Long Gallery, Aston Hall, near Birmingham, early 17th century

centuries were mainly portraits (a peculiarly British phenomenon) and were chiefly intended as a diversion during exercise. They generally depicted existing family members and ancestors, but might also include monarchs and famous historical figures and served as both inspiration to the viewer and as proof of the household's good connections. Bess of Hardwick, for example, hung portraits of past kings and queens as well as members of her own family in the Long Gallery at Hardwick Hall, Derbyshire, in the 1590s and the Brown Gallery at Knole contained a huge series of uniform portraits of medieval kings and remote family ancestors by Jan van Belknap, a Flemish artist working in England in the early 17th century.

As painting collections grew, galleries became increasingly opulent in their decoration and furnishings and even began to approach the magnificence of the great chambers in palaces and country houses. In the great "prodigy" houses of the Elizabethan and Jacobean periods, the ideal sequence of rooms included a great chamber, a withdrawing chamber, a best bed chamber and a gallery en suite. Galleries were usually located on the same floor as the great chamber but were sometimes sited on the floor above as at Hardwick or Worksop Manor (1580) where the second floor long gallery measured 212 by 36

feet, had a continuous glass lantern and stood fifty feet above the ground providing magnificent views of the local landscape.

Increasingly, galleries developed ever more diverse functions, offering a supplementary space for entertainments and recreational activities such as music, masques, and games such as billiards, shuttlecock and shovel-halfpenny. Lord Petre's gallery at Ingatstone in Essex contained a large table or "shuffle-board", as well as six paintings, nine painted shields, chairs and stools.

Galleries were also a common feature in wealthy Italian houses in the 16th century where they were based on the French example. François I's gallery at Fontainebleau proved to be hugely influential in Italy as Italian artists had been largely responsible for its decoration. The gallery at the Palazzo Spada in Rome (1548–49), designed by the architect Il Baronino, was inspired by Fontainebleau as was the gallery at the Montebello family castle in Piedmont (1512), an Italian province closely linked to France.

Although European galleries had originated primarily as exercise and entertainments rooms, in Italy they rapidly evolved as a space in which to house growing collections of paintings, curios and antiquities that had become too large to

store in the collector's private *studiolo* or closet. It was customary to have the gallery annexed to the *studiolo*, which acted as a treasury or office from which the collector or specially employed curator could study and manage the collection. An early 17th century treatise by Giulio Mancini entitled *Considerazioni sulla pittura* actually advises on the management of painting collections in galleries. These collections were often so densely hung that decorative wall hangings were unnecessary.

By the late 17th century, European galleries included some of the most lavishly appointed and influential interiors of their time: the gallery in the Farnese Palace in Rome (1597–1660) decorated by Annibale Carracci, and the Galerie des Glaces at Versailles (1678) both fall within this category. And this opulence reflected the changing function of the gallery which was increasingly regarded as the place in which to display properly substantial collections of art. European monarchs had individually amassed celebrated collections of paintings, sculptures and other *objets d'art* and their activities were emulated by the aristocracy and wealthier members of the bourgeoisie. There was already a general preference for Italian Renaissance artists ("old masters") as can be seen in David Teniers' painting of the *Picture Gallery of Archduke Leopold Wilhelm of Austria* (1647) which shows framed paintings by Raphael, Giorgione and Titian, and these were added to during the 18th century with collections of classical statuary and works by Dutch masters.

In England, discriminating collectors, known as virtuosi or dilettanti, were rich, cultured individuals who had invariably started collecting while on their European Grand Tour, and many of their collections have formed the basis of Britain's national heritage. The sizeable collection of Elias Ashmole, for example, who was considered the greatest virtuoso of his time, became the Ashmolean Museum in Oxford. And Lord Burlington, also a celebrated virtuoso, displayed the spoils of his Grand Tour in the purpose-built villa, Chiswick House, whose interiors were decorated by William Kent, and which can be regarded as one of the first free-standing public galleries. Other important "art" galleries of this period include the 2nd Earl of Egremont's gallery at Petworth (1754) which housed its owner's collection of antique sculpture, and Robert Adam's sculpture gallery at Newby, Yorkshire (1760s).

By the mid 18th century, picture and sculpture galleries were important features in almost every wealthy house of considerable size. Owners of these houses, proud of their collections of paintings and objects were prepared to show complete strangers with the appropriate letters of introduction around their more formal reception rooms, and galleries, in particular, proved a popular attraction for country house visitors. Some even had their own guidebooks, and the gallery at Petworth was apparently constantly filled with copyists, foreign visitors, cognoscenti or the simply curious. But by the end of the century it was becoming increasingly common for owners to want to live with their treasures rather than to confine them to a specific room. Paintings were scattered throughout the house and were grouped according to size or theme to suit the function and decoration of different rooms. Within this context, galleries became a place in which to hang old-fashioned portraits of ancestors and those paintings that were not suitable for more important rooms. And as country

house architecture became more compact and their inhabitants spent more time in town, the sumptuous private galleries characteristic of earlier times became less of a priority. Similarly, by the Victorian period, the function of the long gallery as a place of recreation and indoor exercise was served both by the library-sitting room and by billiard rooms.

MAREIKE VON SPRECKEISEN

See also Picture Frames and Picture Hanging

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Garnier, Charles 1825–1898

French architect

"What kind of style is this?" demanded the Empress Eugénie of the young architect whose design for the Paris Opéra had been selected in competition in 1861; "It is not a style: it is neither Greek, nor Louis XVI, nor even Louis XV". Charles Garnier, forgetting protocol, replied "those styles have had their time. It is Napoleon III, yet you complain". The building was not completed until 1874, by which time the Second Empire had collapsed and the Emperor and Empress were in exile; but the Opéra is not only Garnier's masterpiece but also the supreme monument to the remarkable reign which had seen the transformation of Paris with the newly imposed pattern of boulevards, impressive public buildings and open spaces. Internally and externally it symbolises the 18 glittering imperial years. As for the style, it draws most heavily on Michelangelo and the Baroque theatre.

Garnier was the son of a blacksmith, but he attended various classes and schools until he was able to obtain entry to the École de Dessin in Paris in 1838, and then four years later he was admitted to the École des Beaux-Arts. In 1848 he won the Grand Prix de Rome and began a period of five years study in the Villa Medici. In 1851 he made a tour of Southern Italy and Sicily, and evidently he was impressed by the Pompeian frescoes he saw. He made brilliant gouache copies of a number of them, which reveal an interest in vivid polychromy as well as in the scenographic nature of much Pompeian decoration with its different planes and framed views in perspective. His



Garnier: staircase, Opéra, Paris, 1861-75

final *envoi* in 1852 was a restoration study of the Temple of Jupiter at Aegina, once again rendered in rich polychromy which, he admitted, was speculative rather than based on archaeological evidence. The effect is astonishing, but undoubtedly decorative.

At first after returning to Paris there was little to suggest that seven years later he would be the winner of the prestigious Opéra competition which immediately placed him among the leaders of his profession. In *Charles Garnier's Paris Opéra*, Christopher Curtis Mead has provided a detailed account of the background to the competition and of the genesis and construction of the magnificent building in which the auditorium occupies only a small part of the total area. As Edwin Sachs suggested in *Modern Opera Houses and Theatres*, "the audience and its entertainment perhaps only had a subsidiary place in the general conception" (Sachs, 1897). He also pointed out that the plan allowed "an extensive vista in nearly every direction [and was] one of the greatest achievements ever accomplished in the planning of a public building". These vistas are integrated in the theatrical spaces that begin in the relatively sober Grand Vestibule in which homage is paid to four composers, Lully, Rameau, Gluck and Handel.

This leads to a slightly higher level which brings the opera-goer into a complicated sequence of levels and perspectives that can be likened only to the theatrical designs of the Bibbiena family which have been described as "uninhabitable dream spaces that could not but become vulgar in the reality of stone". Garnier too has often been accused of vulgarity, but he handled with imagination and panache the way in which each space is extended visually into the next through dividing screens, and how light is used to heighten the theatrical quality by contrasting brightness and darkness. All the vestibules, foyers and corridors are ultimately leading from and to the Grand Escalier, the apotheosis of the staircase and the focal point of the plan rather than the auditorium itself. In *Le Théâtre* (1871) Garnier wrote at length about his conception of the staircase as "a sumptuous and lively place [where] the decorative arrangement is elegant [and] the animation that reigns on the steps is an interesting and lively spectacle. Finally, by disposing fabrics or hanging draperies, girandoles, candelabra or chandeliers, then marble and flowers, colour everywhere, one will make of this ensemble a sumptuous and brilliant composition that will recall in real life some of the splendid dispositions that Veronese fixed on his canvases".

The ceiling of the heavily modelled Grand Foyer was painted by Paul Baudry in a complex iconographical programme after studying Michelangelo's work in the Sistine Chapel, while the Avant Foyer ceiling was executed in mosaic by Salviati and Facchina with elaborate arabesques and mythological figures. The ceiling of the auditorium was painted by Eugène Lenepveu, but regrettably this was covered up in 1964 when Marc Chagall was commissioned to paint a substitute. The auditorium itself, heavily modelled and subfuscly gilded, despite its richness and red drapings and upholstery, tends to be an anticlimax after the splendour of the approach to it. At the back of the 47.75 metres deep stage Garnier placed the Ballet Room, a sumptuously decorated and gilded apartment which can be opened up to the stage to add another dimension and an additional 20 metres to the depth.

Garnier took complete control of the decoration, believing

"the painted and sculptured decoration derives from and depends on the architectural composition ... the architect, to conserve the general harmony ... must impose on the artist not only the exact dimensions, but also the subjects, the silhouettes, the general tones, the effects and the style of the composition". Presumably he exercised similar control over the decoration of his other Opéra house, the small one at Monte Carlo which dates from 1878 and seats only 500. A top-lit foyer which serves both house and casino has a peristyle of red columns with gilded capitals, which supports an upper gallery above which the deep coves of the ceiling are covered with painted arabesques. Gold, bronze, yellow ochre and red are the predominant colours in the auditorium which has something of the character of the Rococo 18th-century German court theatres. Like them, it has a prominent royal box in the centre of the back wall, domed, crowned and garlanded. The rest of the decoration is similar to that in the Opéra, with broken pediments, arabesque pilaster strips, caryatids framing the doorways, and naked figures balancing precariously on the heavy cornice brackets. Painted allegorical scenes fill the vacant spaces on the ceiling, and above all hangs a gigantic chandelier. Edwin Sachs circumspectly appraised it as a "luxurious and highly decorated piece of work [constructed for] visitors on pleasure bent, and by habitués of the gambling saloons" (Sachs, 1897).

DEREK LINSTRUM

See also Second Empire Style

Biography

Jean-Louis Charles Garnier. Born in Paris, 6 November 1825, the son of a blacksmith. Studied at the École de Dessin, 1838; entered the architectural atelier of Jean-Arnould Léveil, 1840; moved to the atelier of Louis Hippolyte Lebas (1782–1867), 1840–42; enrolled at the Ecole des Beaux-Arts, 1842. Won the Grand Prix de Rome, 1848; studied in Italy and was a Pensionnaire, Académie de France, at the Villa Medici, Rome, 1849–53, where he met Gustave-Rudolphe Boulanger, Paul Baudry and Jules-Eugène Lenepveu; visited Greece and Turkey in the company of the writer Edmond About, 1852. Married Louise Bary, 1857; 3 sons. Active in Paris as an architect from 1854. Won the commission for the Paris Opéra, 1861. Held many government posts and appointed Inspecteur Général des Bâtiments Civils, 1877–96. Elected to the Institut de France, 1874; president of the Société Centrale des Architectes, 1889–91 and 1895–97; member, Commission des Monuments Historiques, 1895–98. Awarded Gold Medal, Royal Institute of British Architects, London, 1886. Contributed numerous articles to the *Moniteur Universel* during the 1860s. Died in Paris, 3 August 1898.

Selected Works

The Fonds Garnier, in the Bibliothèque de l'Opéra, Paris, contains all his surviving manuscripts, much private and official correspondence, numerous building reports, and many newspaper and journal articles. The remainder of his archive, including his architectural library, and watercolours and sketches executed on his travels, is in the Bibliothèque de l'Ecole des Beaux-Arts, Paris.

Interiors

- 1861–74 Opéra, Paris (building and interiors)
- 1872–73 Villa Garnier, Borgidhera, Italy (building and interiors)
- 1878–79 Cercle de la Librairie, Paris (building and interiors)
- 1878–81 Hôtel Hachette, Paris (building and interiors)
- 1878–81 Casino, Monte Carlo (building and interiors)

- 1882–83 Panorama Valentino, Paris (building and interiors)
 1883–84 Panorama Marigny, Paris (building and interiors)

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Further Reading

A detailed and scholarly account of Garnier's work at the Paris Opéra appears in Mead 1991 which also includes a chronology of Garnier's career, a guide to archival sources and an extensive bibliography of primary and secondary sources.

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Garnitures de Cheminée

The French term, *garniture de cheminée*, or mantel garniture, applies to any set of ornaments designed for the mantelshelf of a chimneypiece. Such ensembles first gained popularity in the latter part of the 17th century but they remained a common feature of fashionable interiors well into the 19th century. Traditionally, they comprised two, three, or five Chinese porcelain vases or beakers, generally of alternating baluster and cylindrical form. Later versions, however, increased both the number of pieces and the types of media employed. Different ceramics (principally Delftware), silver, ormolu, and hardstones such as blue-john became popular, and they occasionally featured candlesticks, perfume-burners, pot-pourri, vases,

and even clocks. A key feature of every example was their symmetry of design and disposition, and they provided a balanced and harmonious arrangement of ornaments that occupied a prominent position within the room.

The evolution of garnitures is closely bound up with the overall development of ceramics as a central element within the decoration of interiors. Indeed, their first wave of popularity during the late 17th century occurred when the mania for imported porcelain was at its height. During this period the collecting and display of exotic and costly Chinese and Japanese wares in particular became an extremely fashionable pastime, and porcelain was not only massed within interiors, but small rooms – known as china closets – were also designed specifically for collections of these wares. The royal house of Orange-Nassau, with its easy access to goods imported by the Dutch East India Company, is usually credited with spreading the craze for porcelain collecting, and wherever members of this family settled, impressively rich displays of export porcelains were installed. Queen Mary II introduced the fashion to England and, with the assistance of Daniel Marot, created some of the most elaborate installations of porcelains of the period.

The formal arrangement of precious objects on the walls of interiors was also an activity that had been adopted by Italian architects in the late 16th century. According to the historian Peter Thornton, this habit "conformed to the Renaissance sense of order that was already so strikingly embodied in the current Italian architecture" (Thornton, 1978). As this trend towards orderliness spread northward, so did the aesthetic of displayed ceramics. Certain distinct features of Baroque architecture such as pronounced overdoors, cornices, and mantelshelves conveniently served as ideal surfaces upon which to position porcelains. An inventory of the Stadtholder's residence of 1632 lists numerous precious objects mounted on various types of shelves. Similar arrangements were to be found in England as well where such displays were recognised as being Dutch in origin: the Earl and Countess of Arundel, for example, referred to their china closet as their "Dutch Pranketing Room".

Concurrent with the growing appeal of formal arrangements of precious and rare objects, was the increased flow of Oriental ceramics into Europe, and eventually America. Although a few isolated examples had appeared in Europe as early as the 14th century, it was not until the establishment of the Dutch (1597), English (1660) and French (1664) East India Companies, that a flourishing commercial trade in Oriental porcelains began to develop. This trade increased rapidly throughout the late 17th and 18th centuries, but was ultimately stemmed by changing tastes, a fall in the quality of imported goods, and the growth of competitive European porcelain manufacturers.

Most of the early Oriental wares exported to Europe were bowls and dishes, and by the mid-17th century these also included the accoutrements for tea and coffee drinking. Vases are mentioned for the first time in the Dutch East India Company's records in 1636 (Charleston, 1975). However, the fashion for grouping vases on mantels did not arise until the last third of the century when it first emerged in the Netherlands. Initially, mantel garnitures were "free combinations of types" (Cocks, 1989); they then evolved into the

five-, seven-, and even nine-piece sets made by the Chinese for the West. These goods were produced solely for export and the taste for garnitures as a type of decoration was a specifically European phenomenon; the only sets made by the Chinese for their own purposes were sacred ones designed for temples, and which included two vases, two candlesticks, and a perfume-burner.

Early sets of *garnitures de cheminée* mostly consisted of blue and white, *famille verte*, and *famille rose*, Chinese porcelains; armorial and pseudo-armorial pieces were also very popular and were specially ordered. By 1670, however, Europeans were making imitations in silver and Delftware (or *faïence* – tin-glazed earthenware) to meet the rapidly growing demand, and were decorating them in styles that corresponded to the changing whims and fashions of their clientele. Various Dutch and French factories produced huge quantities of ornamental ceramics, including mantel garnitures, that were modelled in Baroque forms and decorated with Baroque motifs. Strapwork and arabesque ornament were much-used, distinctively European decorations, and Western variations of Chinese patterns, collectively known as Chinoiserie, were also popular. The Meissen factory in Germany produced garnitures in porcelain with a variety of decoration as early as 1720, and the English factories at Chelsea and Bow followed suit in the 1750s. The Sèvres manufactory was also making garnitures by the mid 18th century, and some examples are known to have included wall sconces for hanging on either side of the fireplace *trumeau*. Perfume-burners and pot-pourri vases made an appearance towards the end of the century when they were featured in fashionable Neo-Classical interiors: Wedgwood, for example, producing several types of garnitures derived from ancient Greek and Roman vases.

Whatever the style or exact composition of garnitures, by the early 18th century they were widely considered to be basic decorative components within the fashionable interior, and were no longer simply discrete collectable items but formed part of the overall scheme of a room. Glazes and colours were co-ordinated with those of the wallcoverings and fabrics, and novel types of shelving units and consoles – some moveable, others part of the architectural structure – were developed. The confinement of porcelain displays to the perimeters of rooms corresponded to the contemporary practice of lining furniture against the walls. Tables and smaller items were moved too often to provide suitable display space, and even when furniture was moved permanently into the centre of rooms towards the end of the century, the emphasis on mantels and overdoors as the location for ceramics returned as the fashion for shelves and consoles waned.

Given that wealthy women were often important collectors of ceramics, up until c.1760 ornamental porcelains were often placed in rooms occupied chiefly by women. Thus the style of garnitures frequently followed the style of decoration adopted in those private apartments where women spent much of their time. The proliferation of Chinoiserie decoration on porcelains, for example, reflected the rage for bedrooms and dressing rooms or boudoirs designed in the Chinese style. This feminizing tendency began to reverse, however, during the third quarter of the 18th century and Wedgwood's use of more erudite subjects was more in keeping with the masculine flavour of Neo-Classical interiors by Robert Adam and his

contemporaries. These interiors were highly integrated and mantel garnitures were usually co-ordinated with architectural features and other decorative elements within these schemes. It was also deemed essential that a room's decoration be consonant with its function and location within the hierarchy of the house plan, and mantel garnitures that occupied a prominent position on the chimneypiece did much to advance this philosophy.

From the second half of the 18th century *garnitures de cheminée* also began to be produced in a greater variety of materials. Matthew Boulton's ormolu pieces were a popular choice for mantels, and blue-john was used extensively after 1743 when the first substantial deposit was mined near Castleton in England. Likewise, other hardstones and marble were conducive to turning and carving into the classical shapes then in vogue. Silver was also desirable, and was worked into more intricate designs than ceramics, but it tended to be used for decorations on tables than for mantelpieces. In France, gilt-bronze mantel clocks braced by a pair of candelabra began to supersede the traditional set of vases for the mantel.

To summarize, mantel garnitures were present in Northern European interiors from the late 17th to the early 19th centuries. Their increasing popularity conformed to that of export wares generally and they represented one among several methods of displaying porcelains within the interior. Whole rooms were devoted to such displays, and all types of shelving and consoles were designed to support individual and grouped pieces. Ornamental ceramics were placed not only on mantels, but also on the tops of cabinets, within fireplaces (during the summer months only), over doors, and under buffets, cabinets and tables. The excitement first generated by exquisite delicacy of Oriental porcelains gave rise to a new generation of ceramic decorations and forms, and the evolution of *garnitures de cheminée* parallels that of the early history of Western ornamental ceramics.

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Gaudí, Antoni 1852–1926

Spanish architect and designer

Antoni Gaudí's unique approach to design is perhaps best summarized in his maxim that "Originality is the return to the origin." His work had an organic quality in which structure is the form, and form is structural. A eucalyptus tree which grew in front of his studio in Barcelona was his metaphor: the tree supports its branches, the branches its twigs, the twigs its leaves; the parts and the whole grow harmoniously with no need of external support. Whether designing building structures, ornamentation, ironwork or furniture, Gaudí's art was rich and varied. His work was the result of his interest in the origins of structure and resulted in works of functional sculpture.

Although best known for his unfinished church, Barcelona's Sagrada Família, Gaudí had an active career, with commissions covering a wide range of design projects. He was greatly influenced by the work of Eugène Viollet-le-Duc whose principle of "equilibrium" grew out of his extensive work in restoring and renovating Gothic buildings. Yet Gaudí's approach to structural integrity went beyond Gothic, which required buttresses to guarantee stability. Gaudí's masonry structures were self-sufficient. His formal vocabulary consisted of ruled surfaces of double curvatures such as paraboloids, hyperboloids and helicoids. He believed that nature's forms and structures were based on these same geometries and, therefore, they were realistic forms, not artificial abstractions. And coming from a long line of boilermakers, he was accustomed to transforming flat sheets of copper into curved and double curved forms.

In 1885 Gaudí received a commission to design the mansion of Don Eusebio Güell at 3–5 Calle del Conde del Asalto (almost opposite Picasso's studio at No. 8) in an old downtown section of Barcelona. Gaudí used marble throughout the interiors of the Güell mansion, including arcades of parabolic marble arches carried on round columns and ceilings of marble slabs carried by exposed iron beams. The rooms were ornamented by elaborate woodwork detailed in the Moorish tradition. Gaudí produced original, delicate metalwork and wrought-iron decoration, such as convex metal grills which looked like sails in the wind. The high central room, with its organ and minstrels' gallery, was the dominant feature of the house and rose to a blue-tiled parabolic-domed ceiling. He also designed some of the furniture for the bedroom, most notably a chaise-longue with twined metal legs, which reveals his liking for extravagant, curvilinear motifs. In reassessing the functional needs of a dressing table, he added a lower surface to be used for lacing shoes to his animated, asymmetrical piece.

Gaudí's relationship with Don Eusebio Güell was to prove fruitful, as the same client employed him on many subsequent projects. In 1887, Gaudí designed the gatehouse at Finca Güell in Avenida Pedralbes. The Dragon Gate displayed an inventive exploitation of various forms of metal, including woven wire fabric. Built in tensile, curvilinear forms, the gate was a semi-transparent organization of the delicate interwoven planes. Gaudí's first-hand metal-working experience (having worked in his father's coppersmith shop) provided a solid base for his experiments with metals. Gaudí also designed the stables at Finca Güell. Here, to face the cupola, he used broken tile as a

mosaic technique for the first time. This technique was to be exploited by Abstract Expressionists more than fifty years later.

Ceramic tilework was favored in many of Gaudí's projects. At the Parc Güell, in 1908, he decorated the playground's curving benches with bits and pieces of broken ceramic tile mosaics to resemble the waves of the sea. By this time Gaudí's work had developed into such highly warped surfaces that the use of the typical square Spanish tile would have been impossible. These abstract mosaics share a spirit of delight with the work of painters such as Paul Klee or Wassily Kandinsky. The Parc Güell project mainly consisted of landscape design, but included several small buildings and subsidiary construction. The built forms were not based on any historical style, but emulated slanting tree trunks whose actual shape resulted from the careful technical analysis of the forces involved. The Parc was a place of fantasy, filled with colonnades, porticos and grottoes of pre-cast concrete blocks made to look like natural stone rubble. The lock plates on the gates had grotesque personalities. By exaggerating the enormous nail heads and oversized keyholes, Gaudí created fantastic, gargoyle-like creatures.

In 1901 Gaudí received Barcelona's first annual Architectural Prize for the design of the Casa Calvet, an apartment house for the heirs of Pedro Martin Calvet, but the project is most memorable for its ironwork detailing and furniture. After the building was completed in 1899, he designed the popular Calvet chair for an office in the building. In this early example of "free-form" furniture, Gaudí sought to design a piece that would support a human body at rest. Anticipating concerns for ergonomically-correct chairs, the seat and back were designed to cradle the human body. Its animal-like composition was similar to contemporary Art Nouveau furniture, which imitated antelopes or insects. The chair's front legs were turned out like classical ballet's second position; the back legs were a sinuous reversed S-curve. The director's desk was a substantial and massive wooden piece, complimented by bric-a-brac shelving.

Gaudí's next major secular project was the renovation of the Casa Batlló in Barcelona in 1904–06. Gaudí altered the main rooms, creating bright, open spaces with the use of articulated stone members. The windows on the first floor showed extraordinary plasticity; the ovoid stone surrounds were detailed with slender bony columns. Fragments of blue and green glass in abstract patterns highlighted the upper windows. The interior doors were small, set in large hinged panels which could be opened for formal occasions or in order to move furniture. The wall and ceiling surfaces gave a look of total motion, like waves of the sea. Gaudí inverted expectations in the detailing of the staircase, placing wooden treads between ceramic risers and baseboards. Since the court was wider at its top, Gaudí arranged the ceramic tiles on the walls in a graduated color flow with the lightest-colored tiles at the bottom to illuminate the lower floors. Gaudí designed much of the home's furniture. Highly functional, his pieces reinforced the pattern of curves that characterized the interior.

Casa Milá was built in Barcelona for Rosario Segimón de Milá between 1906 and 1910. This apartment house occupies an obtuse-angled site, in contrast to the traditional urban grid. Gaudí's study and keen understanding of structure freed him to

design a highly individual work. The internal skeleton was built of widely separated piers which replaced the need for interior bearing partitions. As a result, Gaudí could place his walls anywhere and create rooms of any configuration. The resulting plan was highly original, with no right-angled corners; no two floors or apartments were the same. The main rooms flowed into one another, each one decorated with its own pattern of whirlpools and sand dunes on the plaster ceilings and shell-like forms on the doors and door trim. Gaudí repeatedly worked with the same group of tradesmen who, trained in his methods of design and construction, were able to achieve the free, spontaneous quality which made his work so special.

Although not widely exhibited, Gaudí's work was represented at the Paris Exhibition of 1878, at the Naval Exhibition of 1887 at Cadiz, and at the 1888 International Exhibition in Barcelona.

Gaudí continually experimented with materials, particularly ironwork. His fascination with the intrinsic character of metals and his complex and imaginative approach to decoration led him to find ways to curve wrought and cast iron on the fence at the Casa Vicens to make it appear like lively plants. Reinterpreting the Spanish tradition of *rejas* (grille-work), he gave the entrance gate at the Teresan School a spiky character. The iron door at Bellesguard looked like it was made of ribbons sewn together, and the lion of the city decorated the top of the door grille at the Casa Fernández-Andrés of León. Gaudí's work challenged the view to grasp the enormous possibilities of form and space, and materials and techniques.

Gaudí's talent was an intensely personal one. From his innovations in structure to his experiments with furniture, his voice stands out for its expressive and eccentric tone. His work is characterized by his preoccupation with organic form and his enthusiasm for surface texture. Gaudí was an artist of design, his approach resembling the impulses of painters and sculptors. Not surprisingly, his tile mosaics and metalwork have influenced artists outside of the design fields. Gaudí's body of work is a symphony, where each project, like each line of orchestration, is composed to be part of a greater whole, bringing a visual excitement to its environment.

SALLY L. LEVINE

See also Art Nouveau

Biography

Antoni Gaudí y Cornet. Born in Reus, near Tarragona, 25 June 1852. Studied architecture at the Escuela Provincial de Arquitectura, Barcelona, from 1873; graduated Dip. Arch., 1878. Worked with various architects in Barcelona, 1874–82; collaborated on electric street lighting project, 1878–80; practised as an independent architect in Barcelona from 1882. Withdrew from all secular commissions c.1915 to concentrate on the Sagrada Familia, Barcelona (1883–1926). Died in Barcelona following a road accident, 10 June 1926.

Selected Works

A catalogue raisonnée of Gaudí's designs and drawings, including a chronology of his life and work, appears in Collins 1983. Examples of Gaudí's architectural drawings, decorative designs and furniture are in the Gaudí Museum, Parc Güell, Barcelona.

Interiors

- 1878 Comillas Pantheon, Comillas, Santander (furniture)
- 1886–89 Palacio Güell, Barcelona (building, interiors and some furniture): Eusebio Güell
- 1898–1904 Casa Calvet, Barcelona (building, interiors and furnishings): Calvet family
- 1900–14 Parc Güell, Barcelona (design of the grounds, pavilions, and park furniture): Eusebio Güell
- 1902 Café Torino, Barcelona (interior decoration including relief panels)
- 1904–06 Casa Batlló, Barcelona (remodelling, interiors and furniture): José Batlló y Casanovas
- 1906–10 Casa Milá, Barcelona (building and interior decoration): Doña Rosario Segimón de Milá

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The literature on Gaudí is vast; a full bibliography including a descriptive listing of approximately 1800 items up to the 1970s appears in Collins 1973.

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Gehry, Frank O. 1929–

Canadian architect and furniture designer

Frank O. Gehry is one of the most innovative and highly regarded architects of the late 20th century. Initially renowned as an experimental architect of the spontaneous Californian school, he has gained international standing as a designer of several prestigious and exuberant cultural centres in the United

States, Europe and Japan. He approaches buildings as if they were sculptural objects, expressive, spatial containers; and he has described the manipulation of the interior as “an independent, sculptural problem and no less interesting than the design of the container itself.” His work is informed by a close association with contemporary American artists and sculptors which has helped to break down the historic divisions between art and architecture, and by his wish to escape the limitations of “the rectangular box”. His buildings and interiors, although fiercely expressive, are also the fruit of successful collaborations with client, partner or artist.

Gehry was born Ephraim Goldberg in Toronto, of Jewish parents. His father moved to California to sell pinball and slot machines in 1947. As a child Gehry had been fascinated by the materials of his grandfather's hardware store and at one period his father had a furniture company. Gehry also cites a lecture given by the Finnish architect, Alvar Aalto when Gehry was 16 as a formative memory. He studied architecture at the University of Southern California and attended the Harvard Graduate School of Design. After graduating he went to work with large commercial firms such as Victor Gruen who built shopping centres in Texas and William Pereira, responsible for Los Angeles Airport. In 1961 he worked in Paris but returned to Los Angeles to open his own office in 1962 which he runs today as the firm of Frank O. Gehry Associates.

The free spirit of the West Coast of America permeates his early works which are an improvised fusion of high- and low-tech and easy, haphazard collisions of shapes and materials. In the studio-house (1970–72), built for a friend, the painter Ron Davis, the interior, trapezoidal plan and elevations exaggerate the perspectival distortions of right-angled room spaces. The architect plays with the interior space in homage to the artist's experiments with perceived reality. The shed-cum-factory exterior of corrugated metal encloses a softer, wood-panelled interior with exposed beams, lofts and staircases. A warmth and freedom lends an air of informality to spatially ambiguous complexity.

The interior office space of the Mid-Atlantic Toyota Offices, Glen Burnie, Maryland (1978) breaks up the internal space into abstract shapes using inexpensive materials, perhaps reminiscent of Russian Constructivism. Chain-link fencing, which was to become a prominent feature of Gehry's later work, and sheetrock (plasterboard) walls form irregular spaces for workers, and skylights and carefully arranged divisions bring daylight to every part of the interior.

It is in his own house in Santa Monica that Gehry iconoclastically bonds semi-industrial ugliness with high art. Mixing hostility with domestic homeliness, the house is perhaps a metaphor for America itself. The house is built up around the shell of an existing 1920s California “dumb little house”. The pink walls are partly retained, yet deconstructed and surrounded by an encasement of corrugated metal, chain-link-fencing and raw plywood, materials normally associated with an industrial landscape or loose residential backyards. The interior emphasises a sense of the makeshift and unstructured by using unpainted, rough wooden walls, textures and surfaces. “I am not interested in finishing work,” Gehry has declared, “but am interested in the work's not appearing finished, with every hair in place, every piece of furniture in its spot, ready for photos. I prefer the sketch quality, the tenta-

tiveness, the messiness ... the appearance of in progress.” The dining room is a glazed extension of the original house which also remains a strong presence in the kitchen's south wall. Brick fireplaces are surrounded by raw plywood walls in the living room where a seating area is made from industrial felt-covered, foam-rubber cushions. The partially stripped walls of the second floor master bed-sitting room again reveal the original framework of the old house and the dialogue between outdoor and interior spaces continues with transparent walls, floors and ceilings creating unexpected views. The windows are large-scale to encourage space, light, comfort. They are also intended to dominate the supposed chaos. One corner-window stirred associations with Duchamp's *Nude Descending a Staircase* and Gehry tried to rotate the corner “so as one walks around it, the window would rotate.”

Symbolic (perhaps subliminal) natural forms, particularly fish- and snake-forms have also permeated Gehry's interiors and designs. They include *Fish Lamps* made from smashed shards of ColourCore, the Fishdance Restaurant in Japan in the form of a giant, semi-erect fish, and Snake Lights and serpentine staircases proliferate in his work. Gehry's *Easy Edges* series of abrasive, corrugated cardboard furniture, produced between 1969 and 1979, has also made a significant contribution to furniture design. Intended as the ultimate solution to the search for an inexpensive modern chair, the series included rockers, a high chair, and the *Wiggle* side chair. It not only gained critical acclaim but was also commercially successful; however, Gehry withdrew it from circulation because he did not want to be famous as a furniture maker. *Easy Edges* were reissued in 1982 at the request of the Bloomingdale's store. Gehry's next series, entitled *Experimental Edges* was also constructed out of cardboard, and despite its “punk” irreverence and political liberalism, aspired to the status of high art. There has been considerable cross-fertilisation between Gehry's architecture and his furniture designs and it has been noted that some of his buildings appear not only sculptural but also like large pieces of furniture. The Chapel at Loyola Law School, for example, is panelled in stained plywood and the Winton guest house of 1984–86 is clad in Kasota stone which Gehry wants to look like plywood. Here also he clusters his one-room units into village-like groups of buildings, a theme he returns to continually, especially in his private houses.

In Rebecca's Restaurant, Venice, California, Gehry creates a surreal flamboyance in a small, 60-seater restaurant populated by a menagerie of large crocodiles, an enormous glass, octopus-chandelier, fish lamps and leafless, wooden trees. The materials – glass, copper and onyx – are crafted and do not appear cheap or gaudy; the rich colours are predominantly white, orange and green.

“Why should buildings always be boxes? I suggest the use of objects as ‘found’ design, to construct colossal things as seriously as buildings are built.” So stated Gehry's friend, the sculptor Claes Oldenburg with whom he collaborated (together with Oldenburg's wife, Coosje van Bruggen) on the Chiat / Day advertising agency building. The exterior of this building comprises a complex of individual forms that also function as sculptures: a white boat, central, black binoculars and a red forest-form. Ironic and funky, fusing high and low

taste, the interiors of this 1980s media building are equally remarkable. There are three separate media rooms, each designed in contrasting materials of sheet metal, cardboard and dark red Finn plywood. The cardboard room has furniture in *Experimental Edges* style. The walls are surfaced in corrugated blocks of cardboard and a shaft of California light enters by means of an oculus, piercing the womb-like space. The room is zany and unorthodox yet it also functions perfectly as an acoustically silenced office and is ideal for this self-reverentially creative and unashamedly commercial environment. The lights are in the form of snakes or giant, pop-art-like bulbs, and the furniture is formed from rough tree-trunks; they serve as functional objects, as art and as sculpture.

A direction towards monumentality is realised in the Vitra Design Museum, Weil am Rhein, Germany, 1989 where Gehry's fascination with one-room buildings attains grandeur. The project was commissioned by Ralph Fehlbaum, director of the Vitra furniture company who wished to house his collection of industrially designed furniture in a purpose-built museum adjacent to his factory, shops and showroom and sculptures by Oldenburg and Coosje van Bruggen. The exterior is a disarming mixture of serpentine and angular architectural sculpture, contrasting sheet steel "like an old oil-can" with white, plastered surfaces. In contrast, the interior is breathtakingly calm. Light floods into the building from an ascendant, cruciform window in the glass roof. The central, two-storeyed exhibition space contains a play of openings and light sources against which the full, sculptural values of the chairs are enhanced and informally displayed. The serenity of this museum's church-like interior surely marks Gehry's long-standing love of Romanesque church architecture as well as Le Corbusier's Ronchamp chapel. A sanctuary is distilled from chaos.

In 1991 Gehry designed another highly individual furniture series for Knoll International which was produced from woven, maple strips. Three years of technical and artistic experimentation resulted in five chairs, two tables and an ottoman, named after ice hockey terms (Gehry's favourite sport), which were inspired by wooden crates and bushel baskets. *Hat Trick*, *Power Play*, *High Sticking*, each weigh perhaps no more than six pounds. They demonstrate Gehry's desire to create a chair where the seats and backs are no longer independent of the frame and no upholstery is required. Sculptural, distinctive, and experimental, the furniture, like his architecture, marries individualism with a sympathetic responsiveness to materials and user.

Gehry's most recent commissions have included further buildings for Vitra, the Walt Disney Concert Hall, the American Center, Paris, and the Euro-Disney Entertainment Center, Marne-la-Vallée. Currently in progress is the Guggenheim Museum, Bilbao, Spain where he is incorporating a road bridge and a high gallery space with catwalks that will provide views into the gallery and out over the city and the river. The building will use local materials and skills. This intention, like much of Gehry's work itself, appears to represent the finer aspects of American culture, generosity, humanitarianism, and freedom.

SUSAN HOYAL

Biography

Frank Owen Gehry. Born Ephraim Goldberg, in Toronto, 28 February 1929. Family moved to Los Angeles, 1947. Studied architecture at the University of Southern California, Los Angeles, 1949–51 and 1954; studied city planning at the Graduate School of Design, Harvard University, Cambridge, Massachusetts, 1956–57. Served in the United States Army, 1955–56. Married: 2 sons. Architectural designer, Victor Gruen Associates, Los Angeles, 1953–54; planner and designer, Robert and Company Architects, Atlanta, 1955–56; designer and planner, Hideo Sasaki Associates, Boston, 1957; architectural designer, Pereira and Luckman, Los Angeles, 1957–58; worked on planning, design and project direction, Victor Gruen Associates, 1958–61; project designer and planner, André Remondet, Paris, 1961. Principal, Frank O. Gehry Associates, Los Angeles since 1962. Designed interiors and exhibition layouts from the 1960s; produced furniture from 1969; involved in stage set design. Assistant Professor, University of Southern California, Los Angeles, 1972–73; visiting critic, University of California at Los Angeles, 1977 and 1979; Professor of Architecture, Yale University, New Haven, Connecticut, 1979 and 1982; Eliot Noyes Professor, Harvard University, 1982, 1985, 1987, 1988, 1989. Received numerous prizes and awards including the Pritzker Architecture Prize, 1989. Fellow: American Institute of Architects, 1974; American Academy and Institute of Arts and Letters, 1987; American Academy and Institute of Arts and Sciences, 1991.

Selected Works

For a full list of Gehry's architectural and design projects see Arnell and Bickford 1985. Examples of Gehry's furniture are in the Museum of Modern Art, New York, and the Vitra Design Museum, Weil am Rhein, Germany.

Interiors

- 1968 O'Neill Hay Barn, San Juan Capistrano, California (building and interiors)
- 1970–72 Ron Davis Studio and House, Malibu, California (building and interiors)
- 1974 Rouse Company Headquarters, Columbia, Maryland (building, interiors and fixtures)
- 1977 Berger, Berger, Kahn and Shafon, Law Offices, Los Angeles (interiors and furniture)
- 1978 Mid-Atlantic Toyota Offices, Glen Burnie, Maryland (office interiors)
- 1979–87 Frank O. Gehry House, Santa Monica, California (building, interiors, furniture and fittings)
- 1981–84 Law School Building, Loyola University, Los Angeles (building, and remodelling of library interior)
- 1982 Wosk Residence, Beverly Hills, California (building and interiors)
- 1983 Norton House, Venice, California (building and interiors)
- 1984–86 Rebecca's Restaurant, Venice, California (interiors, fittings and furniture)
- 1984–86 Winton Guest House, Wayzata, Minnesota (building and interiors)
- 1986 Schnabel Residence, Brentwood, California (building and interiors)
- 1986 Chiat / Day offices, Venice, California (building, interiors and furniture; with Claes Oldenburg and Coosje van Bruggen)
- 1986–89 Fishdance Restaurant, Kobe, Japan (building, interiors and furnishings)
- 1987–89 Vitra Design Museum, Weil am Rhein, Germany (building and interiors)
- 1988 Euro Disneyland Entertainment Center, Marne-la-Vallée, near Paris (building and interiors)
- 1989 Walt Disney Concert Hall, Los Angeles (building and interiors)

- 1990 University of Minnesota Art Museum, Minneapolis (building and interiors)
 1991 Guggenheim Museum, Bilbao, Spain (building and interiors)

Gehry's first furniture designs, for dayrooms at Fort Benning, Georgia, date from 1954. His celebrated corrugated cardboard furniture was produced between 1969 and 1973, and included the *Easy Edges* range of 1972 (reissued as *Rough Edges* in 1982). In 1991 he created a collection of furniture for Knoll International. Gehry's *Rykba* fish lamps, and his Snake lamps were produced by Formica in 1984.

Publications

Interview in *Angels and Franciscans: Innovative Architecture from Los Angeles and San Francisco*, edited by Bill Lacy and Susan deMenil, 1992

Further Reading

The literature on Gehry is extensive; a major study of his work, including a definitive bibliography up to 1985, appears in Arnell and Bickford 1985. For information relating to more recent works see Bletter 1986, Boissière 1990, and Steele 1993.

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George IV 1762–1830

British monarch, collector and patron

"I am hard at work upon my mansion at Carlton House ... I am adding and building considerably to it, and hope on yr. Return you will not think me a bad architect", wrote the young Prince of Wales to his brother in 1783. But the talents of the future King George IV lay in his skill in interior design.

That skill was exhibited principally in four sites: Carlton House, where he lived from about 1785 to the mid 1820s; the Royal Pavilion, Brighton (1780s–1826); Buckingham Palace, where rebuilding began in 1825; and at Windsor. Windsor Castle was made habitable by about 1828, but he was never able to live in the rebuilt Buckingham Palace. Thus it is in his princely residences, Carlton House and the Brighton Pavilion, that one is able to study the development of his taste, although the two kingly residences represent its culmination.

At first he employed Henry Holland as his architect. Carlton House was a confused congeries of old buildings to which Holland brought a sense of order and rationality; and the marine villa at Brighton was acquired as a mere holiday residence for the heir to the throne. The need to amend these inadequate structures to accommodate the princely household, and to find the best arrangement, called for frequent modifications; and the interior decorator's perpetual search for perfection that induced the patron to discard half-executed schemes, stamped the Prince as a man of fickle taste.

The prince was, however, consistently an admirer of French taste, as was Holland. In 1785 Horace Walpole recognised the French derivation of the ornamentation at Carlton House, striking in its "august simplicity", though this must have owed at least as much to Holland and his French craftsmen as to the Prince. But constant alterations were made in the interiors, the Prince experimenting with the juxtaposition of complementary colours in furnishings. He employed successive French decorators, first Guillaume Gaubert until about 1787 and then the *marchand-mercier* Dominique Daguerre, who furnished a Chinese Saloon designed by Holland in 1789, the first of a series of Chinoiserie essays.

Thus in 1805–07 a Chinese room at Carlton House (whether the original or another is unclear) was decorated at a cost of £1,375: the walls of carmine, with eight large figure panels; the doors black, with gold ornamentation; the ceiling, echoed by the carpet, with a lilac border, and central dragon on a green ground. Such schemes rarely survived long enough to be recorded visually: in May 1806 it was reported that "Although Carlton House as finished by Holland was in a complete & new state", the Prince had "ordered the whole to be done again under the direction of Walsh Porter who has destroyed all that Holland has done & is substituting a finishing in a most expensive & motley taste" (Farington Diary, 3 May 1806).

Just as the Prince's experiments with Chinoiserie at Carlton House paved the way for his Brighton Pavilion work, so similar experiments in Gothic – another exotic style employed at the time to arouse particular sensations – preceded the restoration at Windsor Castle referred to below. A cast-iron Gothic Conservatory with plaster fan-vaulting (inspired by Henry VII's Chapel, Westminster Abbey), the panels between

the vaulting ribs filled with coloured glass, designed by Thomas Hopper about 1807, has been perpetuated on paper, but a slightly earlier Gothic Library left no pictorial record. Among works carried out by John Nash in 1814 was a new Gothic Dining Room. These rooms enabled the Prince to indulge his fondness for armorial shields as a decorative feature, also found in stained glass added in 1817 to the skylight of the Grand Staircase, and subsequently widely used for Gothic ornament, as in the Houses of Parliament.

James Wyatt's structural alterations at Carlton House in 1804–05 gave scope for wholesale schemes of redecoration superintended by Walsh Porter, a connoisseur who strongly influenced the Prince. Magnificent textiles replaced mural painting, enabling the Prince's growing collection of easel paintings (mainly of the English and Netherlands schools) to play an integral role in the decoration. Drawing inspiration from ancient Rome, Porter achieved sumptuousness. Adjacent apartments were brought into harmony as in the two Blue Velvet Rooms, and in the *enfilade* of rooms on the basement floor garden front (continued after Porter's death in 1809) with scarlet curtains and furnishings ornamented in black velvet and scarlet-bordered yellow carpets. And Porter declared that "I have not added or branched out into a single thing that was not plan'd by the Prince himself (not me)" (Aspinall, *Corr. of Pr. of Wales*, no.2078).

The Prince's fastidious supervision is established by the number of models made both of parts of rooms and of furniture, and the submitting of numerous patterns for textiles, glass and flooring for his selection. A carpet for the Ballroom was made in 1792 "after a design given by his Royal Highness" (PRO, HO73/19). His enthusiasm for Sèvres porcelain was expressed in the introduction of quasi-permanent garnitures in his rooms, as well as displays of *déjeuners* and small items. Similarly he acquired ornamental pieces of gold (or silver-gilt) plate for permanent display, and, with his friend and adviser Lord Yarmouth (later 3rd Marquess of Hertford), was a keen collector of the then *démodé* Bouille furniture, actually ordering new pieces. Likewise, although he bought furniture in the fashion of the day, he snapped up French furniture of the finest quality in unfashionable earlier styles as far back as Louis XIV, whom he admired as a role model.

As an escape from Court life, the prince took a house at Brighton in 1786. Henry Holland quickly added a new north wing, linked to the existing south wing by a circular saloon, and introduced bow windows, adorned with Ionic *scagliola* columns. The prince's Gallic taste was commented on: the library, "fitted up in the French style", with a brilliant yellow paper; *scagliola* columns in the dining room, painted in yellow and maroon with a sky-blue ceiling. The saloon, with paintings by Biagio Rebecca was in Holland's Berrington style. About this time, the house began to be called the prince's "marine pavilion", a term borrowed from the Comte d'Artois's lately-built *pavillon de Bagatelle* in the Bois de Boulogne, Paris.

At Brighton, the Prince lived less formally than in his town palace; his house likewise was less inhibited. His long-standing interest in Chinoiserie found ample scope here. The gift of "a very beautiful Chinese paper" in 1802 is said (Brayley, *Her Majesty's Palace at Brighton*, 1838) to have decided him to employ it in constructing a Chinese gallery out of two of Holland's rooms, made redundant by new extensions, but this

may not have been the earliest Chinoiserie at the Pavilion. Seized with enthusiasm for the alterations, the Prince decided to decorate it wholly in the Chinese style; he told an intimate that he had chosen it "because at the time [during the French Revolution] there was such a cry against French things, etc. that he was afraid of his furniture being accused of jacobinism" (*Lord Granville Leveson Gower: private corr.*, 1916). Chinoiserie fittings and furnishings were brought from Carlton House, and new ones acquired. Chinese papers were hung in the principal rooms, "the Prince assisting in fixing up and cutting out the Birds, etc. on the paper in the Saloon" (Crace ledgers), bamboo panelling was effected in wood or in paper, lacquer cabinets and bamboo furniture installed, ornaments imported direct from China: a new, or at least a modified fashion in interior decoration. Many of the decorations painted by Crace are taken directly from Chinese porcelain or textiles, rather than from the Westernised tradition. In the sequel, ideas for creating a Chinese exterior also were abandoned in favour of the more substantial forms of Mughal architecture when John Nash reconstructed the building in 1814–21.

Nevertheless, the internal changes and the new rooms at the Pavilion were still Chinoiserie, though in a rather different style, and with Indian touches. Indeed, in retrospect, the period 1815–c.1819 appears as one of decorative experimentation. The Prince supervised the work closely, as the Crace ledgers show: thus in July and August 1815 he was attended by teams of assistants "putting in patterns" in the North and South Drawing Rooms, and ordering technical experiments and successive changes in colour; subsequently he arranged the hanging of papers; and in 1818 he himself sketched the bamboo and bows design for decorating the convex covering of the end walls of the Music Room. One of the most interesting experiments was the combining of decorative marbling, as practised at Carlton House, with Chinoiserie, but it was soon abandoned, to be followed into limbo by gay, colourful Rococo designs in the saloon and drawing rooms associated with the Craces' rival painter, Robert Jones.

Grandest of the interiors of this period were two new immense domed rooms, one for eating (largely Jones's designs), the other for music (principally decorated by the Craces), the most spectacular of George's works; and it is particularly with these that the final, more sumptuous style of decoration is associated. Princess Lieven, familiar with the Russian imperial palaces, commented: "I do not believe that, since the days of Heliogabalus, there has been such magnificence and such luxury" (quoted in Clifford Musgrave, *Regency Furniture*, 1966). Their remarkable ceilings were highly original in form, the music room's dome resting on a double coving above an octagon, that of the Banqueting room having a convex coving above a more conventional arrangement of spandrels, with a fantastic central chandelier (strictly, *gasolier*) ringed by lotus flowers upheld by dragons, and suspended from a dragon in the dome that cost £5,600. This opulence with its Mughal flavouring, was echoed in the redecoration of the lesser rooms, creating a measure of harmony throughout: scarlet and gold predominate, gold in profusion. Intricate carving, gilded or silvered, glittered in a hundred mirrors; porcelain in the richest mounts proliferated.

The Brighton Pavilion was a seaside amusement; as Regent

from 1811, with full powers from 1812, the Prince required residences of state. The increasing grandeur of Carlton House may be seen as responding to this need, but the building was too ramshackle structurally and too public – “in a street” – to serve permanently for a ruler made conscious of his unpopularity. St James’s Palace could still be used for state ceremonies, but his father had resided in Buckingham House (“The Queen’s Palace”) and Windsor Castle. The deaths of his mother and father, in 1819 and 1820 respectively, opened the possibility of reconstructing those palaces whenever the government would provide the means. In these two great undertakings of his reign, George IV reverted to his habitual francophilia, encouraged by a new artistic adviser, Sir Charles Long (later Lord Farnborough).

To make Windsor Castle a convenient modern residence, Long drew up a blueprint executed by Jeffry Wyattville; the young A.W.N. Pugin was employed to design appropriate furniture in the increasingly fashionable Gothic style. But the king’s French predilections were expressed in a Grand Reception Room in a revived, somewhat indeterminate retrospective style (miscalled “Louis XIV”), for which Long purchased 18th-century Rococo *boiseries* in Paris, while the semi-state apartments, with much material from Carlton House re-used, echoed that palace’s French tone. The younger Wyatts were employing a similar Louis style in York (later Sutherland, now Lancaster) House, London and Belvoir Castle, Leicestershire. Although the king took up residence in the castle in 1828, much still remained to do at his death.

In London, funds were found to start rebuilding the Queen’s Palace in 1824, a work entrusted to Nash. The king determined the character of the plan, and then, as work progressed, developed his ideas on the interior decoration. At first he had intended it simply as his town residence, but in 1826 decided that it would make an excellent state palace in which to hold his courts, so that the decoration was enriched, at an additional estimate by 1828 of £51,000, quite apart from sculpture, and impressive parquet floors in the French manner (only one of which, in the Bow Room, was ultimately installed). “Whenever I saw [the King]”, Nash recalled, “it generally happened that he ordered some alteration” (House of Commons, *Report on Buckingham Palace ...*, 1831). There was some attempt at economy by re-using chimneypieces and furnishings from Carlton House, from whence many of the decorative ideas derived: *scagliola* or marbling was employed very extensively both for walling and for columns and pilasters in bright colours (“Raspberry-coloured pillars without end”, complained a Whig socialite – *Creevey Papers*, ed. Maxwell, 1904). The proliferation of panels in high relief, though a development of Holland’s overdoors, was regarded by contemporaries as a new development in interior decoration. As at Brighton, the ceilings of the State Apartments formed a remarkable feature, with bold concave or convex covings, often with huge scrolled brackets supporting the rich central coffering, the sculptured friezes and profuse gilding of the ornaments creating an effect of the greatest magnificence. A contemporary journal observed: “It is, indeed, not easy to conceive anything more splendid”, describing them as “a style new in this country, partaking very much of the boldest style, in the Italian taste, of the 15th century” (*Fraser’s Magazine*, 1830). Uncompleted at his death, Buckingham Palace

displayed only the more substantial decorative features of George IV’s taste.

In an eclectic age, the patron was able to choose from a wide variety of styles, and to choose the instrument (architect, decorator, painter) most appropriate for his purpose. George IV employed a range of such men, but he ultimately determined the work they accomplished. Rooted firmly in late 18th century French classicism, his taste nevertheless embraced and enhanced the more exotic forms employed at the time, and he declined to observe a strict uniformity of style in furnishing his rooms, creating grand but harmonious interiors by a carefully considered combination of diverse elements.

M. H. PORT

See also Henry Holland

Biography

George Augustus Frederick. Born in London, 12 August 1762, eldest son of George III. Married 1) Maria Fitzherbert, 1785 (marriage declared invalid); 2) Princess Caroline of Brunswick, 1795 (separated 1796; she died 1821); one daughter. Served as Regent when his father George III was declared permanently insane, from 1811. Succeeded to the throne, 1820. Died at Windsor, 26 June 1830.

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George & Peto (Sir Ernest George 1839–1922 and Harold Ainsworth Peto 1854–1933)

British architects and interior designers; firm established 1876; became George and Yeates 1892

Ernest George was one of the most prolific and successful of late Victorian domestic architects. His town houses in Harrington and Collingham Gardens, Kensington, of the late 1880s, were described by Hermann Muthesius as “among the finest examples of domestic architecture to be seen in London”, and his country houses, which ranged in style from



George & Peto: sitting room, 9 Collingham Gardens, London, 1883–84

Queen Anne, Elizabethan, Jacobean and Tudor, to Neo-Georgian, were no less successful. Throughout his career, George was committed to architectural partnership, setting up his first practice with fellow Royal Academy student Thomas Vaughan in 1861. Their commissions included commercial, domestic and some ecclesiastical work, and various of their country houses, such as Rousdon, Devon (1872–76), rehearsed the Great Halls with a floor to ceiling hooded stone fireplace, minstrels' gallery and long manorial windows, that were to be a speciality of George's work in the 1880s and 1890s.

In 1876, after the early death of Vaughan, George entered into partnership with Harold Ainsworth Peto, fifth son of the celebrated public works and railway contractor, Sir Samuel Morton Peto. Trained in both building and architecture, Peto, according to George, was not a draughtsman, "but had all the feeling of an artist". His taste and business acumen, together with his interest in interior, furniture and later garden design, made a perfect contribution to the 19-year partnership which

was to be the most spectacularly successful period of George's career.

The strength of George & Peto's practice did not lie in the formation of a progressive doctrine such as the Arts and Crafts Movement, but in their emphasis upon high quality in materials and craftsmanship. George & Peto's interiors were invariably designed in an effort to create picturesque effects, to give the impression of a house lived in by many generations in which the charm of "olden days" was combined with modern conveniences, as at Poles, Hertfordshire (1890–92). Where appropriate, George designed furniture himself, much of it forming part of integrated schemes and built *in situ*, as at Rousdon and in the Morning Room at Glencot, Somerset (1887). Free-standing, individual pieces were never direct copies, but rather slightly simplified versions of existing pieces with which he was familiar drawn from sources ranging from the medieval period to the mid 18th century. Guy Dawber recalls that George "always impressed upon clients the impor-

tance of keeping to some uniform scheme of furniture design in keeping with the architecture of the house with which it was to be associated."

George & Peto's own designs for furniture show a high level of scholarship, historical expertise and structural integrity. They were both enthusiastic collectors of old furniture and *objets d'art*, as evidenced by the interiors of their own homes and their office at 18 Maddox Street, London. The interior decoration of George's house, Redroofs, Streatham Common (1887–88), was subservient to the superb collection of Renaissance furniture, pictures and tapestries. Peto specialised in Old English Oak, detailing his collections in *The Boke of lford* (1917). They purchased furniture and furnishings on behalf of clients and were prepared to combine genuine examples of early furniture and applied design with examples of contemporary craftsmanship, as at the Yellow House, London (1892), designed for Peto's friend, the furniture connoisseur Percy MacQuoid. At Osmaston Manor, Derbyshire (1886), the antique furniture and tapestries were supplied by Joseph Duveen, while the plasterwork was executed by Walter Smith.

The scope of the practice widened dramatically after 1876, with many commissions plainly coming through the Peto family's connections with the worlds of art, commerce and construction, notably the Peto Brothers' timely speculation in Harrington and Collingham Gardens, South Kensington, with which George & Peto confirmed their success as advanced domestic architects. Their superbly conceived designs, executed between 1880 and 1888, represent the extremist point of late Victorian individualism. The range of plain Queen Anne was extended to include something of the picturesque brio of the old Flemish and German town houses, sketched and painted by George on his frequent tours to Northern Europe. The interiors tended to eschew the orthodox upper-class house plan, in favour of greater variety. In all the houses the stairs are of oak, and there is much dark panelling contrasting with rich hooded stone chimneypieces, white ornamental strapwork, beamed or coffered ceilings and stamped leather or otherwise Aesthetic wall coverings. In style, George & Peto's varied and individual schemes borrowed from almost every school and epoch of the early Northern Renaissance; the decoration is most prodigal on the highly carved friezes and fireplace arches. Small panels of Holbeinesque painted glass are introduced for picturesque effect, and porches have mosaic floors in Dutch tradition. While the detailing responds to the Aesthetic Movement, with Jeffrey & Co. wallpapers designed by J.D. Sedding and Walter Crane, and tiles by De Morgan, the quality of workmanship in the panelling, door furniture, and the carving of the interior schemes, reflect George & Peto's concern for craftsmanship.

The interior of 37 Harrington Gardens was calculated to create a fine setting for Sir Walter Richard Cassel's collection of paintings, while No. 39 was built for the celebrated dramatist W.S. Gilbert. Here, a dramatic stepped gable surmounted by a ship prepared the visitor for an interior richly ornamented in a style with consistent with the Northern Renaissance character of the house. The porch, with its rich carving in high and low relief, with quaint little sculptured caryatids playing music, leads through an unpolished oak door into the vestibule. The latter, with its mosaic floor, oak panelled walls and fluted frieze, has a moulded rib plaster ceiling. The oak panelled hall

includes a characteristic floor-to-ceiling chimneypiece in carved stone, fronting a Dutch blue-tiled inglenook where Gilbert periodically hung his hams. In the hall window are panels of glass, painted by Lavers & Westlake, but unfortunately the stamped poppy paper by Jeffrey & Co. has been removed. Another whimsical feature is provided by mottoes above the ground floor doors; these included the saying "And those things do best please me, that fall preposterously" above the drawing room, and "All hope abandon ye who enter here" over the entrance to the dining room. The latter was originally decorated by Howard & Sons, and has a wooden overmantel, and a ceiling with small gilt-edged panels between beams which rest on merrily carved corbels. The drawing room, opening out into the garden, has a strapwork ceiling and hooded alabaster chimneypiece to the west, sculpted after the manner of the 16th century, rather like those of "the old French castles". The panelling is of rosewood. The boudoir is at half landing level, and affords a small plaster oriel projecting into the hall. On the first floor, the billiard room with white toned panelling below red surfaced walls (originally decorated by Howard & Sons) and Gilbert's oak panelled library-cum-study, which retains its corner fireplace, high panelling and gold-stamped leather paper (originally red and gold). The radiator grills were brass repoussé panels by J. Starkie Gardiner.

Special interest attaches to the interior of 9 Collingham Gardens, it being Harold Peto's original house. It is quite naturally one of the most individual buildings in the development. Built in 1883–84, it adopts the Jacobean style, which sets it apart from its neighbours, and the interior decoration and appointments more than adequately compensated for any lack of extravagance in the plan. There were "many good bits of German glass", introduced into the windows, and antique tiles and panels in the hearths. The hall has an angled hooded stone fireplace with ingenious early Renaissance style carving and Dutch tiles, the whole carried up to the low pitched oak ceiling. Original beams of timber made up the staircase arcade which has vigorous Jacobean detailing. The dining room has an attractive stone arched inglenook and the beams of the ceiling rest on carved corbels, one depicting a jester. The walls were originally covered with 16th-century stamped and gilded leather, above an oak dado. All the decorative ironwork was executed by Ellis and Rice. In 1889, Peto moved to 7 Collingham Gardens. During his occupancy the interior, remarkable for its rich, dark and heavy Jacobean detailing, historicist panelling and coffered ceilings, provided the perfect context for Peto's collection of *objets d'art*, and the furniture, in particular, revealed his love of Renaissance work. The lofty sitting room, occupying a storey and a half in height, in original warehouse / shop fashion, was especially luxurious, with old stained glass in the windows, a music gallery and antique tapestries above the panelling.

George & Peto's country house interiors varied according to the style of the house, but invariably involved a good deal of oak, with elaborate relief decoration with figure and scroll decorations, and stone fireplaces elaborately sculpted with Neo-Renaissance decoration. The interior decoration of Woolpits, Surrey (1885–88), for Sir Henry Doulton, employed terracotta. While this material lent itself well to patterned forms in chosen places, the work of George Tinworth, one of Doulton's leading craftsmen, pre-empted the banality of mere

repetition. He carved the panel over the entrance door in the porch, with "Abraham Receiving the Angel's Visit" and also a fine terracotta chimney breast over the inglenook, which included a panel with carvings, "suggestive of domestic employments and hospitality". In the dining room, George & Peto created a classical setting appropriate for Tinworth's bas-relief of *The Sons of Lydippe*, placed above the fireplace. By far the most impressive display of Doulton Ware was in the billiard room, where it was combined with "impasto" to rich effect.

In their designs for the principal rooms of Sir Andrew Barclay Walker's yacht, *Cuhona* (1882), George & Peto chose to ignore any maritime connotations, instead deliberately treating the yacht as just another domestic interior. The salon, 24 by 20 feet, was richly carved in dark oak, the panels above the dado line carved in wood and lacquered a dull gold, were separated by fluted and carved pilasters. The ceiling was painted by G.F. Malins. A rich curtain enabled the limited space to be divided – an arrangement often favoured by George & Peto to convert halls into more intimate areas – into a drawing and dining room. The side of the curtain facing the drawing room was maize brocade, the reverse, stamped velvet. A mirror, surmounting the fireplace, was another device to extend the limited space. The sideboard, piano, writing tables, chairs and even the wine glasses were all specially designed by George & Peto to accord with the scheme. The sofas were covered with antique Persian rugs. The state rooms were all treated differently, the Ladies' Room had walnut dados with cretonnes above, while the other rooms were panelled to the ceiling. The boudoir, considered to be the "most perfectly finished of any part of the boat" had a rosewood dado, surmounted by hangings of *velours cisele* in pale terracotta and maize. The ornaments here were all old carved ivory figures, Netsuke and old coloured oriental porcelain. The panelling and cabinet work for these aesthetic interiors were from the shops of Messrs T. Lawrence & Sons.

Peto retired from the practice to concentrate on landscape gardening and interior design in 1892 and in the same year George entered into his final partnership with Alfred Bowman Yeates. George and Yeates designed Jacobean and Elizabethan interiors for North Mymms, Hertfordshire and in 1891–93, they undertook the alterations and refurbishment of West Dean Park, Sussex. Here the Great Hall was a comfortably furnished area, overlooked by an oak balustraded bedroom corridor. Other large country house commissions followed: Crathorne Hall, Yorkshire (1903–06), Eynsham Hall, Oxfordshire (1904–08) and Putterbridge Bury, Hertfordshire (1889–91). All included a great deal of oak panelling and characteristic carving, although more sober in feel. Their series of interior schemes in London included the design of the public apartments on the ground floor of Claridge's Hotel (1894–98). The hotel's smoking room was timber-beamed, with a lofty stone chimney piece, half-panelled walls and an intricate light fixture; the billiard room had an elaborate frieze. The ladies drawing room, with its deep white ceiling and fireplace, created a fresh airy atmosphere and was reminiscent of their highly successful Flemish Renaissance work of the 1880s.

HILARY J. GRAINGER

Selected Works

A large collection of George and Peto's drawings is in the Drawings Collection, Royal Institute of British Architects, London.

Interiors

- 1881–82 35 & 37 Harrington Gardens, London (buildings and interiors): Walter Richard Cassel
- 1882–83 39 & 41 (formerly 19 & 20) Harrington Gardens, London (buildings and interiors): W.S. Gilbert
- 1882–83 *Cuhona* yacht (interiors, furnishings and fittings): Sir Andrew Barclay Walker
- 1883–84 9 Collingham Gardens, London (building and interiors): Harold A. Peto
- 1885 7 Collingham Gardens, London (building and interiors): W.H. Peto
- 1885–88 Woolpits, Peaslake Road, Ewhurst, Surrey (building and interiors): Henry Doulton
- 1886 Osmaston Manor, Derbyshire (restoration and furnishings): Sir Andrew Barclay Walker
- 1887 Glencot, Wells, Somerset (building and interiors): William Sampson Hodgkinson
- 1887–88 Redroofs, Streatham Common, London (building and interiors): Ernest George
- 1889–90 6 Carlton House Terrace, London (alterations and redecoration): C.H. Stanford
- 1889–91 Shiplake Court, Henley-on-Thames, Oxfordshire (building and interiors)
- 1890–92 Poles, Ware, Hertfordshire (building and interiors): Edmund Smith Hanbury
- 1891–93 West Dean Park, Singleton, near Chichester, Sussex (additions, alterations and redecoration by George and Yeates): William Dodge James
- 1892 The Yellow House, Palace Court, London (building and interiors): Percy MacQuoid
- 1897 Claridge's Hotel, London (interiors including the ground floor public apartments and the principal staircase)
- 1904–08 Eynsham Hall, Witney, Oxfordshire (building and interiors): James Francis Mason
- 1908–11 Putterbridge Bury, Lilley, Hertfordshire (building and interiors): T.M. Clutterbuck

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Germany

Two points play an important role in the consideration of German architecture and interior design. First, from AD 899 to 1805, the "Holy Roman Empire of the German Nation" embraced a total of over 300 autonomous *Länder* (territories) and cities. So, for this reason the following account is not limited geographically to the region occupied by Germany at the end of the 20th century. Second, during World War II a great many works of art, and in particular a great many of the most significant interiors, were destroyed. Thus our knowledge of German decoration and design must often be based on descriptions and illustrations of examples that no longer exist.

Little is known about German interior decoration of the Early Middle Ages. The earliest surviving documentary evidence dates from around 1200 and consists chiefly of allusions in epic literary texts produced at the German courts. These contained descriptions of imaginary fortified castles and *Pfalzen* or Imperial palaces, referring to chapels and shared living spaces as well as larger halls for special festivities and private chambers (*Kemenaten*). Walls of castle interiors were often hung with carpets or textiles or decorated with murals, usually depicting subjects from mythology, history, or courtly poetry. Particularly important were the large fireplaces and splendid candelabra, of which only a few ecclesiastical examples survive, including those in Aachen and Hildesheim cathedrals. The focal point of an interior would be a bed, used for sitting and reclining as well as for sleeping. Contemporary literature invariably describes them as richly decorated and very comfortable, qualities also evoked in the miniature showing Solomon's bed that decorates the late-12th-century manuscript of Herrad von Landsberg's *Hortus deliciarum*.

Few secular decorative objects or pieces of furniture are known from the High Middle Ages. The Neuburg in Unstrut, one of the seats of the Landgraf of Thuringia, and the residence of the Babenbergs at Klosterneuburg, both dating to around 1200, have, for example, retained part of their architectural decoration, and the Kaiserpfalz at Gelnhausen still has a fireplace mantel with elaborate wickerwork patterning. Representative examples of simpler interior decoration are to be found in Burghausen – a dining room that could be heated, a ground floor hall (1250–1300) and, in Babenhausen, a 13th-century Romanesque ground floor hall. Early 13th-century wall paintings depicting the Quest for the Holy Grail are to be found at Burg Rodeneck near Brixen.

Textiles were generally imported from Sicily, Byzantium, or Persia, as shown by cloths used to wrap relics that have survived in the Servatius Treasury in Siegburg. Although woven textiles were produced in Germany by the 13th century, embroidered cloths and knotted carpets were more likely to be used to decorate residential quarters, mostly produced at courts, monasteries, and in convents. Three carpets from 1300–30 with scenes of the Tristan legend have survived in the monastery of the Dukes of Braunschweig at Wienhausen near Celle, while wall-coverings with 22 scenes from the Tristan legend can be found in London's Victoria and Albert Museum, made in Lower Saxony in 1350–1400.

Monasteries and convents on the Lüneberger Heide still possess an extensive collection of Early Gothic furniture. In addition to the usual fixed cupboards, there are many exam-

ples of the type of dowry chest presented to a convent by a nun on her arrival, used not only as containers but also as seats and beds. Initially simple in design and decoration, their front panels became increasingly elaborate, attesting to the wealth of the owner. Cupboards, portable tables, and simple forms of seating were also to be found in late medieval monasteries and convents, while folding chairs became more common during the course of the 14th century.

Important political changes in the mid-13th century affected interior decoration. As the German emperor's influence declined, cities took over from the court as the sources of power and supporters of the arts. The *bund van der düdeschen hanse*, a closed association of approximately 200 cities pledged to mutually supportive trading arrangements, established in 1358, ensured a marked improvement in the economy and increased political self-confidence. Nonetheless, it was the fortified castles that first adopted the formal language of Gothic architecture. Aspects of vaulting, the decorative use of tracery, and particular forms of columns and capitals were transferred from the ecclesiastical sphere for incorporation into secular architecture, examples of which can be found in many fortified castles along the Rhine. The knights of the *Deutscher Orden*, who effectively mediated in German political life between the emperor, the trading cities, and the church, also drew on this style of building for their fortified castles: Marienburg, East Prussia (1339–1407, by Conrad von Jungingen), or Burg Allenstein.

New architectural forms also appeared in some public buildings erected by the newly enriched cities, for example the *Fürstensaal* in the town hall at Breslau (1350–late 1400s). Also notable in this respect were the assembly rooms and ceremonial halls used by the guilds of merchants and craftsmen. Great emphasis was placed on the interior decoration, which often incorporated typical Gothic decorative devices such as crockets or tracery. The town hall of Lüneberg, a city grown rich on the salt trade, is an outstanding example: the council chamber, completed in 1320, had glass windows and richly painted decoration, and its walls were later panelled. The collection of silver was housed in cupboards decorated with tracery; every rich German city possessed such a collection, which it used as a status symbol to prove its investment capabilities and to demonstrate its silversmiths' skills. The *Fürstensaal* in the town hall of the free imperial city of Goslar, renowned for its mining industry, retains the painted decoration it received in about 1520 as well as two candelabra made by the sculptor Hans Witten in about 1500 and fixed benches for the use of councillors. The *Hansasaal*, Cologne's town hall, has its principal wall richly decorated with figures and ornaments and showing the "Nine Heroes" (1349). The south of Germany also has many sumptuously appointed town halls, including Zug, with its decoratively carved hall of 1507–09.

In the houses of the emerging middle class there seems initially to have been little in the way of architectural decoration, and all that has survived are structural elements and some foundation walls. Such houses were half-timbered (the oldest surviving example is the 14th-century assembly house in Quedlinburg), sometimes with a basement floor in stone or, particularly in north Germany, of red brick. In the 14th century these styles gave rise to a distinct type of middle-class German house, featuring a large, usually two-storey, entrance

hall, with several separate rooms and a stone side wing or annexe, which initially housed individual quarters and provided a fire escape. Storage space was provided under the roof and there were stables in the yard. During the 15th century rooms tended to acquire distinct functions. The living room, a feature first found in south Germany, was also adopted in the north. Increasingly, the entrance hall developed into a reception area.

From the 14th century rooms were often panelled and, in south Germany, frequently heated by a stove covered with clay tiles worked in relief or decorated with figures; this feature spread to central and north Germany in the mid-15th century. Late medieval furniture, in particular chests and cupboards, was increasingly elaborately carved. Apart from its painted decoration, which has often not survived, the furniture of the late 15th century is distinguished by wavy and X-shaped ornamentation, seemingly in an attempt to soften the strict geometrical forms of High Gothic. Of particular interest is the Dürer cupboard in the Wartburg, the front of which is decorated with carved reliefs after woodcuts by Albrecht Dürer. The leading German craftsmen of this period were famous in their own right, for example Jörg Syrlin the Elder, who carved the high altar in Ulm Cathedral.

Medieval household utensils were generally of wood or clay. From the 13th century, Siegburg and the southern part of Lower Saxony were centres of stoneware production, while from the 15th century implements made of tin were more commonly found in wealthier households. Nuremberg and Silesia were the main centres of production. The use of bronze casting in the production of candelabra and ewers for washing the hands is known from the High Middle Ages. This process was subsequently used for door-knockers and circular candelabra. Bowls were mostly embossed and decorated with low relief work. Wrought iron was used for decorative additions to doors such as lanterns or gratings, and windows were seldom glazed. From the 14th century, drinking glasses came from Bohemia, the southern part of Lower Saxony, or Italy, and mirrors from Lübeck. Leather was used for containers or binding. Unique to the Middle Ages were beautifully-worked caskets that were both functional and works of art.

From the political point of view, the Middle Ages in Germany may be said to have ended with the death of the Emperor Maximilian I (reigned 1493–1519), known as “the last knight”. The accession of his grandson, who became Charles V (reigned 1519–56) heralded a new era. Leading German artists were Albrecht Dürer (1471–1528), Albrecht Altdorfer (c.1480–1538), and Hans Burgkmair (1473–1531), all from the south of Germany, signalling a shift in the 16th century in the location of the most important German art centres. The south, enriched through the work of its craftsmen and trade, became increasingly important, with special emphasis on Nuremberg, Augsburg, and Regensburg. Through the wide-ranging and profitable activities of the trading house of Fugger and the Welser bank, some of the middle classes achieved a power and wealth that outshone that of many princes. An increase in trade with Italy and Spain established connections which led to German artists undertaking journeys to Italy. The fall of the House of Burgundy, which had previously influenced matters of taste at the German courts, also prompted a degree of aesthetic reorientation, resulting in a new

language of form and new types of ornamentation. At first, the basic shapes evolved during the Middle Ages for everyday objects and for furniture were often retained and were merely decorated in a new style. Later, bolder changes included more attention to surfaces, while geometric pattern gave way to classicizing arabesques or floral motifs, formal qualities which first emerged in the products of goldsmiths, leather embossers, and cloth makers.

New designs were disseminated through printed books and sheets, most strikingly in the case of table centrepieces, or drinking vessels in the shape of coconuts, elaborate shells, and horns in gold or silver. A new generation of artist-engravers emerged: Albrecht Altdorfer and Hans Brosamer designed various objects for goldsmiths.

In the realm of cabinet-making, the most important designs included those devised by the Viennese court cabinet-maker Augustin Hirschvogel (1503–53). This culminated in the emergence of *deutsches Rollwerk* and the arabesque. The first books of patterns for textiles and embroidery also appeared at this time, published by Peter Quentel of Cologne, Jörg Gastel of Leipzig and, in 1534, Johann Schwarzenberger and Heinrich Steyner of Augsburg.

With the decline of the Hansa cities in the 16th century, the wealth of some parts of north Germany was redistributed and agriculturally rich areas prospered. After the end of the Schmalkaldian War (1547) and other religiously motivated disputes, a general improvement set in, partly encouraged by the arrival of gold from Central and South America. The fortified castle was no longer central to architectural developments, but was replaced by the *Schloss* (palace) whose principal function was residential rather than defensive. Many Renaissance palaces afford a good survey of the architecture of this period, among them Heidelberg, Stuttgart, and Mainz, but few have complete interiors. Most palaces retain only the built-in elements – fireplaces, door lintels, and ceilings – since most of their furniture was destroyed during the Thirty Years’ War (1618–48).

The German Renaissance was initiated by the Italian Renaissance from which it repeatedly borrowed and adapted, without ever attaining the grandeur of its model. Around 1600, however, there was a marked increase in artistic influence from Flanders and Holland. There, in the circle of the artists Hans Vredeman de Vries (1527–1606?) and Cornelis Floris (1513–75), a new style emerged which Germany adopted and which was popularized by architects such as E. van der Neer. Its ornamental decoration embraced elements of the grotesque and the fantastical, often recalling the appearance of rocks, hence the term *Knorpelstil* (literally “cartilage style”), and often combined with metal mounts and *Rollwerk*. The purest adaptation is to be found in the 1593 *Architectura* by Wendel Dietterlin (c.1550–99), followed by the *Architectura Civilis* of 1628 and *Architectura Privata* of 1641 by Josef Furttenbach, which are typical products of the Mannerist style.

A particularly versatile exponent of the German Renaissance was the Dutch painter, decorator, and architect Friedrich Sustris (c.1540–99). Trained under Giorgio Vasari in Florence, he was commissioned by Hans Fugger in 1568 to decorate a series of rooms in the latter’s Augsburg residence. He worked for the dukes of Bavaria at Burg Trausnitz near



Germany: Green Lacquered Room, Residenz, Würzburg, 18th century

Landshut and finally in Munich, where he supplied designs for sculpture, stucco work, decorations for court festivities, and even architectural plans. His masterpiece is the Munich Jesuit church of St. Michael.

A number of south German palaces contain particularly rich interiors, the most notable of which is at Landshut (1534–46) which was the first pure Renaissance palace to be built in Germany. A strong Italian influence is detectable in the severely architectonic arrangement of the Italian chamber and the barrel-vaulted hall and, in particular, the wall articulated with bands of coloured stone. Equally impressive is the Festsaal in the Fugger palace at Kirchheim an der Mindel, with carved ceiling and doors by Wenzel Dittrich (1585) and figures decorating the fireplace and niches (1582–85) by Hubert Gerhard and Carlo Pallego.

North Germany was influenced more by Holland than by Italy. The concentration of many splendid buildings along and near the River Weser gave rise to the term “Weser Renaissance”, although this style was to be found also in Westphalia, on the Baltic coast, in Hesse, and in Brandenburg. Exceptionally rich in figurative decoration, it is at its most impressive when used for memorials and tombstones. Secular examples include the Goldener Saal in Schloss Bückeburg, where the court sculptors Ebert the Younger and Hans Wolff carved the Götterpforte in 1605, drawing on the Mannerist style of Dietterlin. At Schloss Wilhelmsburg in Schmalkalden (1585–89), where the interior decoration was carried out by, among others, the Dutch court sculptor Wilhelm Vernucken, the influence of Floris and Vredeman de Vries is detectable in both the painted and sculptural elements. In the Weisser Saal there is stucco work, and carpets once hung on the walls; in the Riesensaal there were *trompe-l'oeil* caryatids and biblical and mythological scenes. The coffered ceiling of the banqueting hall is inset with 90 paintings on canvas by J. vom Hoffe. The painted decoration of the window recesses is by Van der Borch, who was close to the Dutch circle. Books of Dutch motifs remained a significant source of design until the late 17th century.

Renaissance staircases continued to draw on traditional Gothic forms. Beginning with the late Gothic spiral staircase in the Frauenhaus in Strasbourg, the development led by way of the model of the Château of Blois, to the Wendelstien (spiral stones) of Schloss Hartenfels in Trogau which was built by C. Krebs in 1533–36.

Unlike its French equivalents, German Renaissance furniture retained a number of Gothic forms. Through the use of pillars, gables, and coffering, these relatively simple objects received an architectonic stamp, while a variety of wood inlays enriched their surfaces. Cabinets were designed to contain a particular collection of curious, rare, or valuable objects, with smaller cabinets made for private individuals and larger, grander ones for use at court. Examples of these are the Prussian cabinet now in the Kunstgewerbemuseum, Berlin, and the cabinet made in Augsburg in 1625–32 for King Gustavus II Adolphus of Sweden.

In the ornamentation of stucco ceilings and carvings, Knörpelwerk and Rollwerk endured into the 1670s and 1680s. However, the true German Renaissance may be said to have come to an end in the Goldener Saal of Augsburg's town hall, decorated by Elias Holl and Mathias Kager. With its gilt

coffered ceiling, niches with figures, and rich architectural decoration, it draws on Venetian models and anticipated the splendour of the Baroque.

The Thirty Years' War (1618–48), during which large parts of south Germany and Brandenburg were laid waste, marks a definitive caesura in German history and the history of its art. The style of the Baroque era in Europe was determined by Calvinist Holland (which had become rich through the war and expanding worldwide trade) and by Catholic, Counter-Reformation Rome. In 1650, looking for a new orientation, Germany drew on the examples of Holland and Italy as it had during the Renaissance and adopted the modern style of the Baroque.

Germany's most significant connections with Holland and Italy were largely dynastic or political. The Governor of the Netherlands came from Hesse Nassau; in 1646 Luise Henriette of Orange married the Grosse Kurfürst Friedrich Wilhelm of Brandenburg, while her sister Henriette Katharina (1637–1707) became the wife of Johann Georg II, Prince of Anhalt-Dessau. All three commissioned important palaces: respectively, Schloss Oranienstein near Diez (1672–84), enlarged by Daniel Marot in 1696–1709; Schloss Oranienburg to the north of Berlin (built by J.G. Memhardt and M.M. Smidts in 1651, enlarged by J.A. Nehring from 1688), and Oranienbaum near Dessau (built by Ryckwaerts in 1688–98). Oranienstein retains splendid stucco work and a ceiling painting by Jan van Dyck. Oranienbaum still has a number of pieces of contemporary decoration, such as a Dutch leather wallcovering, from the Dessau Stadtschloss of 1661, a Brussels wall carpet after a design by Peter Paul Rubens made in the workshop of Franz van der Hecke, and a basement room of c.1690 decorated with Dutch tiles. Oranienburg has unfortunately lost all its original fittings. A fine ceiling painting and tiled dining room of this period is to be found in the royal Schloss Caputh near Potsdam, built in 1673 by Philipp de Chièze.

The first phase of German Baroque, lasting to around 1715, reveals strong Italian-Dutch influences and at the Berlin court a number of decorators were working in the classically imbued style. Johann Arnold Nehring (1659–95) was not only active in building work carried out at the Schloss at Potsdam but also designed, together with the artist Eggers, the Alabastersaal, notable for its clear articulation, a decorative cycle on the theme of the Kurfürst for the Residenz in Berlin, and a chapel for Schloss Köpenick. Dutch influence is even more clearly detectable in a number of tiled rooms, such as those in Schloss Hünefeld near Osnabrück, or in the Amalienburg in Munich (Cuvillies, 1725). Many examples survive showing the use of Dutch leather wall coverings, as at Hünefeld or in the monastery Zur Ehre Gottes in Wolfenbüttel. Carpets made in Brussels were widely popular, as they had been during the Renaissance, and in 1688 a German carpet factory was established in Berlin by Philip Mercier.

Italian influences can be seen in the Residenz commissioned by King Wilhelm I's grandfather, Duke Ernst August of Hanover who in 1685 had travelled in the Veneto. Leading Italian artists were employed. The gallery and orangery built in 1694–1700 in Herrenhausen has painted decoration by T. Giusti and D. Grana. In 1670 the Venetian Lorenzo Bedogni

took over the decoration, followed by G. Arighini and the stucco master G.B. Tornelli.

Ten years earlier the Kurfürstin Henriette Adelaide of Bavaria, a native of Turin, had commissioned Agostino Barelli to build the palace of Nymphenburg outside Munich as a suburban villa. Italian architects received many such commissions in Germany for some years after this. Enrico Zuccalli (1642–1724) from Ticino, who provided the designs for many palaces, and in particular for the Baroque interiors of Schloss Lustheim near Schleissheim and for Der Favorite, assumed control of the building work at Nymphenburg in 1673. In a further phase of building, starting in 1701, under the direction of Zuccalli and A. Vascardi, the palace was enlarged and partly redecorated following the example of Dutch palaces such as Het Loo, Rijswijk. For the large hall, Johann Anton Gumpf painted scenes from the life of Diana, Goddess of the Hunt, with stucco decoration by the Milanese F.A. Appiani.

While the strict classical architecture of building styles and furniture design followed the Dutch early Baroque, stucco work and painted decoration was usually executed with reference to Italian models. Stucco work was notable for its sculptural and symmetrical forms, with figures and fruit frequently worked in the round and sometimes coloured. Ceiling paintings made up of several individual canvases were set into the stucco; only rarely were they painted in fresco. This was the great age of German Baroque, and the leading architects responsible for interiors included Johann Friedrich Nette (1672–1714), who worked at the Ludwigsburg in Würtemberg and in the palaces of Anhalt, together with Schlüter and the stucco master Giovanni Simonetti (1652–1716).

Around 1700 the first celebrated German fresco painters and stucco masters emerged, most either from south Germany or from the north of Italy. In accordance with traditional guild practices, craftsmen and architects tended to come from the same family and during the 17th and 18th centuries a number of families simultaneously provided stucco masters, painters, and architects, in some cases working together on the same commission.

While wooden ceilings and, to some extent, wooden walls had been painted during the Renaissance, in the Baroque era such painted decoration was incorporated into thematic programmes to which both stucco masters and painters contributed. Initially paintings were executed on canvas and inset into the ceiling. While a room in Schloss Lustheim at Schleissheim, decorated under the direction of Zuccalli, was already entirely painted in fresco in the 1680s, the high point occurred in the 18th century. Such schemes created a compelling illusion or appeared to attempt to defy architectural space. The first such ceiling painting in a German palace was executed by Vittorio Andrea Aloisius in 1656–57 at Schloss Iburg.

The 700-square-metre fresco cycle of 1751–53 by Giambattista and Giandomenico Tiepolo that decorates the grand staircase of the Residenz at Würzburg is something of an exception. Alongside the usual allegories of the Four Seasons, and mythological, historical and religious scenes, there is also an apotheosis of the prince-bishop who commissioned the work. Similar features can be found at Pommersfelden and in the Herrenhaus at Hasselberg near Altenkrempe, which has a

Glorification of Count von Dernath by J.G. Simola, of about 1710. These celebrations of absolute power were derived from the notion of the state expounded by the French king Louis XIV. Initially, the example of the French court at the Château of Versailles impressed German rulers less for its architectural and decorative style than for the symbolism embodied in the *enfilade* system of interiors, and the use of allegories of Mars, Apollo, and Diana which embodied the idea of the ruler as the centre of the state.

The German Empire consisted of numerous small principalities, and the minor princes were keen to have their own status immortalized by artists and architects. In 1694 Duke Anton Ulrich of Braunschweig, ruler of some 200,000 subjects, commissioned the building of Schloss Salzdahlum from the architects Lauterbach and Hermann Korb, the theatre painter J.O. Harms, and various Italian stucco masters. It proved to be the largest German palace erected during the 17th century, and, as if taking a cue from the palace theatre (for which the duke himself wrote plays), illusion was intended to replace reality. Virtually everything was made of timber, even the apparent marble being merely stained wood. Nonetheless, there were also examples where the use of authentic materials was insisted upon. The court at Hanover commissioned solid silver furniture from the renowned Augsburg silversmith family of Biller, who also published engravings. A gilt display buffet made for the Grosse Kurfürst for use in the Stadtschloss in Berlin, was intended to highlight the wealth and power of its owner and in times of hardship might be used as a reserve fund, as were many gold dinner services.

The advent of German High Baroque dates from around 1715 and is comparable to the French Régence. Eschewing Italian-Dutch influences, German art demonstrated a new readiness to follow French examples, and an important conduit was the work of Paris-trained Joseph Effner (1687–1745), who was involved in the building of the Munich Nymphenburg and who was to influence Bavarian architecture for several decades. In place of the strongly plastic elements of the Italian approach to decoration, Effner used the shallow ornamental ribbons or strips of the strapwork style, *Bandelwerkstil*. The decoration of the northern antechamber in the main Nymphenburg building was executed by the Paris-trained court cabinet-maker J.A. Pichler in strap- and lattice work, interspersed with victory trophies and symbols of the Arts. Simultaneously, work on the stucco reliefs of the copesones of the windows (1726) was being executed by the Parisian sculptor Charles Dubut, by G. de Grof from Antwerp, and by the Italian Giuseppe Volpini.

It was in architecture, rather than in interior decoration, that the French made the greatest impact. Richer and more elegant interiors contrasted with the heavy style of the Baroque as French architects and decorators became involved in German projects. German architects, meanwhile, reciprocated by travelling to France. The palaces initiated by the Schönborn family in Würzburg, Pommersfelden, and Mainz (Der Favorite, 1700–24), all drew heavily on the classicism of French Baroque in a style that is architectural rather than relating to the decorative arts.

French Rococo was adopted in Germany around 1735–40 and was strongly influenced by the engravings of Jacques de Lajoüe, Nicolas Pineau (1684–1754), and Juste-Aurèle

Meissonnier (1695–1750), and the elegant furniture designs of Gilles-Marie Oppenord (1672–1742). These designs featured shell-like *rocaille* ornament that was asymmetrical in form and arranged in accordance with C- and S-curves. Unlike France, German Rococo was used not only for interiors but also for external façades. French designs were independently interpreted and an autonomous style evolved, centred on Berlin, Munich, and Saxony. In Berlin, the principal representatives of this style were the architect G.W. Knobelsdorff (1699–1753), cabinet-maker Johann August the Elder (1710–81), and the court painter Antoine Pesne who also worked in palaces such as the Neue Palais and the Stadtschloss at Potsdam, at Sanssouci, and in Breslau and Rheinsberg. In Munich the leading exponent was architect and designer François Cuvillies (1695–1768). In Saxony the most significant work was executed by Johann Christoph Knöffel (1686–1752) and Friedrich J.M. Stengel.

In Bavaria planar surfaces were filled entirely with carving and stucco work. In Prussia a more restrained version of Rococo was employed, with greater use of unornamented surfaces and, from 1750, the adoption of naturalistic features, as in the Voltaire Room at Sanssouci. The designs had a greater unity than was to be found in Early Baroque: furniture, panelling, and ceilings were devised in relation to each other and executed through the collaboration of craftsmen, stucco masters, and architects. In the case of Potsdam-Sanssouci (1744), the distinctive styles of Knobelsdorff, Hoppenhaupt, and August Nahl are detectable in the vestibule and the garden room, while J.A. Hülsmann contributed stucco work, carvings, and panelling, and J.M. Kampli and J.F. and H.W. Spindler the furniture (the latter also drawing on the designs of Hoppenhaupt). Antoine Pesne contributed his idiosyncratic “empty” frescoes. At the Residenz in Munich Cuvillies worked alongside J.B. Zimmermann and the cabinet-makers Wenzeslaus Miroffsky and Joachim Dietrich; at the Residenztheater he worked with the sculptor Johann Richard Straub (1704–84).

It is characteristic of Rococo architecture and design, as of Baroque, that palaces and park buildings became smaller and associated with specific functions. This is evident in Ruhesitze or pavilions such as Mon Repos in Bayreuth; in Gartenschlösser, palaces set in large gardens, such as the Belvedere in Vienna and Weimar; in Jagdschlösser, hunting lodges, such as Falkenlust near Brühl; and in Lustschlösser, pleasure palaces, such as Monplaisir in Wolfenbüttel, or Ludwigslust.

Porcelain and lacquer cabinets also became popular from the late 17th century. Initially, Far Eastern porcelain, lacquer trays, silks, and individual art objects from Holland were acquired for such displays; later porcelain of German origin as well as Chinese lacquer furniture were increasingly used. Fine examples of such East Asian rooms are to be found in Schloss Weilburg, Schloss Arnstadt, Nymphenburg, and Bayreuth. Augustus the Strong had already commissioned designs from Pöppelmann for the Chinese Palace (1715–86) and the Indian-style Lustschloss at Pillnitz (1720–21). Most of the porcelain in such collections would have been supplied by the porcelain factory in Meissen, established in 1710. A number of other porcelain factories were subsequently founded: at Nymphenburg (1761), Höchst (1756), Ludwigsburg (1758),

Fürstenberg (1747), Vienna (1717) and Berlin (1761), mostly supplying the various courts. Faience was widely acquired by the bourgeois and aristocratic markets. In 1661 the Dutch established their first ceramics factory in Germany at Hanau, followed by Braunschweig, Kassel, Berlin, Ansbach, Nuremberg, and Strasbourg. During the 18th century large display kilns were built, fine examples of which are to be found at Schönbrunn and at the monastery of St. Florian.

Another elaborate form of display took the form of cabinets decorated with intarsia – a form of inlay combining precious woods and ivory – and examples are to be found at Ludwigsburg and Wolfenbüttel. Of particular interest is the Amber Room, produced using East Prussian amber for the Schloss in Berlin and, in 1717, presented as a gift to Russia. French silk was the favoured wall covering for display rooms, with more rarely embroidered wallhangings (as in the Löwenburg in Kassel), wood panelling, or even feathers (as in Schloss Moritzburg, c.1725). Use was also made in the early period of fine vari-coloured marble incrustation (as in the marble cabinet of 1712 in Ludwigsburg), and around 1720–30 highly polished artificial marble was favoured and used for pillars (as in the Kaisersaal in the Residenz in Würzburg, or the Gartensaal at Sanssouci, Potsdam), entrance areas and, less frequently, living quarters. The more expensive artificial marble became a status symbol.

A further invention of the Baroque and Rococo eras was the Schönheitsgalerie, gallery of beauty, in which portraits of the ladies of the court were displayed. Rooms devoted to the celebration of hunting (as at Ludwigsburg, 1712) were less common, although entire palaces might be devoted to hunting, as at Augustusburg or at Hubertusburg in Saxony. Opportunities for bathing were rare in palaces, since most baths were found in specially designed buildings: the Badenburg in Munich, for example, or the Marmorbad in Kassel, designed by Pierre Etienne Monneot in 1722–28. Around 1710–20 the elaborate court ceremonial also conditioned the decoration of the Paradeschlafzimmer, state bedroom, with canopied beds and elaborate cupboards. Examples have survived in the Residenz of Munich, Schönbrunn and at Kassel.

The staircase was the hallmark of the owner of any palace, its impact achieved by refined architectural design and rich materials – at Bruchsal and in Salzdahlum there is even a grotto under the stairs. As in almost no other type of interior, with the exception of churches, the attempt was made to create a total work of art, with the intention that painting, sculpture, ornamentation, and architecture should combine to create a spatial and theatrical experience. An early example is to be found at Schloss Moritzburg in Zeitz (1657–78), by J.M. Richter the Elder and Younger.

Monasteries occupied a special place within German cultural life. Abbots and bishops were worldly as well as religious leaders, and monasteries, often closely tied to princely families, usually followed secular models, apart from a tendency to display allegories of saints in their ceilings and wall paintings. Renowned ecclesiastical residences were to be found at Würzburg, Mainz, and Brühl. Especially attractive Rococo decoration is to be found in the palace of the Prince-Abbot in Kempten in the Allgäu and in the hunting lodges designed by Schlaun at Clemenswerth and Falkenlust.

The parts of a monastery most readily suited for worldly display were the library, the Kaisersaal, the Prälaten, and the refectory. Next to the chapel itself, the library was the most richly appointed interior, and most libraries had a gallery. Important examples can be found at the Benedictine monastery at Einsiedeln (1738 with stucco by Feichtmayr) and at Fürstentzell (c.1745, by J. Deutschmann, M. Günther, and Zeiller). The three-storey library of the Duchess Anna Amalia of Weimar, created by A. F. Strassburger (1761–66), was clearly intended above all for display, whereas the circular library built for Friedrich II at Sanssouci, with intarsia and elegant Rococo ornamentation, was reserved for purely private study and therefore less functional.

No significant independent bourgeois style of interior decoration existed at this time. In the cities, important architectural commissions were associated only with the palaces of highly placed court officials. Even those bourgeois buildings dating from the second half of the 18th century (the Ermelerhaus in Berlin, Haus Köppelmann in Lippstadt, the Rotes Haus in Monschau, 1762–65) followed models established by the court, albeit in a simplified form. A rare example of a type of interior decoration indebted to both rural and urban tradition is to be found in the architect Schlaun's own house, the Rüschenhaus in Münsterland (1745–48).

With the buildings and interiors of Schloss Solitude and of Mon Repos, by Philippe de La Guépière (1715–73), German architecture rejected the elaborate characteristics of Baroque and Rococo and adopted elements of classicism. An example of interior decoration from the transitional period, the Goldener Saal at Ludwigslust, the Residenz in Mecklenburg (1772–76), with ornamentation made of papier-mâché, already anticipates the rigorous articulation of classicism. In the 1760s purely classical schemes of interior decoration appeared, for example in Schloss Richmond near Braunschweig (1768) where the court architect Karl Christoph Fleischer articulated the space of the severe and symmetrical central oval room by means of bronze-toned pilasters interspersed with delicate arabesques and grisaille medallions with scenes of the Labours of Hercules. At Schloss Wörlitz the architects F. W. Erdmannsdorff and Friedrich Franz von Anhalt-Dessau drew directly on English architecture, interior decoration, and technical achievements. The stucco decoration in the dining room is in the Adam style, the chairs are copies of styles devised by Chippendale, and there are Wedgwood basalt ware vases grouped around the walls.

Attempts were made to incorporate the naturalness, beauty, and utility demanded by the Enlightenment using an idealized image of the Antique, an approach which influenced the contemporary visual arts as much as it was reflected in Winckelmann's interpretation of contemporary archaeological discoveries or in the adaptation of the values of antiquity in the idylls and pastoral poetry of Lessing and other German writers. Classicizing motifs such as urns, rams' heads, and garlands were adopted with enthusiasm, inspired by the engravings of Piranesi and the drawings by Clérisseau. Ornamentation became subordinate to architecture.

In the decorative arts, reactions to the rediscovery of antiquity were reflected not only in the design of porcelain and stoves in classical forms but also in the evolution of the Landschaftszimmer or landscape room, intended to remind its

owner of travels in Italy. Landscapes in the style of Claude Lorrain or Adam Elsheimer were painted on the walls or printed onto wall-coverings, as is the case in the Behnhaus in Lübeck (re-designed in 1800 by J. C. Lille). Occasionally exotic motifs were also employed, particularly after the publication of George Forster's account of his voyages around the world. Examples are to be found in the Turm Kabinett in the small palace on the Pfaueninsel in Berlin (1794, by Brendel). Chinese salons and mirrored cabinets remained fashionable; examples from this period are to be found in Wörlitz or at the Luisium in Dessau. The use of silver and gold elements or marble wall facings had, by now, virtually ceased.

Early classicism, established in Germany by the late 1770s, is also termed Zopfstil (plait or braid style), alluding to its frequent use of garlands and festoons, although this never attained the splendour associated with French interior decoration under Louis XVI. Such decorative schemes were generally implemented on a small scale, as seen in numerous examples from bourgeois interiors. A number of small manor houses in north Germany also have elegant classical interior decoration: in Herrenhaus Tüttendorf, in Schierensee, and in Altenholz, all with delicate stucco work by Michel Angelo Taddei.

As forms became comparatively simple and more architectonic, materials became more valuable; for example, the lavish examples of furniture from the renowned Neuwied firm of Abraham and David Roentgen, which imported items from Russia and France, and the furniture made of precious woods designed by Gontard for the Marmorpalais which had inlays of Wedgwood porcelain and of painted lacquer from the Stobwasser factory in Braunschweig.

Towards the end of the century German classicism became even more severe, dispensing almost entirely with ornamentation. This was similar to what was known in other parts of Europe as the Empire style, but such a name is not appropriate for German classicism as it never ceased to retain its practicality. The leading theorists, architects, and designers of German classicism were based in Berlin: Karl von Gontard (1731–91) designed the richly stuccoed Festsaal in Schloss Friedrichsfelde (1786) and the unadorned staircase in the military orphanage in Potsdam (1771–78); Carl Gotthard Langhans (1732–1808) is notable for a series of clearly articulated oval rooms, such as those in Schloss Bellevue (1791), and the decoration of the Marmorpalais in Potsdam.

Another new architectural form was the public bath, which emerged during the second half of the 18th century. The English city of Bath may have served as a model for such famous resorts as Bad Lachstätt. There were a number of particularly elegant German Kurbauwerke for those taking the cure, such as the interiors of the Palais and the salon building at Bad Doberan (respectively 1806–09 and 1819–21) by C. T. Severin.

While classical German furniture drew initially on French and English models, around 1800 it evolved a style of its own. In place of the furniture partially painted in subdued pastel colours that was typical of the 1780s, wood emerged in its own right, often bearing bronze mounts in the Antique style. Key items of this period were the chest of drawers and the *escritoire*, both frequently assuming forms reminiscent of architecture. Especially fine birchwood *escritaires* were produced around the Baltic coast.

The Napoleonic occupation of many parts of Germany and the demise, in 1806, of the Holy Roman Empire, hindered the rapid evolution of an autonomous German style. Only in Kassel, in the residences of Jérôme of Westphalia, brother of Napoleon, and in the powers tied to France such as Württemberg and Bavaria did the owners of palaces undertake any more ambitious rebuilding or redecoration. Among the furniture brought to Kassel, French pieces dominated; in Munich the French architect Puille redecorated certain rooms. At Ludwigsburg, starting in 1806, substantial alterations were implemented: the architect N.F. von Thouret was commissioned to decorate the Neues Corps of the Logis, where he collaborated closely with J. Klinckfuss, a pupil of Roentgen, and the sculptor A. Isopi. The decoration has elements in common with the French and Russian Empire style and is among the best interior decoration to be created in Germany during this period.

German architecture revived slowly after the end of the Napoleonic occupation, with a new generation of architects not emerging until the 1820s. The leading architect, Karl Friedrich Schinkel, also contributed substantially to the design and decoration of interiors, for example in the Schloss Charlottenhof at Potsdam (1827–28) in which he sought to adapt to contemporary requirements the conception of a villa built in antiquity. Charlottenhof has a vestibule with a double staircase reminiscent of the staircases in the Luisenmausoleum at Charlottenburg or in the Neues Museum in Berlin. Apart from a room with a tented roof, the interior decoration is classicizing in style. One room is entirely decorated with Italian copper engravings, another painted in the “Pompeii red” inspired by the frescoes uncovered in excavations at Pompeii. At Tegel, Schinkel created an elegant vestibule with specially designed pillars and a hall for plaster casts of Antique statues. In a neighbouring building there were sculpted figures by Thorwaldsen and Rauch. Classicized buildings and interior decoration are to be found in the Roman Baths at Potsdam, and in the Orangery at Neustrelitz (1842), painted with motifs taken from the work of Raphael.

Furniture as well as entire decorative schemes were adopted from Antique forms. The dominant motifs in ornamentation were palmettes and acanthus leaves, with arabesques prominent in decorative painting. While the most favoured colours around 1800 were still pastels, subsequently ever more saturated colours were used and the overall colouring of rooms during the early 19th century became darker.

During the Biedermeier period – so-called after an invented literary figure – more attention was paid to interior decoration, comfort being a prime concern. Smaller living quarters required furniture that was practical and simple, and corner and folding tables were introduced. Woods such as walnut, mahogany, and sometimes stained pine, were especially popular, and a huge variety of chair types emerged. Cabinet-makers in Vienna proved especially inventive. Display cabinets and sideboards became objects of domestic curiosity, housing items of memorabilia, as well as decorative art. Other items included pieces made of iron such as flower pots, crosses, and ink wells, from the foundries of Gleiwitz and Berlin who also made spiral staircases; lamps with thin shades (Lithophanien); vases and decorative bowls in porcelain, made by Schumann (Berlin), Tiersch and Altwasser (Silesia); cut and coloured



Germany: hall, Schloss Charlottenhof, Potsdam, by K.F. Schinkel, 1827–28

glass; decorative cloths and cushions embroidered at home. Lithographs and works in watercolour or gouache were displayed on the walls.

Inexpensive objets d'art and objects intended for display became accessible to a bourgeois market, among them the crater vases produced by the Königliche Porzellan Manufaktur in Berlin, and the Warwick vase worked in silver by J.G. Hossauer to patterns provided by Schinkel. The aim was to encourage German craftsmanship, which at the time was making little use of the latest technology. As a result of support from the Prussian court, Berlin gradually emerged as a centre of decorative arts and industry.

Among the most important architects working in Munich during the first half of the 19th century were Leo von Klenze and Friedrich von Gärtner. Gärtner designed not only classical interiors (Residenztheater, 1823), but also frequently cited Early Italian Renaissance motifs in exterior façades. In Braunschweig after 1831, T. Ottmer decorated the Residenzschloss (destroyed in 1961), a work already pointing to late classicism in its extensive ornamentation. In 1837–40 Georg Moller decorated the interiors of the palace in Wiesbaden. Drawing on the example of the rotunda of Schinkel's Altes Museum in Berlin, itself an adaptation of the Pantheon in Rome, Moller created a domed room with niches which were filled by sculpted figures by Schwanthaler.

The era of political Restoration brought a return to past traditions and styles. Whereas architects and designers had previously looked towards classical Italian models or to the Antique, after 1815 Gothic began to exert its appeal. Neo-Gothic interiors in combination with gardens were to be found in the Gotisches Haus in Wörlitz (1773) and the Meierei on the Pfaueninsel (1795). Like Chinese temples (Wilhelmshöhe), Moorish mosques (Schwetzingen), or ruins (the theatre at Sanspareil), these were regarded as embodiments of the exotic. The effects were generally a painterly combination of pseudo-

Gothic and the grotesque, similar to the designs popularized in England by William Halfpenny.

The first neo-Gothic castles included Landsberg (1836–40) by A.W. Doebner and K.A. Heidloff; Albrechtsburg and Reinhardsbrunn in Saxony (1827–35, by G. von Eberhard and Heidloff). Although Schinkel, who also built in this style, designed Neo-Gothic furniture, he mainly used old pieces in his interiors to evoke a sense of age and tradition. The building of Stolzenfels on historic ruins is ultimately to be understood as an act of reconstruction of the sort previously attempted in 1799 by Friedrich Gilly in his aquatint illustrations of the East Prussian fortress of Marienburg. During the completion of Cologne Cathedral (1842–80), systematic research into medieval Gothic was pursued. The secular counterpart is to be found in the decoration of the Wartburg near Eisenach. Here, the old decoration was partially restored and supplemented and the artist Moritz von Schwind painted a renowned Wartburg fresco. The decoration was completed in 1902–06 with the addition of glass mosaic by A. Oetken in the Elisabeth-Kemenate.

Later examples of Gothic Revival architecture in Germany include Marienburg near Hildesheim (1857–67, by Hase, with decoration by Edwin Oppler); the fortress at Wernigerode (1862–68); the hunting lodge at Letzlingen (1843) by King Friedrich IV and F.A. Stüler; and Schloss Drachenburg (1884), one of many Rhine fortresses. The success of this style is explained not only by the painterly effect but also by its appropriation as a national German style that was regarded, in the aftermath of the Napoleonic Wars, as anti-French. Among the books and volumes of designs published on Gothic architecture during the first half of the 19th century were K.A. Heidloff's *Ornamentik des Mittelalters* (1832–52) and Becker and Hefner-Altenack's *Kunstgewerbe und Gerätschaften des Mittelalters* (1852).

A Rococo Revival was to be found in Russia by the late 1820s, in architectural projects commissioned by Tsar Nicholas I and his consort Charlotte of Prussia from the architect A.I. Shtakensneider. It was probably Shtakensneider who encouraged the Rococo decoration of the Imperial guest apartments in the Orangery at Potsdam (1851–64, by F. Stüler and Hesse), which had originally been built in the style of the Italian Renaissance, even including a Raphael Room with copies of famous paintings by the artist. In Vienna the Rococo Revival appeared at approximately the same time, sometimes drawing on French models, as in the decoration of the Lichenstein Majoratshaus, by F.A. Leistler. It was a style that was reflected in developments in the decorative arts and in the ornamentation of furniture, but it resulted in few great building projects. A late example is Schloss Linderhof. While earlier examples of Rococo Revival tended, unlike the 18th-century Rococo, to use ornament symmetrically and to combine Rococo and classical elements, this later instance incorporates an excess of ornamentation that is more theatrical than historical.

Although German Historicism may be found to have had precedents in the early 19th century, it emerged more strongly after the death of Schinkel and especially after 1850. Alongside the Neo-Gothic and the Rococo Revival, styles associated with the Renaissance were also popular. While Leo von Klenze and Schinkel had pre-empted such styles (respectively, in Palais

Beauharnais of 1816, and in Palais Redern of 1832), the first high-point of the German 19th-century Neo-Renaissance is to be found in the Residenz at Schwerin of 1843–57, designed by Stüler and G.A. Demmler, based on the Loire châteaux. At Schwerin, above all in the panelled Ahnengalerie and the stuccoed throne room, classical ornamentation was partially combined with that derived from the Renaissance. Another important representative of the Neo-Renaissance style was Gottfried Semper (1803–79), the key historicist architectural theorist, architect, and decorator. Among his most important buildings were the Gemäldegalerie (1847–54) and the Opera in Dresden (1871–78); the polytechnic and the observatory in Zürich (1858–64) and new plans for the Hofburg and the Burgtheater in Vienna (1869–1903). While not rejecting the stylistic mixture of the mid-19th century, Semper also emphasised the need for a meaningful use of space and ornament.

Although it had been acceptable to use the Rococo Revival in interior decoration in a Neo-Gothic schloss, as in the royal Villa Berg near Stuttgart of 1845–53, or to combine Tudor and Rococo decorative styles, a much closer adherence to historical fidelity was now required. One of the most knowledgeable proponents of this idea was Duke Georg II of Meiningen, who assembled artists and craftsmen at his court, one of their aims being to create buildings in historicizing styles mostly tending to Neo-Renaissance. Alongside the leading 19th-century academies of Munich, Berlin, Karlsruhe, and Düsseldorf, the true centres for the dissemination of new architectural and decorative styles were the regional schools of applied arts, the Kunstgewerbeschulen and the technical universities, the Technische Universitäten. Those in Prague (established c.1803) and Vienna (1815), where leading architects and craftsmen often held teaching positions, were especially significant.

The interplay of industry, research, and artistry resulted in many innovations in interior design, including inexpensive textiles, pressed glass, stone pasteboard for use in place of stucco, pre-coloured terracotta to imitate carving work, linoleum, rubber, aluminium, and brass. It is significant that these new materials were often used as substitutes for natural elements. Increasing mechanization made the production of elaborate furnishing forms relatively inexpensive and mass-production became a key aspect of Historicism. As had been the case in the Baroque era, the appearance of the materials used counted for more than their authenticity. The decoration of interiors with ornaments and knick-knacks made this virtually inevitable, but it is necessary to distinguish between the houses and apartments of the upper bourgeoisie, where very valuable works of art might be found, and those of the lower classes, where copies of such works appeared, made with simple materials and poorly worked – silver-plated tin goblets, prints imitating oil paintings, plaster busts, and imitation bronze sculptures (*Ladenbronzen*). Of particular importance were the exhibitions of decorative art and, above all, the international exhibitions, which had a considerable influence on Germany's stylistic development.

Between 1860 and 1900, the Neo-Renaissance established itself as the leading style in German-speaking Europe. The centres of this development were Vienna and Munich where large exhibitions had promoted this style – respectively the Weltausstellung of 1873 and the Kunstgewerbeausstellung of 1876. After the removal of the Viennese fortifications in 1858,

the Ringstrasse replacing them was planned as a centre of cultural and political life. The scheme included buildings in Neo-Gothic and Neo-Classical style (respectively, the town hall and the Parliament). In the case of the Burgtheater, the new wing of the Hofburg, and the Opera House (the latter of 1861–69 by Eduard Van der Nüll and August von Siccardsburg), both architecture and interior decoration drew on models from the Florentine and Venetian Renaissance. German Neo-Renaissance architecture also looked to the Flemish Renaissance and, at a later date, to the German Renaissance (above all the “Weser Renaissance”, an example of which is the Palais Schack in Munich, built in 1872 by L. Gedon).

Many publications served to guide taste, among them Georg Hirth's *Das deutsche Zimmer der Renaissance* (1880) and *Das deutsche Zimmer der Gotik und Renaissance, des Barock und Rococo* (1886). The most explicit form of stylistic quotation in later German 19th-century decoration is to be found in wood panelling on walls and in coffered ceilings. The Neo-Renaissance style reached its high-point and its end in the historicist interiors of the Makart-style, called after the painter Hans Makart and characterized by especially dark colouring, rich drapery, and opulent ornamentation, as in Makart's paintings.

In the late 1880s the Baroque Revival and a new Rococo Revival – the so-called “third Rococo” – attained a popularity comparable to that of the Neo-Renaissance. While Rococo Revival, promoted by Princess Eugénie of France, had a considerable impact in the realm of fashion, it was relatively unsuccessful in interior decoration, although examples are to be found in some of the palaces built for Ludwig II of Bavaria – Schloss Linderhof by Georg Dollmann and others (with decoration, from 1870, by Franz Seitz and Eugen Drollinger) and Schloss Herrenchiemsee (1878–86). The façade, mirrored hall, and principal bedroom of the latter were modelled on the Château de Versailles, the copy far outshining the original in its excess of ornamentation. The Festsaal of Schloss Bückeburg is oriented more towards historical forms, with artificial marble, a fresco, and Rococo stucco work.

There remained a considerable difference between the decoration of private, bourgeois interiors, and that of public buildings, but a notable element of display now entered the private sphere. As a result of the ennobling of members of the bourgeoisie enriched through industry, the villa and the country house took on a special importance. Countless villas were built for factory owners, partly in competition with the houses of rich gentlemen farmers who did not wish to be outdone. Particularly elaborate examples of villas in a historicist style are the Lenbachhaus and the Villa Stuck in Munich (both built for successful artists) and the Villa Hügel in Essen (1870–72, by Rasch) – hardly distinguishable in their interior decoration from the houses of the landed nobility. Even in the apartment blocks built from the 1860s onwards an attempt was made to adapt elements from more expansive architectural projects, by adding elegant staircases and by decorating them with stucco work, paintings, lanterns, wall fountains, and reliefs; later there were elaborately designed lifts. Stuccoed ceilings and double doors were regarded as essential everywhere except in apartments opening on to backyards.

The interior decoration of public buildings such as town



Germany: entrance of Klein carpet shop, Hagen, by Peter Behrens, 1906–07

halls, universities, schools, and ministries aimed for a sense of dignity and status. After 1871 the predominantly Neo-Baroque interiors of courts of justice became more sumptuous, as if to underline their role in the new Imperial constitution. Examples are to be found in the Imperial court in Leipzig and the courts in the Schöneberg, Mitte, and Moabit districts of Berlin. Offices of the bureaucracy in general, as an expression of an era of Parliamentarianism, presented architects with a specific task. Yet another was represented by buildings of great cultural significance – opera houses and theatres – such as the Musikverein in Vienna and the Festspielhaus in Bayreuth. To these must be added a series of museums, some of which have in part retained their decoration, such as the Kunsthalle in Hamburg (Neo-Renaissance, 1863–68, by G.T. Schirrmacher and H. von der Hude) and, in Berlin, the Nationalgalerie (Neo-Classical, 1866–76, by A. Strack and Stüler). The interiors of the Bodemuseum in Berlin, meanwhile, were executed in the styles of various art historical eras.

Around 1895 Historicism attracted increasing criticism: it was argued that in its excess of ornamentation, the Neo-Renaissance stifled architecture, while the production methods employed were mechanical and superficial. The reaction of the furniture industry was to produce items decorated with simpler leaf and floral forms adopted from those of the French Art Nouveau. But at a more fundamental level no change occurred until the emergence of the group of architects assembled by the Grand Duke of Hesse in Darmstadt. These architects, who



Germany: hall, Zuckerkandl House, Berlin, by Hermann Muthesius, 1914

included Joseph Maria Olbrich, Hermann Obrist and Peter Behrens, committed themselves to a programme of radical reform, breaking with tradition, freeing architecture from superfluous stucco work, and opposing mechanical mass-production. Authentic materials were to be used in interior decoration. Around 1900 many of these architects built houses for themselves in Darmstadt, but these houses, with their unified style and special fittings, were considered elitist. The Jugendstil (named after the Munich weekly periodical founded in 1896) also employed leaf and floral forms but stylized them into almost geometrical shapes, resulting in more abstract forms approaching those favoured by the later Art Deco movement. In the work of the designer Henry van de Velde, however, inspired by his native Belgian Art Nouveau, the sweeping forms were softened and became more economical. His furniture designs were elegant and simple but relied on the use of expensive materials.

In Vienna a number of architects and painters were associated with the Secession (1897–1907). The most progressive of these was Adolf Loos (1870–1933). His Haus am Michaelerplatz and his American Bar Wien were designed to be free of ornament and to achieve their effect purely through their architectural form and the quality of the materials used, an approach propounded in his essay of 1908, “Ornament und Verbrechen” (Ornament and Crime). In the extravagant Secession building erected in 1897–1898, Joseph Maria Olbrich combined a simple basic form, with a dome covered in stylized laurel leaves, while Otto Wagner created a forward-

looking interior in his glass-roofed central hall for the Vienna Postsparkasse (Postal Savings Bank) of 1904–06. Josef Hoffmann (1870–1956) who, in 1910, was to become the founder of the Österreichischer Werkbund, built a large number of villas and sanatoria. His designs for textiles and furniture partially reveal the influence of Scottish designer Charles Rennie Mackintosh. In planning the Palais Stoclet near Brussels (built 1905–11), he collaborated on the interior with the Viennese painter Gustav Klimt. A number of important schemes for interior decoration were produced by his friend and collaborator Koloman Moser.

English Arts and Crafts architecture also proved a source of great inspiration for Hermann Muthesius (1861–1927), whose book *Das Englische Haus* (1904–05) had a significant influence on the planning of garden cities in Germany as well as on interior decoration, even though Muthesius himself generally built private villas. Schulze-Naumburg’s Palais Cecilienhof in Potsdam (1913–17) draws directly on English models.

Around 1900, alongside the many luxurious schemes of Jugendstil interior decoration, new demands and new decorative programmes arose in response to the widespread housing shortage. From 1893 a specially designed type of apartment block was built in Berlin by Alfred Messel and subsequently by Paul Mebes and others, which offered a more economical use of space, better sanitation, and more pleasant living rooms. The furnishing for such apartments became the province of the newly established Werkschulen (factory schools) and of organizations such as the Vereinigten Deutschen Werkstätten. The first German garden city, Hellerau, was built for workers in the Dresden factories by Muthesius (1908), H. Tessonow (houses and theatre, 1910–11) and Riemerschmid (workshops, 1911). All three architects were also involved in work on interior decoration, to which the furniture designers Schlecta and Wytrlik contributed.

In 1907 the Deutscher Werkbund was founded as an alliance of established artists and industrialists. Functioning as an advisory body, it provided new ideas on matters of design. The functional construction of furniture and inexpensive programmes of interior decoration served as a counter-movement to the elitist Jugendstil. New working-class residential districts were often built in a similar sort of “rural” style as that employed for many villas, with architecture expected to imitate a certain form of rusticity while promoting a healthier way of life.

In spite of its reliance on simplicity, the formal variety of German Jugendstil is clearly demonstrated in the fitting out of shop interiors (known now only through plans and photographs): Peter Behrens (1868–1940), chief designer and architect at AEG, designed the company’s principal showroom in Berlin in 1910; August Endell (1871–1925), who adopted a Moorish-influenced Jugendstil, designed the Salamander shoe shop in Berlin in 1915 and the Elvira photographic studio in Munich in 1897; Messel, Riemerschmid and van de Velde redesigned the Berlin art gallery of Keller und Reiner; and in 1899 van de Velde designed a salesroom for the Havana company. The highpoint of technical innovation was the interior of the automat restaurant on Friedrichstrasse in Berlin (1904–05).

The interior decoration of department stores was particularly noteworthy, although the majority of these have not

survived (an exception is the Kaufhaus zur Straussen in Görlitz). A highly influential architect in this area was Alfred Messel, who was engaged by the Berlin department store Wertheim. With his architectonically conceived interior courtyards, he created an imposing, yet still functional, architecture where techniques and materials such as marble incrustation and gilt bronze were used for both interior and external decoration. World War I brought many developments in German interior decoration and design to a halt. The re-orientation of the 1920s pointed in a variety of directions.

Following the emergence, in 1905–20, of Expressionist artist groups such as Der Blaue Reiter and Die Brücke and the literary association Der gläserne Kette, an Expressionist form of architecture evolved, turning above all to crystalline forms, the first examples appearing around 1919. Otto Bartning and the brothers Wassili and Hans Luckhardt created several interiors in this style. The use of pointed shapes in combination with brick is characteristic of the work of the north German architect Fritz Höttger, examples of which are to be found in Böttgerstrasse, Bremen, 1926–27, and the Chilehaus, Hamburg. In 1929–31 Hans Poelzig decorated the staircase and the façade of the Haus des Rundfunks in Berlin and is also known for his cave-like interior for the city's Grosses Schauspielhaus (1918–19). Founder-director of the Bauhaus School of architecture and design, Walter Gropius (1883–1969) was also interested in crystalline forms, as is evident in his work at the Holzhaus Sommerfeld (1920) and the Haus Otto in Berlin (1921–22). Erich Mendelsohn, meanwhile, designed angular furniture for his idiosyncratic Einsteinurm in Potsdam, built in 1920–21.

Expressionist buildings were erected throughout the 1920s, but from 1925 a new movement was underway, centred on the Bauhaus in Dessau and later in Weimar, led chiefly by the architects Walter Gropius, Mart Stam, and later Mies van der Rohe, who designed new furniture: key examples were Stam's *Freischwinger* or suspended chair, and the MR chair by Mies. In contrast to the Jugendstil era, design and manufacture were contemporaneous, and new combinations of materials were introduced, such as leather and steel.

During this period there was a strong interest in housing for workers combined with a leaning towards the traditional pre-war forms which resulted in designs such as Grete Schütte-Lihotzky's "Frankfurt kitchen" and the contemporary estates of houses for workers in Frankfurt am Main designed by Ernst Meys. Such estates, and also those in Berlin (Siemensstadt, Weisse Stadt, 1929–31), show that this development had lost none of its relevance decades later. The large architectural exhibition held in 1927 at the Weissenhof in Stuttgart represented both a simple and a more sophisticated standard of living, and architects such as Behrens, Stam, Gropius, and Le Corbusier designed houses and schemes of interior decoration for this event.

While industrial mass production remained prominent, particularly in the manufacture of textiles and pottery, there was also great emphasis on the individual artist-made object. Lilly Reich, for example, produced excellent textiles, Gunta Stölzl was known for her carpets and Gerhard Marcks for ceramic sculpture. There were also occasional examples of wall painting, as in the Bauhaus staircase. Oskar Schlemmer devised a mural for the country house at Mattern near Potsdam,

designed in 1934 by Scharoun. Bruno Taut, who in 1924 published *Die neue Wohnung*, was noted for his particularly colourful treatment of walls. Rudolf Steiner's Anthroposophy system of mystical philosophy embraced ideas on decoration relating to the colour, materials, and geometry of interiors and exteriors. Examples of architectural projects accommodating these ideas are the second Goetheanum near Basle (1923–28) and numerous buildings by Hans Scharoun, including the Philharmonie in Berlin (1963).

Far less radical than the work of the Bauhaus, and consequently a great deal more popular with the German public during the 1920s, were the architectural forms of the Heimatstil. Fixed fittings, of the kind initially introduced by the Deutscher Werkbund, were modified and further developed by Bruno Paul during the 1930s. A leading influence by this period was the Reichsheimstättenamt (Imperial Office for Homes), under the direction of Robert Ley. The National Socialist regime especially encouraged the design of simple timeless furniture. At the 1934 Deutsche Siedlungs-Ausstellung held in Munich, extremely simple, even Spartan furniture was shown, the so-called "settler furniture", intended above all for young families. The Reichsausstellung Schaffendes Volk, held in Düsseldorf in 1937, showed interior decoration schemes intended for the bourgeoisie which were formally more elaborate and sometimes also ornamented, often in imitation of older patterns, though retaining an essentially unpretentious character. This sort of somewhat bleak simplicity was also to be found in the interiors of buildings designed for the governing cadres, as at the country houses of Carinhalle in Brandenburg, "Berghof" at Obersalzberg, and the Reichskanzlei in Berlin.

While it is true that Ludwig Troost continued to employ a simple Art Deco style, he nonetheless combined this with intarsia, using precious materials and expensive textiles. The illusion of a certain solidity in furniture and interiors was evoked by means of free borrowings from the Baroque, known as the Mastaba style, and Renaissance coffering. Brown and green dominated most colour schemes. Despite public rejection of the Bauhaus's ideas, its practical achievements were eagerly copied, above all in the realm of industrial design. The interiors of public buildings such as the Haus der deutschen Kunst in Munich, and the airport at Tempelhof outside Berlin followed classical models, while dispensing with ornamentation, appearing as a result both timeless and unostentatious. A favoured facing material was travertine and, more distinctively, marble.

After World War II there was a return to the ideas of the Deutscher Werkbund and of the Bauhaus. Because of the dearth of fresh materials and the extensive destruction of houses and apartment buildings, the first postwar furniture exhibitions, in 1949 (Neues Wohnen in Cologne and Wie wohnen in Stuttgart), showed items that were extremely simple, even primitive, often made of plywood. Leading designers of this period were Hans Schwippert, Otto Bartning, Paul Renner, Egon Eiermann, Hans Scharoun, Bruno Taut, Lilly Reich, and Hermann Henselmann.

During the 1950s German interior decoration and design followed American and Scandinavian models. Organic forms, natural and durable materials (teak and linen, for example) and ergonomic chairs and beds from Scandinavia remained in



Atrium of Haas Haus, Vienna, by Hans Hollein, 1985–90

the forefront into the 1960s. Popular American innovations included artificial materials (such as foam rubber, synthetic fibres, imitation leather) and coloured veneers. Furniture designed by Charles Eames, Harry Bertoia, and Eero Saarinen was especially fashionable, the US firm of Knoll International in Stuttgart producing versions of such designs or devising interior decoration for homes in collaboration with German architects. Leading German furniture designers included Egon Eiermann, Sep Ruf, Hans Gugelot, Herbert Hirche, and Eduard Ludwig.

Furniture of the 1950s and 1960s was not only smaller and lower than in the past, but also gave an overall impression of greater lightness. Tubular steel supports were often used, for instance, in the interior of the Hilton Hotel in Berlin (examples now in the Berlin Museum). More thought was given to developing space-saving forms of furniture – folding beds, combined dining and living rooms, integrated desk-tables or room dividers. Typical of German design of this period was the kidney-shaped table (designed in 1952 by Heinz Vetter) and the cone-shaped lamp, sometimes used in clusters. Furniture forms often recalled the paintings and sculpture of Hans Arp, Willi Baumeister, Ernst Wilhelm Nay, and Victor Vasarely.

Although there was little experimentation in political life during the Adenauer period (1949–63), the model city quarter of West Berlin, the Interbau (initiated in 1957), represents something of an exception. German and foreign architects were engaged to design both outer structures and their interiors. Staircases and assembly halls were used for display (as in the case of the Schillertheater in West Berlin), their decoration often incorporating wall sculptures or inner or outer murals.

After the formal division of Germany in 1949, the German Democratic Republic in the East looked initially to much the same models as did the Federal Republic in the West. The principal distinction was the imposition in the GDR of standard furniture designs, a Socialist-planned economy favouring standardization. Because the intention was to offer inexpensive furniture, cheap materials were used, often resulting in a decline in quality. The range of choice in furnishings, as in types of new residential accommodation, was limited, although great attention was paid to the design of public buildings, in which display invariably served a political, often propagandist, purpose. It was only during the 1970s that an attempt was made to catch up with international standards, notably in the building of the Palast der Republik in the centre of Berlin and in the Interhotels erected in various East German cities.

In the West the 1960s designs now readily termed modern had a traditional counterpart in the so-called Gelsenkirchen Baroque, a robust form of furniture and interior decoration, notable for its allusion to past styles, its reliance on forms evolved during the 1930s, and a somewhat uncertain sense of design. In line with the attempt to appeal to a largely working-class market, the style was named after a centre of the German mining industry.

During the 1960s a simpler, more geometric building style evolved, which was also reflected in interior decoration. In the now popular bungalows (Kaiserbungalow, by Sep Ruf) the design of walls and windows was of particular importance, although this was also true of public buildings, as

demonstrated by the interiors of the Deutsche Oper and the Reichstagsgebäude in West Berlin (both 1961–72, by Paul Baumgarten). The West Berlin shopping arcade, the Europacenter (1963–65, by Werner Düttmann and Egon Eiermann), was notable for the restrained elegance of its reflective surfaces and coloured glass chandeliers.

While, on the one hand, an architecture favouring the use of substances such as wood, glass, and visible concrete evolved, architects also tended to use an increasing number of objects made of plastic and other artificial materials. Characteristic of 1960s interior decoration and furnishing were the fitted cupboard or wardrobe, the television console, the extendable sofa, and the low coffee table. Particularly popular were Verner Panton's plastic stacking chair (1960–67, for Vitra) and objects in spherical form (ash trays, televisions, lampshades).

With the advent of the mid-1970s oil crisis there emerged a need for an entirely new approach. A heightened awareness of the environment in combination with a preference for natural materials had a marked impact on interior decoration – wooden floors, fabric or cork floor coverings, and brown and green tones were favoured. An example of the transition between the garish colours of the early 1960s and the subdued tones of the end of the decade is to be found in the carriages of the Deutsche Bundesbahn's Inter-City trains which are decorated in orange, brown and green.

It is difficult to speak of an independent and distinctive German design in the 1970s and 1980s since national developments invariably emerge from interaction with a wider, international context. The futuristic metal forms employed in the Internationales Congress Centrum in Berlin (1975–79, by R. Schüler and U. Schüler-Witte) were to be found in public buildings of this period, but they were unpopular. The design of interiors incorporating solid wood, brick, and sisal floor covering, such as the library of the Philosophy Faculty of the Freie Universität in West Berlin (1982–83, by Hinrich and Inken Baller), may be seen as a reaction to such criticism.

The leading representative of Postmodernism in German interior decoration and design is Hans Hollein. His schemes for the interiors of shops in Vienna range from interiors for the candle-seller Retti (1964–65) to interiors for the jeweller's Schullin (1981–82), with its Egyptian ambience, and the Austrian Travel Agency, where decorative motifs allude to palms, mosque, and a Rolls-Royce. Hollein likes to combine a variety of stones (marble, sandstone) with polished metal or metal alloy. Other examples of Postmodern architecture and design in Germany are James Stirling's Wissenschaftszentrum in Berlin and his Staatsgalerie for Stuttgart. In the designs of the Viennese Coop Himmelblau, interiors and exteriors are merged, deconstruction itself being elevated to a method of design. The Pentagon design group of Cologne is also important, in particular for its original response to the influence of the Memphis design group and Italian Postmodernism in general. Leading contemporary design firms include Vorwerk, makers of carpets (which has collaborated with many architects), Vitra and Tehta who both make office furniture.

MARCUS KÖHLER
translated by Elizabeth Clegg

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Gibbons, Grinling 1648–1721

British carver and sculptor

Grinling Gibbons was the most famous carver of his generation. From his arrival in England from Holland in about 1667 he helped establish the fashion for flamboyant Dutch-style carving which dominated the decoration of the late 17th century interior.

Gibbons probably trained in the workshop of Arnold Quellin (or Artus Quellinus) in Amsterdam. Quellin and his sons were involved in the decoration of the impressive Town Hall in Amsterdam. Gibbons first came to notice in March 1671 when John Evelyn showed a piece of his work to Charles II and, according to Evelyn, the king "cast his eye on the Worke but he was astonish'd at the curiositie of it, & considered it a long time." From this point on, Gibbons was

commissioned to work at a number of royal palaces, commencing in 1677 in the King's Eating Room and Queen's Audience Chamber at Windsor Castle and continuing into the reign of William and Mary at Kensington Palace, Whitehall, St. James's and Hampton Court. Gibbons worked for the Board of Works as part of a team of carvers and decorators supervised by Sir Christopher Wren as Surveyor-General of the King's Works. But he was granted personal recognition in 1682 when he was given the official role of Surveyor and Repairer of Carved Work at Windsor by Charles II and a salary of £100 a year. He received further royal favour in 1693, when William III appointed him Master Sculptor and Carver in Wood to the Crown.

The royal commissions undertaken by Gibbons rank among his most important work and they helped establish his predominant influence in interior decoration. The virtuoso decorative carvings in limewood or oak which he carved in the form of overmantels and overdoors at Windsor, Hampton Court and Kensington Palace created a considerable impact at the time and were termed "incomparable" by contemporaries such as Evelyn. Gibbons and his studio also put their stamp on other interior decorative features, including carved door frames, picture frames, and marble chimneypieces. The bills of 1676–77 for the work at Windsor Castle (where Gibbons worked with Master Sculptor and Carver Henry Phillips) specify: "Severall sorts of Carved workes ... performed upon the Chimney peeces Pedestalls and picture frames of the Kings Greate and Little Bedchambers". His most exuberant work was reserved for the King's Chapel, Windsor (1680–82), carvings of sprays of palm and laurel which John Evelyn struggled to describe in 1683 as "stupendous and beyond all description the incomparable carving of our Gibbons, who is without controversie the greatest master both for invention and rareness of work that the world ever had in any age."

At Whitehall Palace from 1685 Gibbons supplied a carved chimneypiece surmounted by a crown and coat of arms for the Great Bedchamber and a marble altarpiece for the chapel which he worked on with Artus Quellinus. Gibbons was also responsible for a number of interior decorative features at Kensington Palace, including a pair of gilt overmantels in the Queen's Gallery, carved in 1691 with drapes and festoons. At Hampton Court, Gibbons and his team worked extensively on the new State Apartments built for William and Mary from 1689 to 1694, including carved door and window mouldings and overmantel and overdoor decorative fruit and floral drops. In the Chapel Royal in 1699 Gibbons carved the decoration for a reredos designed by Sir Christopher Wren.

Royal commissions were prestigious and an excellent showcase for skills, as contemporaries were able to visit palaces and admire Gibbons's work. After her visit to the King's Chapel, Windsor, in 1698 the diarist and traveller Celia Fiennes wrote of "the exactest workmanship in the wood carving ... the pattern and masterpiece of all such work both in figures, fruitages, beasts, birds, flowers all sorts, soe thinn the wood and all white natural wood without varnish ... here is a great quality."

Gibbons was also employed by the crown as a virtuoso carver and he was commissioned to carve exceptional pieces – for instance the panel sent as a gift in 1682 to Cosimo III, Grand Duke of Tuscany (the so-called *Cosimo* panel). In addi-

tion, William III commissioned him to decorate the catafalque erected in Westminster Abbey for the funeral of Queen Mary.

Queen Mary's catafalque was not Gibbons's only funerary work: he carved more than 30 funerary monuments in his workshop from the late 1670s onwards, including the important stone monuments of Robert Cotton (dated 1697) and the first Duke of Beaufort (dated 1700) in St. Paul's Cathedral.

Not all Gibbons's work, however, involved royal commissions; the fashion for carved work made popular by his work in royal palaces led to commissions for other important patrons. Gibbons's first major non-royal commission was for Charles Seymour, 6th Duke of Somerset, at Petworth House in Sussex, where he supplied a pair of elaborately carved picture frames and pendants for the Carved Room. He also worked at Badminton House, Gloucestershire, for the 1st Duke of Beaufort, where he carved a decorative overmantel for the great parlour incorporating dead game, woodcock and partridge. He carved one of his most beautiful commissions for Anne, Duchess of Buccleuch, at Dalkeith House who paid £800 to "Mr. Grin Gibbons for carving a marble Baster-leaf", of the story of Neptune and Galatea; a skilfully carved plaque, which is probably Gibbons's best work in marble. Similarly, at Blenheim he worked with decorative marble for Sarah, Duchess of Marlborough, and in 1712 he supervised eight men to work marble for the niches in the Saloon.

Gibbons also worked on several religious commissions. From 1696 to 1697 he carved two banks of choir stalls, the bishop's throne and stall in stone, oak and limewood at St. Paul's Cathedral, and he worked on the case and screen of the great west organ. His work for St. James's, Piccadilly, is typical of the type of carving Gibbons supplied for churches: Evelyn describes the "flowers & garland about the walls".

Grinling Gibbons undoubtedly played a key role in the history of late 17th century interior decoration. His richly decorated carving, teamed with Baroque painted rooms by Antonio Verrio (for instance at Burghley House) set the standard for the grand style of decoration in noble houses and palaces at this period. His style of carving was much admired throughout his life and he was believed with justification by contemporaries to be "incomparable".

SUSAN JENKINS

Biography

Born in Rotterdam, the Netherlands, 4 April 1648. Trained as a woodcarver, possibly in the Quellin workshops, Amsterdam or Antwerp, c.1665. Settled in England, c.1667. Married c. 1670: 5 sons and 6 daughters. Worked as a ship's carver, Deptford; "discovered" by John Evelyn and introduced to Charles II and Christopher Wren, c.1670. Active as a carver from the early 1670s, and as a sculptor and carver of monuments from the mid-1670s. In partnership with Arnold Quellin, 1681–83. Appointed Surveyor and Repairer of Carved Work, Windsor Castle, 1682; appointed Master Sculptor and Carver in Wood, 1693; appointed Master Carpenter to the King's Works, 1719. Admitted to the freedom of the Drapers' Company, 1672; appointed Renter-Warden, 1705; acted as Master, 1718–20. Died in London, 3 August 1721; buried at St. Paul's, Covent Garden.

Selected Works

Examples of Gibbons's drawings, mainly for projects at Hampton Court, are in Sir John Soane's Museum, London. Additional drawings and manuscript sources are listed in Beard 1989. Examples of

Gibbons's carved work in wood can be seen at Blenheim Palace, Hampton Court, and Petworth House. The *Cosimo* panel is in the Pitti Palace, Florence.

Carvings

- 1676–92 Trinity College, Cambridge (library)
- 1677–78 Windsor Castle, Berkshire (carvings for various rooms, including the King's Eating Room and the Queen's Audience Chamber)
- 1681–82 *Cosimo* panel, for Cosimo III, Grand Duke of Tuscany
- 1690–91 Kensington Palace, London (carvings in Queen Mary's bedchamber, and frames for chimney glasses)
- c.1692 Petworth House, West Sussex (Carved Room)
- 1697–1719 Hampton Court, Middlesex (carving for the King's Staircase, and in various interiors including the Chapel Royal, the King's bedchamber, and the music room)

Further Reading

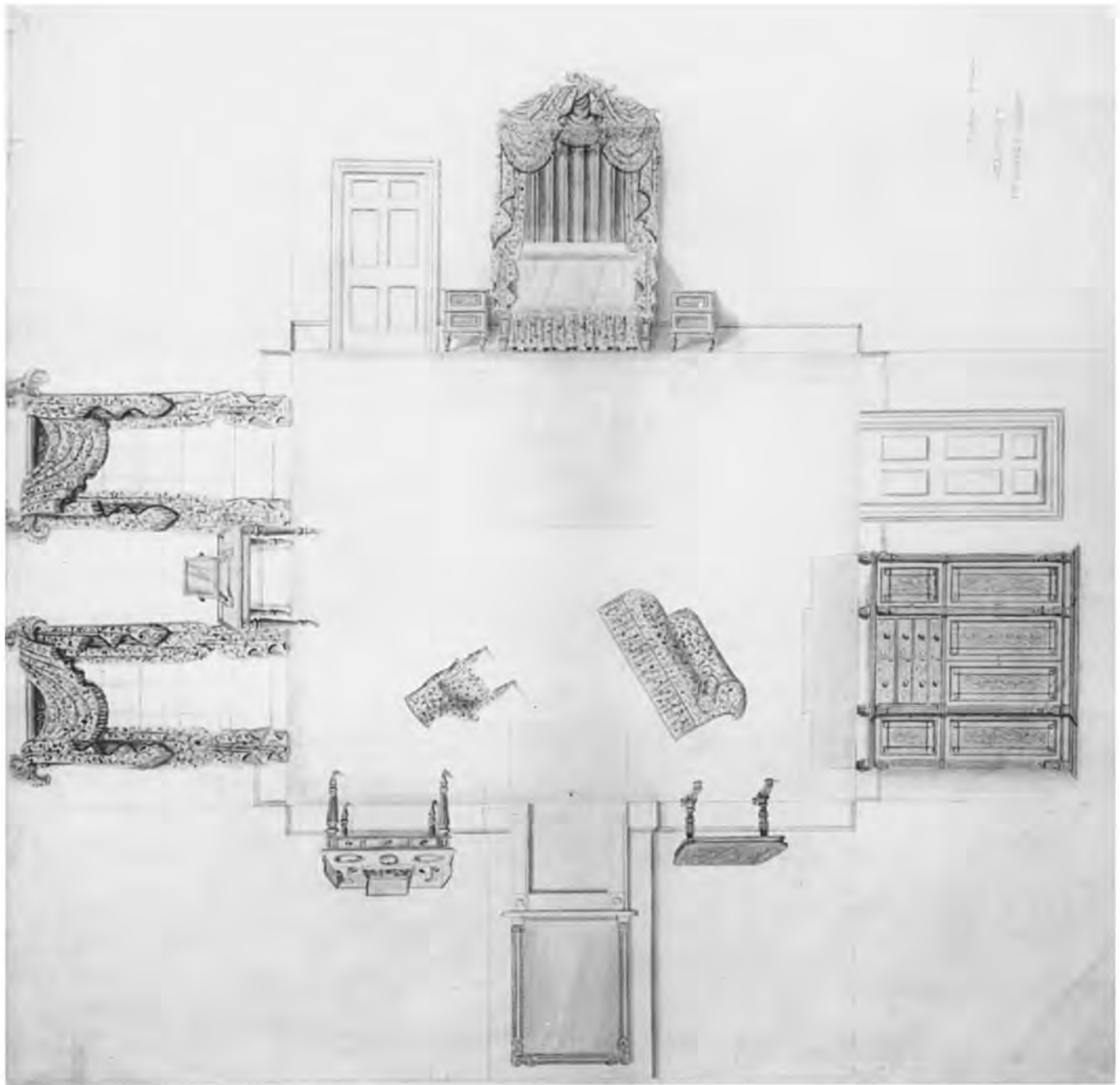
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Gillow & Co.

British upholsterers, cabinet-makers and makers of furniture; established c.1728; amalgamated as Waring & Gillow 1903

The famous furnishing business of Gillow of Lancaster (later Waring and Gillow) holds an important place in the history of furniture and furnishings. Not only were they among the longest established businesses in the trade who also held an enviable record of maintaining production of quality products, but their legacy of the Gillow Archive is also of great impor-



Gillow: design for a bedroom, c.1820

tance. The archive, housed at Westminster City Libraries, is an unsurpassed source of design and business history for much of the 18th and 19th centuries. The archive, parts of which date from 1731, includes account books, day books, cash books, bill books, drawing books, packing books, accounts and letters. However, the Estimate sketch books which date from the 1760s are perhaps the most valuable as they give detailed drawings of items, prices, materials, and list the name of the makers and the customer. This record is invaluable for considering provenance as well as building a picture of both taste and

trade. In addition, during the last quarter of the 18th century the firm began the practice of stamping furniture items with their name which has been another valuable aid to identification.

The firm was established in 1728 by Robert Gillow who finished his apprenticeship and became a freeman of Lancaster in that year. The choice of Lancaster as a base for the business was eminently sensible. The importance of the port as a centre for the receipt of raw imports and for the export of finished goods made it ideal for an entrepreneur furniture-maker. Trade

with the West Indies meant that finished furniture would be exported, and rum and sugar, as well as the all-important mahogany timber, would be imported through the port. This Atlantic trade was later followed by trading on the Baltic route which ensured supplies of oak and pine for the company.

In 1757 Richard Gillow, the eldest son, was taken into the business, having been trained as an architect; in 1769 another son, Robert, took over the running of the London branch which had been established some four years previously. Both these members of the family brought to the business differing skills which were invaluable in developing the firm. Robert Gillow died in 1772 but the family remained in control until 1814. This period under the management of Richard Gillow was one of the firm's most prosperous periods. Many large commissions were carried out for country houses, including *Workington Hall*, Cumbria, Tatton Park, near Manchester, and Farnley Hall, Otley. It was also a time of innovation in furniture design. Richard Gillow patented a method of extending dining tables by using a system of slides, and the firm also developed revolving bookshelves and the well-known small chests with writing slopes, allegedly called after the original customer, Captain Davenport.

In 1807 Gillows were described as being "among first grade manufacturers in London; their work is good and solid though not of the first class in inventiveness and style". In Lancaster similar comments were made. "Mr. Gillow's extensive warehouses, stored with every article of useful and ornamental mahogany furniture, are well worth the attention of strangers, as they are said to be the best stocked of any in this line, out of the metropolis". Both these comments reflect the demands of the solid, middle-class customers who were the mainstay of the Gillow business.

Although these favourable comments might have been encouraging, by the beginning of the 19th century trade was poor, particularly as the West Indies trade, which had been a mainstay of the business, declined rapidly. With the firm under new management from c.1814, they turned their attention to developing other parts of the trade, particularly commercial and institutional customers. Among many important commissions, the supply of furniture for the New Palace of Westminster was perhaps the most important. Indeed during the 1840s Gillows worked with Pugin furniture designs, many of which were to be reused for years to follow.

Gillows were represented at the 1851 Exhibition, and in 1863 they received the Royal Warrant as cabinet-makers to the Queen. Their involvement with exhibitions continued, and at the 1872 London International Exhibition they showed an oak sideboard (*Pet*) designed by Bruce Talbert, and a cabinet for display of Doulton reliefs designed by Charles Bevan. Talbert also designed a folding chair for the firm (c.1873) that remained available for some years. Other important designers associated with Gillows include T.E. Collcutt and E.W. Godwin.

In a vein similar to but less exalted than the Houses of Parliament contract, they also supplied furniture and fittings for work for the other Houses of Parliament (Cape Town), the new Law Courts, the St. Pancras hotel and other Midland railway hotels. They became important contractors for government buildings, museums, and exhibitions world-wide includ-

ing work in Australia, India, the United States, Russia, Germany and France.

Despite the involvement of important contemporary designers, the 19th century middle-class taste for reviving designs, such as the Regency revival, meant that Gillows, with their retrospective records were well placed to meet the demand.

Although Gillows took over the bankrupt firm of Collinson and Lock in 1897, and had diversified into other work, including the fitting and furnishing of luxury yachts and ships (e.g., the Royal yacht *Victoria And Albert*, and Tsar Alexander III's yacht *Livadia*), there were financial problems. In 1903 a casual business partnership with the firm of S.J. Waring became official through takeover and the Waring and Gillow business was established.

In the 20th century the new business extended its manufacturing work to furniture and ship fitting as well as developing a retail business. The business of fitting out liners such as the *Lusitania*, *Caronia*, and *Queen Mary* cushioned the firm against the worst effects of the Depression. In 1906 Waring and Gillow opened a retail furniture store in Oxford Street, London and they had soon built up a reputation for high quality furnishing and interior decoration. A rather conservative initial approach to design was complemented by the founding of a Modern Art Department for the store in 1928. This was an important landmark in 20th century interior design. The appointment of Serge Chermayeff as director was perceptive, while a similar venture was being opened by Gillows in Paris under the direction of Paul Follet. Follet designed the Waring and Gillow exhibit at the 1929 Salon des Artistes-Décorateurs.

In 1932 another financial collapse led to a restructuring, but in 1953 the business was finally taken over and broken up, and in 1962 the Lancaster workshops were closed, effectively bringing to an end a remarkable enterprise.

CLIVE D. EDWARDS

Selected Works

The Gillow Archive, containing day-books, sales ledgers, order books, estimate sketch books, accounts and correspondence, is held by Westminster City Library, London. Additional collections of designs are in the City Museum and Art Gallery, Lancaster, and the Victoria and Albert Museum, London. Examples of Gillow furniture survive *in situ* at Tatton Park, Cheshire; Workington Hall, Cumbria; and Broughton Hall, Yorkshire.

Interiors

- 1771 Heaton Hall, Lancashire (furniture)
- 1786-90 Farnley Hall, Otley (furniture)
- 1788-89 Workington Hall, Cumbria (furniture for the dining room, hall, and billiard room, and some upholstery): John Christian Curwen
- 1810-12 Parlington Hall, Aberford (furnishings for bedrooms, library, dining room and study): Richard Oliver Gascoigne
- 1811-12 Tatton Park, Knutsford, Cheshire (furniture and upholstery for the library, bedrooms and dressing rooms): Wilbraham Egerton
- late 1840s Houses of Parliament and New Palace of Westminster, London (furniture)

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Girard, Alexander 1907–1993

American architect, interior, furniture and textile designer

Although born in New York, Alexander Girard grew up in Florence, Italy where he acquired the informal first name of "Sandro". He was trained as an architect in London at the Architectural Association, graduating in 1929 and winning a Florence Traveling Scholarship. He established an office in Florence but gave it up to take up further study at the Royal School of Architecture in Rome graduating there in 1931. He returned to New York and maintained an architectural office there from 1932 to 1937 when he moved to Detroit, where he practised architecture and interior design and operated a retail showroom. In 1947 he moved his office and showroom to the wealthy suburb of Grosse Pointe, Michigan where he also designed his own spacious and comfortable house, remarkable for an interior using strong color tones of orange, yellow, blue, magenta and purple along with thoughtfully displayed objects from his growing collection of folk art. Objects from Mexico and South America, paper kites and Victorian decorative objects contributed to the overall effect.

In 1943 Girard was the designer of a cafeteria for the International Detrola Corporation in Detroit and also worked for a time as an industrial designer for that firm. His Detrola table radio was one of the first radios to escape from the habit of disguise in anachronistic cabinets based on historic (often Gothic) furniture. In 1946 he was the interior designer for several projects including offices and a cafeteria for the Ford and Lincoln motor companies in Detroit.

He was associated with the architect Eero Saarinen on several projects including the General Motors Research Center in Detroit, the Irwin Miller residence in Columbus, Indiana and was a member of the winning team in the competition for the St. Louis Memorial, which was ultimately built as a great arch gateway to the American west on the bank of the Mississippi River. Other clients included the Cummins Engine Company of Columbus, Indiana, John Deere Co. (for an historic exhibit at their corporate offices) in Moline, Illinois, and the Detroit Institute of Arts for the 1949 exhibit *For Modern Living*. Girard became known for a number of exhibit designs including *Design for Modern Use, made in U.S.A.* (1950), *Good Design*, (1954), *Textiles and Ornamental Arts of India* (1955), all at the Museum of Modern Art in New York, and the traveling exhibition *Nehru: His Life and His India* (1965) designed in collaboration with Charles Eames.

Girard's relationship with Eames, established during his Detroit years while Eames was at Cranbrook Academy, near Detroit and the subsequent relationship with George Nelson, the Design Director for Herman Miller, the leading American maker of modern furniture, led to Girard's 1952 appointment as the Design Director of a textile division established by Herman Miller. The three designers worked together as a team to shape the design philosophies and policies of Herman Miller, forming what came to be regarded as a prime example of the role that outstanding design can play in the success of a manufacturing firm.

Girard's efforts in finding sources and directing the development of lively color and strong, generally geometric pattern made the textiles offered by Herman Miller unique in their color and variety. He was also the designer of showrooms for Herman Miller in Grand Rapids, Michigan and in San Francisco. In 1953 he moved to Santa Fe, New Mexico and built there an office and residence that became a showcase for his colorful folk art collections that eventually grew to include some 100,000 objects, now held by the Girard Foundation.

In 1961 he was responsible for the establishment of a retail shop in New York known as Textiles and Objects (T & O) which featured his fabric designs along with many small decorative objects that reflected his interest in folk art. He continued an interior design practice with commissions for restaurant design that included the New York restaurants of La Fonda del Sol (1960, with a South and Central American theme) and L'Etoile (1966, with a French theme). Girard's restaurant projects included, along with interior design, development of related graphics, table settings, and small details down to the ash trays and matchbooks.

In 1965, Girard took over all visual design for Braniff International airlines and designed all their airport facilities, graphics, and aircraft interiors. His aircraft color schemes, which involved painting the planes in unconventional bright solid colors (such as yellow, pink and violet), were both star-

ting and spectacular. For Braniff, he designed a complete line of furniture for use in interiors which was then introduced as part of the Herman Miller furniture product line in 1966. Although spectacular and colorful, this product group did not achieve commercial success and was withdrawn after a short time.

Girard was the recipient of many honors and awards including an honorary Royal Designer for Industry diploma from the Royal Society of Arts, London (1965) and a gold medal from the American Crafts Council (1985). Girard is now best known for his role as a colorist and for his development of varied and imaginative decorative patterns. Girard's folk art collection now occupies a wing of the International Folk Art Museum in Santa Fe.

JOHN F. PILE

Biography

Alexander Hayden Girard. Born in New York City, 24 May 1907. Studied at the Architectural Association School, London, 1925–29; Royal School of Architecture, Rome, 1930–31; New York University, 1932–35. Employed in several architectural offices in Rome, Florence, London, Paris and New York, 1929–32; active as an independent architect and designer in Florence, 1930, New York, 1933–37, and Detroit, 1937–52; settled permanently in Santa Fe, New Mexico, 1953. Design director, textile division, Herman Miller Inc., Zeeland, Michigan, from 1952. Active as a designer of exhibitions from late 1940s. Established Girard Foundation for collections of toys and folkcraft objects, Santa Fe, 1961; donated to the State of New Mexico, 1978; opening of the Girard Wing of the Museum of International Folk Art, Santa Fe, 1982. Received numerous prizes and awards including Medal of Honor, American Architectural League, New York, 1962 and 1965; Elsie de Wolfe Award, American Institute of Interior Designers, 1966; Allied Professions Award, American Institute of Architects, 1966; and Gold Medal, American Crafts Council, 1985. Honorary Royal Designer for Industry, Royal Society of Arts, London, 1965. Died in Santa Fe, 1993.

Selected Works

Examples of Girard's textiles and furnishings are in the Museum of Modern Art, New York. His collection of children's toys and folk art is in the Museum of International Folk Art, Santa Fe.

Interiors

- 1930 G. Uzielli Apartment, Florence, Italy (interiors)
- 1946 Ford Motor Company, Dearborn, Michigan (office interiors)
- 1948 Girard Residence, Grosse Pointe, Michigan (building and interiors)
- 1952 Rieveschel House, Grosse Pointe, Michigan (building and interiors)
- 1953 Herman Miller Inc., Grand Rapids, Michigan (showroom)
- 1955 *Textiles and Ornamental Arts of India*, Museum of Modern Art, New York (exhibition layout)
- 1958 Irwin Miller House, Columbus, Indiana (building by Eero Saarinen; interiors by Girard)
- 1958 Herman Miller Inc., San Francisco (showroom)
- 1959–60 La Fonda del Sol, New York (restaurant interiors and furnishings)
- 1961 Herman Miller Inc., New York (Textiles and Objects shop interiors)
- 1965 Braniff International Airline, Dallas, Texas (corporate visual programme including airport facilities, aircraft interiors and furnishings)
- 1965 *Nehru: His Life and His India*, Ahmedabad, India; New York; London; Washington, DC; and Los Angeles (exhibition layout, with Charles Eames)

- 1966 L'Etoile, New York (restaurant interiors and furnishings)
- 1982 *Multiple Visions*, Girard Wing, Museum of International Folk Art, Santa Fe (inaugural exhibition layouts)

Girard designed textiles and wallpapers, 1952–64, and a furniture range, 1967, for Herman Miller Inc., Zeeland, Michigan; glassware, ceramics and leather goods for Georg Jensen Inc., New York, 1955.

Publications

The Magic of a People: Folk Art and Toys from the Collection of the Girard Foundation, 1968

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Giulio Romano (Giulio Giannuzzi) c.1499–1546

Italian painter, architect and designer

The pupil of Raphael, inheritor of his studio and the only influential artist of his period to be born in Rome, Giulio Romano created some of the most memorable and important decorations of his time and occupies a central position in Renaissance interior decoration of the first half of the 16th century.

Born some time between 1492 and 1499, Giulio was immersed in the material and historical fabric of Rome from the very beginning of his life. He grew up surrounded by visual stimuli; even the street on which he was born was overshadowed by one of the most significant of the city's monuments, Trajan's column. And the nationalistic, political upheavals that dominated the first few years of the century – namely the declaration of the Roman Republic in 1511 and the expulsion of the French in 1512 – must have influenced his attitude towards the vast, decaying monuments of ancient Rome. The juxtaposition of ancient and modern buildings which characterised the city's appearance during this period is later reflected in his startling decorative schemes, particularly in the Palazzo del Te.

Giulio Romano's training under Raphael not only established his credentials as an artist, they also enabled him to develop his own artistic ideas. The *Battle of Constantine* fresco

(1520–21) for the Sala di Constantino in the Vatican is an example of Raphaelian ideas translated into Giulio's style which, in turn, was derived from Roman sarcophagi reliefs. Unlike most other Italian artists of this period, including Raphael, Giulio's interest in Roman Antiquity can be traced to specific Roman sources. And as the more flamboyant Mannerist style began to take root, especially in Florence, Giulio's own brand of Mannerism was based in Roman Classicism. Roman Classicism also appealed because of its formality. The Villa Lante, built for Baldassare Turini da Pescia c.1523, demonstrates a lightness and simplicity of design which are indebted to formal classical design solutions.

In October 1524 Giulio left Rome for Mantua to work for Duke Federico II Gonzaga. Mantua was a city of 40,000 inhabitants and was both prosperous and politically strategic. Federico was extremely ambitious and instituted a programme of building that would reflect the wealth and importance of the city. Giulio was offered overall control of this programme and the prospect of unprecedented artistic freedom and power no doubt strongly influenced his decision to work for Federico.

Giulio's most famous commission for the Duke was the Palazzo del Te (1526–31). The resulting decoration reflects not only the ambitions of his patron and the Gonzaga family but also those of Giulio himself. No area is left undecorated and the effect is a sumptuous display of gold, colour and marble and an overwhelming affirmation of Ducal wealth.

There were two phases of decoration. The first, carried out between 1526 and 1529, was the decoration of the north-east apartment and the Sala di Psiche. Based on the story of Cupid and Psyche, the scheme is dominated by a fresco of the marriage ceremony, while two windowless walls are united by one continuous narrative of the wedding feast. In the second phase (1530–35), Giulio uses decorative schemes to emphasise the power and status of his patron. The walls are filled with representations of Roman triumphs and demonstrations of Olympian strength. In the Sala dei Venti, the Gonzaga badge, Mount Olympus, appears in the centre of the ceiling, and the room includes 16 medallions depicting scenes of hunting, fighting, and struggles between gladiators arranged under the twelve signs of the zodiac.

The Sala dei Giganti indicates the sheer scale of ideas and techniques that Giulio was capable of. There are no breaks between walls or ceiling and the scheme has no start or finish. Even the door has been painted out. The frescoes depict the battle between the giants and the gods as the giants attempt to storm Olympus. In a triumph of *trompe-l'oeil* painting, the dome appears to collapse as classical columns crash down upon the heads of the giants.

The decoration of Te was complemented by the work Giulio undertook between 1536 and 1540 redecorating the Palazzo Ducale in Mantua. Of particular interest is the Camerino degli Uccelli which displays grand design on a miniature scale. A mirror vault crowns an elaborate architectural scheme through which is woven an equally elaborate decorative scheme of classical architecture, putti, satyrs and beasts. Giulio continued to work on a grand scale in the Appartamento di Troia which was designed to house Federico's paintings by Titian.

Not all Giulio's decorative work comprised scenes of artful, yet meticulously contrived, frivolity and flattery. In 1540, Federico died and Giulio became painter to his brother,

Cardinal Ercole Gonzaga. This change of patron naturally led to a change of emphasis in thematic composition.

Giulio already had some experience of non-secular work. Around 1532 he had undertaken a commission to decorate the apse of Verona Cathedral. His painted an Assumption of the Virgin whose design was not dissimilar to that of his work in the Sala dei Giganti at Te. Indeed, so shocking were the twelve apostles that one contemporary observer railed against "the indecency of the caricature with which he portrayed those holy men". His work for Cardinal Ercole demonstrates a more serious approach, particularly in his work on the reconstruction of Mantua Cathedral (1544). And at San Benedetto Po the decoration is polychromatic with a restricted decorative scheme set within a geometric linear system.

Giulio Romano was the least derivative of all the Italian painters of the period. Despite, and perhaps partly because of his training under Raphael, he was a maverick artist whose originality of design reflects the relative independence allowed him by his tutor. He was a keen individualist who did not return the favour of artistic freedom to his own pupils. Instead he preferred glorious artistic isolation and the certainty of absolute artistic supremacy in Mantua.

DORCAS TAYLOR

See also Mannerism; Trompe-l'oeil

Biography

Born Giulio Pippi in Rome c.1499. Apprenticed to Raphael as a young boy, working with him in the Vatican *Stanze* and loggias, c.1509–20. After Raphael's death he contributed to the interior of the Villa Madama in Rome, c.1520, and to the completion of the *Stanze*, until c.1525. Employed as architect, and designer of interiors, pageants and the applied arts for the Gonzaga family in Mantua, from c.1524. Became citizen of Mantua, 1525; appointed Vicar to the Court and Superior General of Gonzaga buildings and streets of Mantua (city architect), 1526. Married in 1529: 2 daughters and 1 son. Built his own house in Mantua from 1538. Died in Mantua, 1 November 1546.

Selected Works

- 1514–24 Vatican Palace, Rome (fresco decoration, Sala dell'Incendio and Sala di Constantino): Pope Julius II
- 1526–31 Palazzo del Te, Mantua (architecture and fresco decoration including the Sala dei Cavalli, Sala dei Giganti, Sala delle Aquile, Loggia di Davide, Sala di Psiche, Sala of Attilio Regulus, Loggia della Grotta, Loggia delle Muse): Duke Federico II Gonzaga
- 1530 Pageant for entry of Emperor Charles V to Mantua (painted decorations): Duke Federico II Gonzaga
- 1531 Pageant for marriage of Duke Federico II Gonzaga and Margherita Paleologo (painted decorations): Duke Federico II Gonzaga
- 1536–38 Cabinet of Caesars, Palazzo Ducale, Mantua (interior decoration, Appartamento di Troia): Duke Federico II Gonzaga
- 1538–44 Giulio Romano House, Mantua (building and interiors)
- c.1544 Palazzo Pippi, Mantua (building)
- c.1544 Cortile della Cavallerizza (building): Duke Federico II Gonzaga

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- Verheyen, Egon, *The Palazzo del Te in Mantua: Images of Love and Politics*, Baltimore: Johns Hopkins University Press, 1977

Glasgow School

At the close of the 19th century Glasgow witnessed a distinctive flowering of the applied arts allied to a new emphasis on the design of artistic interiors. The Glasgow Style emerged initially at the Glasgow School of Art in the early 1890s and reached its peak around the turn of the century, before fading by 1910. This singular style is characterised by an economy of line and ornament and is inspired by natural forms; its sudden appearance in the "Second City" of the British Empire was all the more striking for its industrial and commercial context.

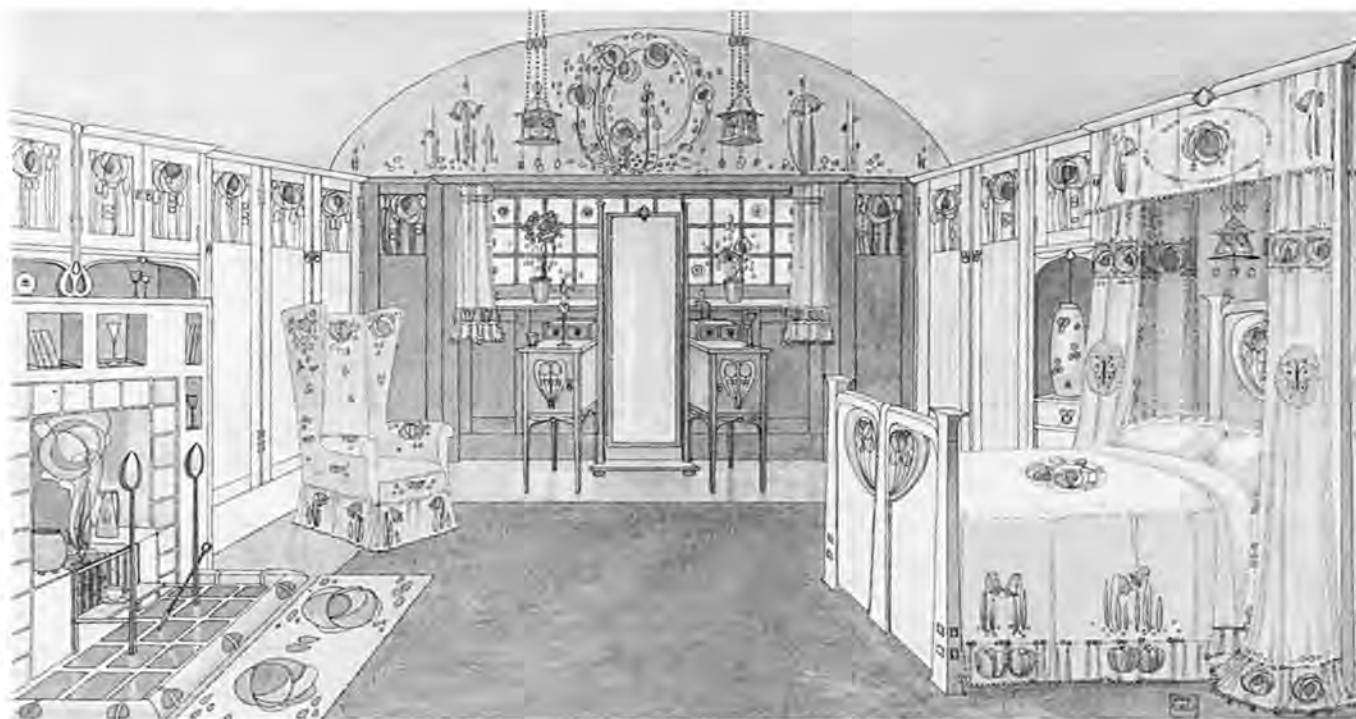
The pivotal figure of the Glasgow Style was the architect and designer Charles Rennie Mackintosh (1868-1928); he played a significant role in the invention of the style's distinct visual language. His interior design work gave real expression to the notion of the interior as a work of art. It was Mackintosh's Glasgow School of Art building, completed in

1899, that provided the inspirational setting for the emerging style. However, Mackintosh took almost no personal interest in the development of the broader Glasgow Style. He did not teach at the School of Art and his focus remained steadfastly on his own work. His contribution in the context of the School must be seen as part of a collaborative partnership involving his fellow students and friends Herbert MacNair and the two Macdonald sisters, Frances and Margaret. And the work of this group (The Four) itself should be considered in relation to developments in design instruction within the School.

In 1885 the appointment of Francis H. Newbery as headmaster gave a new emphasis to design instruction within the School of Art. His enthusiasm for the Arts and Crafts movement and background in teaching at South Kensington, allied to an enthusiastic support of individuality, underpinned his ambitions for the School. In 1893, the technical art studios were opened, offering courses in glass staining, repoussé, metal working, stone carving and book binding. As the decorative arts gained greater prominence, the first graphic works by The Four began to appear. Combining stylized plant and human forms to ambiguous and challenging effect, they were given an uncertain reception when first exhibited. By the middle of the decade, the Macdonald sisters, working in the new studios, had translated these graphic experiments into the applied arts, producing beaten metal candlesticks, mirror frames and sconces. If the establishment reaction to their work was occasionally hostile, the work of The Four clearly inspired their fellow students and laid the foundations for the Glasgow Style. With Newbery's encouragement the style rapidly became established within the School. A common linear quality appeared in the work of the decorative art studios with stylized plant forms, birds and butterflies becoming key motifs. The excesses of Continental Art Nouveau were avoided in favour of a tighter, sparer linear quality.

Although Mackintosh played a part in these developments, almost all of his own decorative art production was completed in connection with specific interior commissions. The Macdonald sisters were both full-time students at the School, while Mackintosh was an evening class student and working to further his professional architectural career. His contribution to the emergence of a Glasgow Style within the context of the Glasgow School of Art was not as significant as the part he played in the development of the Glasgow Style interior.

In 1896, the Glasgow tea room proprietor Kate Cranston opened her new premises on Buchanan Street. Tea rooms on Argyle Street followed in 1897. The interiors of both featured the work of Mackintosh and his contemporary, George Walton. For many Glaswegians and visitors to the city alike, these tea rooms were their only brush with the "artistic" Glasgow interior, and they had considerable impact. Walton had formed his company of Ecclesiastical and House Decorators in 1888. Through the early 1890s he had been working towards increasingly integrated interiors, expanding his firm's output from painting and paper hanging to include furniture, textiles, metalwork and stained glass manufacture. As the more experienced of the two, Walton was given overall responsibility for Buchanan Street. Mackintosh's contribution was limited to the provision of stencilling in the stairwell and two interiors. His uncompromising and symbolically-charged schemes did not sit altogether happily with Walton's more



Glasgow School: design for a bedroom by George Logan, c.1904

conventional work. At Argyle Street, Walton again retained overall control while Mackintosh designed all the furniture. These interiors were some way short of absolute stylistic unity, but the work of the two designers did display a common freshness and originality and, in the interiors designed by Walton alone, demonstrated what could be achieved by giving a single designer responsibility for every aspect of an interior design.

The tea rooms were Walton's last major contribution to the Glasgow scene. He had departed for London before the completion of Argyle Street. Mackintosh was left to take centre stage. In 1898 he designed his first white domestic interior at Westdel, a house in Queen's Place, Glasgow. One of the beautifully executed drawings for the scheme was shown in Glasgow the following year, and its exhibition was followed by a number of Glasgow designers exhibiting scenes for interiors which were self-consciously artistic in style: none more so than George Logan's fairy-tale interiors. Logan was chief designer for the Glasgow furnishing firm of Wylie and Lochhead, and it was this firm which attempted to harness the new style to more commercial ends.

At the Glasgow International Exhibition of 1901, the firm commissioned a pavilion containing three interiors, each designed in its entirety by one of their designers. Logan contributed the library, E.A. Taylor the drawing room and John Ednie the bedroom. None of these designers is known to have undertaken a complete interior scheme before this date and the opportunity to do so now must have sprung from Wylie and Lochhead's ambition to be seen at the forefront of modern interior design and to capitalise on the growing reputation of the Glasgow Style work being produced at the School of Art. The designers involved would certainly have been aware of Mackintosh's increasingly sophisticated interior schemes produced around 1900, evidenced in the deliberate

arrangement of the furniture and the "tendency towards the straight up" in the design of the furniture itself, while the colour schemes of greens, pinks and purples link them to the earlier Cranston tea room schemes.

Wylie and Lochhead did not require their customers to commission complete interiors. The commissions that they did undertake following the exhibition were more piecemeal, with the existing possessions of the client often competing with the introduction of a new stencilled frieze or suite of furniture. The Glasgow Style interior on Mackintosh's rigorous model failed to materialise in any quantity in the city. Ironically, one of the most complete of the post-exhibition Wylie and Lochhead interiors was completed not in Glasgow but suburban Birmingham. Mackintosh alone developed a sufficiently sympathetic, if limited, set of clients to allow him to produce interiors that were in themselves works of art. But by 1910, Mackintosh was nearing the end of his productive years in Glasgow. Two of the three designers responsible for the Wylie and Lochhead exhibition rooms had left the company, while at the Glasgow School of Art the vigour and invention that had been so much a part of the early Glasgow Style had been dissipated. The Glasgow Style, it seems, ultimately promised more than it achieved.

DANIEL ROBBINS

See also Mackintosh; Walton

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Gobelins Tapestry

French tapestry workshop; established 1663

The village of Gobelins, on the outskirts of Paris, derived its name from the Jean Gobelin family of scarlet-dyers who established a workshop there c.1440. A tapestry workshop was established in the Boulevard St. Marcel close to the old dyeworks in 1607 by two Flemish weavers, François de la Planche of Oudenarde and Marc de Comans of Antwerp. They took over the property of the Gobelins family and their Italian associates, the Canayes. These workshops were purchased on behalf of King Louis XIV in 1662 by the finance minister Jean Baptiste Colbert, in order to establish the Manufacture Royale des Meubles de la Couronne (Royal Factory for the Furnishings of the Crown) to make furnishings for the king's palaces. Charles Le Brun, artistic director of Nicolas Fouquet's Maincy tapestry workshop at Vaux-le-Vicomte was appointed artistic director in 1663. Le Brun's principal task was to produce designs for tapestries and other types of furnishings and have them executed correctly.

In 1667 the Gobelins workshop was organized under letters patent incorporating it as the Manufacture Royale des Gobelins. Approximately 250 craftsmen including tapestry weavers, painters, bronze workers, furniture makers, and others were employed to provide furnishings for the royal residences, particularly the Palace of Versailles. The Gobelins tapestry workshop became the most important of its time.

The tapestry workshop had one low-warp and three high-warp workshops. From 1665 onward the factory had its own dyeworks using mainly vegetable dyes with mineral mordants. The weavers and their families lived in houses with gardens, an arrangement that lasted until the 20th century. Apprentices were given instruction in drawing before they began to specialize. They could become master-craftsmen after a six-year apprenticeship and four years of service.

Weavers in the Gobelins workshops had more freedom in executing designs with regard to choice of color than had been usual in Renaissance workshops. Le Brun made his designs in

oils specifically for tapestry in the classical Baroque style, and did not attempt to copy paintings. He had a large team of painters who prepared cartoons and models. Each painter had his own specialty and worked on specific elements of the design such as architectural subjects, animals, or scenery.

In 1664 the first tapestries, a set of portières, *The Fames* and *Mars* originally started at Maincy, and *The Acts of the Apostles* from cartoons by Raphael, were completed. That Le Brun was well acquainted with the Italian style is evident in *The History of Alexander*, a series with wide, intricate borders and a large range of colors.

Until the year 1683, multiple copies were made of each set of tapestries produced at the Gobelins workshops so they could be sent as royal gifts to other European countries. These were intended as propaganda to impress other rulers with the greatness of the king. For twenty years the major part of the resources of the manufactory were used exclusively for this purpose.

Colbert died on 6 September, 1683, and his successor, the Marquis de Louvois, kept Le Brun, who had fallen from royal favor, nominally in charge, but the Controller of Buildings, M. de la Chapelle-Bessé, took over actual direction of the workshop. The old spirit of grandeur and opulence was replaced by one of economy. Work was stopped on *The History of the King*, a series of fourteen tapestries based on the life of Louis XIV designed by Le Brun and begun in 1665, which required a great deal of gold thread. A set of these is now in the Mobilier Nationale in Paris. The weavers turned to copying master painters, notably Raphael, Giulio Romano and Nicolas Poussin.

Le Brun died in 1690 and was succeeded by the painter Pierre Mignard, who himself died in 1695. Mignard changed the role of Gobelins tapestry from historical and political display to one of entertainment and amusement, using pleasant themes and fables.

From 1694 to 1699 the Gobelins workshops were closed down because of the exhaustion of the royal treasury as a result of the War of the League of Augsburg. After reopening in 1699 they produced only tapestries. Following the reopening, the workshop was under control of the Superintendent of Buildings with an artistic director in charge of design. These included Robert de Cotte, 1699–1735; Jean-Baptiste Oudry, formerly director of the Beauvais factory, 1736–55; François Boucher, 1755–70; and Noël Hallé, 1770–83. Oudry's chief interest was in "verdures", or landscape themes based on nature. He insisted on exact reproduction of the artists' cartoons, a policy that caused great conflict with the weavers who considered it a prerogative of their craft to interpret designs in their own way, as they had previously. The weavers gave in, but the conflict continued until Oudry's death in 1755.

Gobelins tapestries in the 18th century were intended to please the elegant society of the day. *Scenes from Opera*, *Tragedy and Comedy* and the *Gods' Sequence* were the most notable. With the weaving of *The Story of Don Quixote* after a design by Charles-Antoine Coypel in 1714 the center scene of the tapestry was reduced in size, and an elaborate *alentours*, or decorative border, was introduced. The *alentours* simulated a damask panel with garlands, ribbons, birds, etc., and came to fill a major part of the tapestry. *The Gods* set by Boucher begun in 1758 with *alentours* by the flower painter Maurice



Gobelins Tapestry: Louis XIV visiting the workshop, c.1644

Jacques was the finest of this type. Leading French painters provided cartoons, but the tapestries again had to compete with oil paintings for wall space. By the 1770s the Gobelins workshop was making pastoral scenes for furniture upholstery in order to compete with Beauvais, which had increasingly focused its production on furniture covers.

Under the director of the dyeworks, Jacques Neilson (director 1768–84), the color range of dyes was increased by use of fugitive vegetable dyes in order to reproduce the colors of oil paintings. Neilson was head of the low-warp factory and introduced this and other technical improvements to obtain higher quality and fidelity of reproduction without increase in cost. Unfortunately the dyes on surviving tapestries have faded badly.

In the 1770s the factory adapted its production to Neo-Classicism under the painter, Pierre-François Cozette. The factory closed temporarily in 1793 and was reorganized in 1794 following the French Revolution. The Comité de Salut Public (Republican Committee of Public Safety) examined the subjects of tapestries in production, condemning 120 as reactionary and 136 as frivolous. Many residences and public buildings were sacked by the revolutionaries, and their tapestries destroyed.

Napoleon's government in 1805 instructed the Gobelins workshop to choose subjects from the history of France, particularly from the Revolution, and increase production to furnish the imperial palaces. Several sets on Napoleonic themes were executed from 1806. Director Charles-Axel Guillaumot introduced chemical dyes, again increasing the color range to

match that of paintings. These colors were also subject to fading. Chevreul, director of the laboratory from 1824 to 1889, developed 14,400 shades of silk that enabled the weavers to make faithful copies of paintings by old masters and contemporary artists such as Ingres and Horace Vernet. Throughout the 19th century and on until the 1940s the Gobelins tapestries were copies of every type of painting.

During the Second Empire of Napoleon III, from 1852 to 1870, the Gobelins workshop again served as a factory for the production of tapestries for the imperial residences. The factory was nearly ruined by fire in the 1871 insurrection of the Commune of Paris and the fall of the Second Empire, but it survived and continued producing historical tapestries. Jules Guiffrey, the administrator and artistic director from 1885 to 1908, tried to revive interest in tapestries by changing designs from copies of paintings to something more appropriate to the tapestry medium, but he was unable to convince the cartoon artists and dyers to accept this. In 1911 Gobelins gave up the use of natural colors and adopted bright colored synthetic dyes based on anthracene that proved even more fugitive. Director Gustave Geffroy's finely detailed copies of Impressionist paintings have all faded to dull greys and wine tints. The factory returned to natural colorfast dyes in 1939.

The Gobelins and Beauvais workshops amalgamated into the Manufacture National de Beauvais aux Gobelins in the 1930s. Since 1937 the Gobelins factory has been a branch of the Mobilier National and works only for the French government, producing tapestries for government buildings.

CONSTANCE A. FAIRCHILD

See also Tapestries

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Gödöllő Colony

One of the more far flung reaches of English Arts and Crafts influence was the colony which formed at Gödöllő, to the north of Budapest in Hungary, at the beginning of this century, where a group of artists, craftsmen and craftswomen gathered to form the Gödöllő Workshop.

Aladár Körösfői-Kriesch, a painter and designer, had moved to Gödöllő with his family in 1901. In 1904 the Ministry of Culture donated the looms of a bankrupt weaving factory and charged him with reviving the skill of weaving in Hungary by setting up a school of weaving. The graphic artist and designer Sándor Nagy, who moved there in 1907, was joined by others, including workers from the weaving factory. Traditional techniques were revived and only natural dyes were used. As well as carpets and tapestries, the Workshop soon expanded to produce embroideries, frescoes, furniture, leatherwork, ceramics, mosaics and stained glass. Other artists involved included Leo Belmonte, Rezho Mihály, Laura Kriesch, Jenő György Remsey, István Zichy, Mariska and Carla Undi, Árpád Juhász, Ervin Raáb and Endre Freckai. Some were primarily painters rather than designers, and there was also a school of sculpture, directed by Ferenc Sidló. Also associated with the colony were the architect István Medgyaszay and the designer turned architect, Ede Thoroczkai Wigand. Medgyaszay built studio houses for Sándor Nagy and Leo Belmonte in Gödöllő. The Workshop rapidly achieved national and international success, through displays at exhibitions. This resulted in commissions for fittings and furnishings for several major architectural projects in the period up to World War I. These included the Nemzeti Salon, an exhibition hall of 1906–07, and the Academy of Music, 1907, both in Budapest, and the Cultural Palace of 1912, in Marosvásárhely (now Tîrgu Mures in Romania).

In wishing to revive the unity of art and life, while combining strong spiritual beliefs with social conscience, the members of the Gödöllő Colony were heavily influenced by the writings of John Ruskin and William Morris, as well as Nietzsche and Tolstoy. Ideas of the value of community spirit and of the simple life had become increasingly popular across Europe,

particularly in artistic and intellectual circles. Körösfői-Kriesch wrote a book on Ruskin and the Pre-Raphaelites, in 1905, *Ruskinról és az angel praerafaelitekről*, and said that “most art is to be found where art encounters life, in the spirit of Ruskin”. Emphasis was therefore put on the applied arts and on integrating all the arts to create the *gesamtkunstwerk*. Living in such an environment would then further encourage a productive and fulfilling existence.

In Hungary at the beginning of the 20th century, this idealistic and philosophical approach coincided with both a political desire to find a means of expressing a national identity – as in many other European countries around this time, Finland for example – and a social policy to revive cottage industries and improve the lives of the rural peasantry. Their ability to find a combined solution to these various needs accounts for the success of the Workshop. The Gödöllő circle placed more emphasis on their social role than the Wiener Werkstätte or the Deutscher Werkbund, their nearest equivalents at the time, and were possibly more successful in achieving their social aims than Morris. They involved the wider community by providing training in craftwork and by employing local people in the workshop. However they did not always aim to achieve the Arts and Crafts ideal of the unity of designer and maker.

In their own work they combined motifs and patterns from Hungarian folk art with myths and fairy tales. They studied regional art and architecture and collected examples of folk art. They also popularised the use and display of such work in interiors. Thoroczkai Wigand created a museum of Székely folk art in his flat in Buda and Körösfői-Kriesch contributed an article on peasant art to the *Studio* magazine of 1911. The folk arts of the various Hungarian regions had been studied and indeed exhibited throughout the world from the 1850s onwards, but were only now seen as “art” and as exemplifying the ethical value of integrating art into the everyday life of local communities.

In deriving from a tradition which predated industrialisation and the pervasive influence of the Austro-Hungarian Empire, these arts had symbolic value in reflecting the origins of the Hungarian people and were seen as a valid source for a new national style. Carved and flower-painted beams and furniture, wooden columns with carving derived from Transylvanian grave posts, curtains and carpets with stylised patterns, all showing the influence of folk art, can be seen in the interiors of the studios of Körösfői-Kriesch and Sándor Nagy of 1905. Nagy's studio was exhibited at the 1905 Art Lover's Exhibition, with another version as “The Home of an Artist”, shown to great acclaim, at the Milan International Exhibition of 1906. Here the interior was designed by István Medgyaszay with a beamed ceiling and carved wooden columns and balustrade. The furniture was by Sándor Nagy and embroideries by Laura Kriesch.

The series of frescoes by the Gödöllő master Mariska Undi in the Népszálló, or People's Hotel in Budapest, of 1911, shows scenes of peasant life in the various regions of Hungary, including many examples of folk art and costume. In Gödöllő tapestries and stained glass, patterns and motifs abstracted from peasant carvings and embroideries were often combined with figurative subjects. These might portray actual peasant life, shepherds and women in national dress (Körösfői-Kriesch's *Women of Kalotaszeg* tapestry of 1908), or be based



Gödöllő Colony: design for a Home of the Artist, 1906 Milan Esposizione Internazionale

on myths of the origins of the Hungarian people. The latter show heroes such as Attila the Hun or depict Hun-Magyar stories such as *The Hunt of the Magic Deer* or the life of Toldi, a popular hero, from the poems of János Arany (tapestry by Sándor Nagy of 1917). In many examples, such as Nagy's stained-glass window for the Hungarian Exhibition Hall at Venice (1909) with its reconstruction of the wooden palace of Attila the Hun, ancient heroes were shown wearing Transylvanian costumes or living in Kalotaszeg or Székely houses, or sometimes incorporating Transdanubian (another region of Hungary) elements in the architecture. Such subjects were already popular in the fine arts but depicted in a more realistic, historicist style than the stylised, decorative approach used by the Gödöllő designers. As many of the original myths had Asian and even Mughal sources, Islamic motifs, already prevalent in Hungary from the years of Turkish rule and preserved in folk art, were a strong additional design influence. This can be seen, for example, in Körösfői-Kriesch's decoration of the vaulted entrance hall of the Marosvásárhely Cultural Palace.

The combination of these exotic and vernacular sources, together with the international influence of Art Nouveau, gives a unique flavour to the best work of the Gödöllő designers. While some of their work shows strong medievalising tendencies, in other examples, such as the Academy of Music interiors, the Art Nouveau or Jugendstil element is more evident. Here the Körösfői-Kriesch murals show the Viennese influence of Klimt, as does the geometric gold ornamentation of the rest of the interior. Other works by Körösfői-Kriesch, such as the mosaic fountain depicting *The Siege of Aquileia* in the Hungarian Pavilion at Venice of 1909 and his mosaic for the Mexican National Theatre of 1908–21, show similar geometric influence. Such influence was of course evident in Hungarian Art Nouveau interiors of the period, and as other artists were often involved in these commissions as well as members of the Gödöllő Workshop, their work was often only a part of the overall result. In some of Körösfői-Kriesch's painted figurative panels and the work of Sándor Nagy generally, there is less Jugendstil influence and a more lyrical feeling, comparable to English Pre-Raphaelitism and Arts and Crafts

designs. This is particularly true of Nagy's stained glass such as the *Kisfaludy* panel of 1907 and the series of windows he designed for the Cultural Palace at Marosvásárhely, of 1912, carried out by Miksa Róth whose studio worked on most of the stained glass and glass mosaics designed by the Gödöllő Workshop. The subjects of these windows were taken from Székely folk ballads, including one showing Kata Kádár, a Hungarian Ophelia, mixing Christian symbols with pagan and magical elements. Their strong compositions and intricate designs, making much use of leading and jewel-like colours, combined with their symbolic content make them some of the most effective work of the Gödöllő Colony, as is the Cultural Palace as a whole.

Sándor Nagy had earlier designed a window, *Hunting Gentry*, for the theatre at Vezsperm by Medgyaszay of 1907, in a lighter style with more clear glass, which combined with the simplicity and general lightness of the interior does seem more modern in design than the later but more archaic and medieval Cultural Palace. Nagy's later work in the 1920s for public commissions became increasingly academic. He remained in Gödöllő, and took charge of the weaving workshop after Körösfői-Kriesch died in 1920, although the rest of the workshop closed down. The outbreak of World War I had put an end to commissions and some members had already moved on.

DIANA HALE

See also Arts and Crafts Movement

Selected Collections

Documentation and examples of work by members of the Gödöllő Colony are in the Museum of Applied Art, and the National Gallery of Hungary, both in Budapest, and in the Local History Collection, Gödöllő City Museum, Hungary.

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Godwin, E. W. 1833–1886

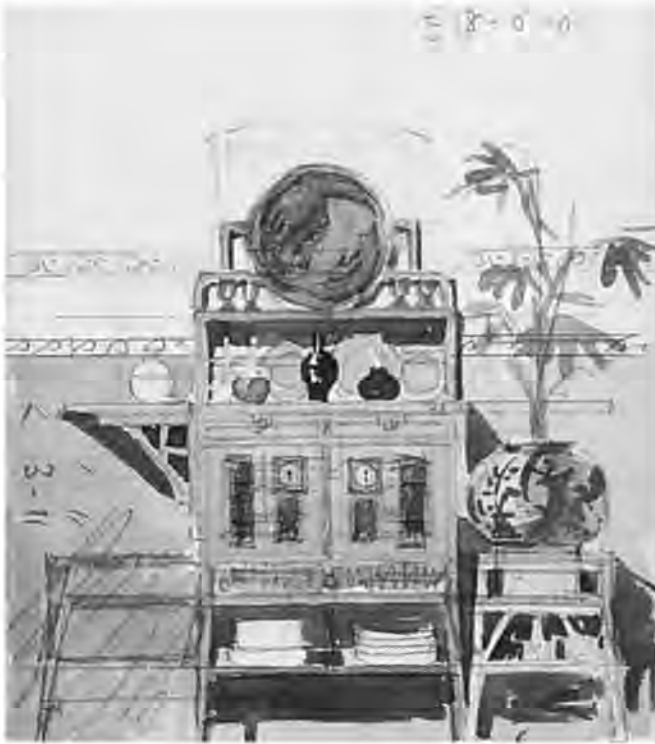
British architect, furniture, interior and theatre designer

The intimate of J.M Whistler and Oscar Wilde, E.W. Godwin was one of the most successful and innovative architects and designers of his generation. A key figure in the development of late 19th century Aestheticism, he pioneered the use of Anglo-Japanese styles in decoration and furniture design and created interiors that were remarkable for their subtle blend of colours and their simple, uncluttered lines. He was also one of a small group of Victorian designers whose work was admired abroad. His designs for furniture, in particular, were frequently copied in the United States and he exercised an important influence on progressive Austrian and German taste. More recently, he has been hailed as a forerunner of Functionalism, and his emphasis upon form rather than ornament or style prefigures many of the ideas associated with the Modern Movement.

Godwin's early work was executed in a fairly conventional Ruskinian mode and the commissions for Northampton (1861) and Congleton (1864) Town Halls represent successful, if not wholly original, exercises in the popular Italianate and French Gothic styles. By the late 1860s, however, he had begun working in a much more independent and eclectic manner. This development was mainly due to his growing appreciation of Japanese art, an enthusiasm that, in time, was to have a decisive influence on every aspect of his work. He had begun collecting oriental china in the 1850s and shortly afterwards he reputedly became the first person in England to decorate his home in a Japanese way. The walls of his Bristol house at 21 Portland Square were painted in plain, pale colours and hung with Japanese prints, while his collection of blue and white vases stood on straw matting that covered the floors. An interest in Japonisme is also evident in his work for the Earl of Limerick at Castle Dromore, Co. Limerick (1866–73). While the exterior of this building was still strongly medieval in appearance, the interiors, for which Godwin designed the decorations and much of the furniture, contained elements that were far more radical. A scheme for the drawing room includes a frieze of fruit trees and female figures dressed in kimonos, alternating with panels of William Morris's *Trellis* wallpaper, above a plain, sage-coloured wall. Other rooms were painted in shades of pale peach, soft blues and grey and the furniture included chairs made in oiled wainscot oak, that were upholstered in natural calf decorated with simple embossed roundels of Japanese origin.

The influence of Japanese sources is even more pronounced in the furniture that Godwin produced for his London chambers in 1867. He described this work as an attempt to design pieces "by the grouping of solid and void and by more or less broken outline". The result was a collection of strikingly minimal buffets, tables and chairs whose highly rectilinear appearance was inspired by the example of the domestic fittings and woodwork illustrated in Japanese prints. Each piece was constructed on the basis of a symmetrical arrangement of straight vertical and horizontal lines. Surface decoration was kept to the bare minimum and was confined to panels of embossed leather paper and geometric, incised gold lines.

Godwin's earliest furniture was made in ebonised deal. Later, polished walnut and mahogany sometimes replaced the



Godwin: design for sideboard, c.1870

ebonized finish and his furniture of the 1870s and 1880s illustrates a move away from the strict vertical and horizontal emphasis towards more attenuated, curving lines. By this time, Godwin was working in a variety of styles. The celebrated *Butterfly Cabinet* (1877), which formed the centrepiece of the Collinson and Lock display at the 1878 Paris Exposition Universelle, designed in collaboration with J.M. Whistler, has much in common with the popular Queen Anne style, while a catalogue of Godwin's work published by the cabinet-maker William Watt (1877) includes examples of Greek, English Renaissance and Egyptian-style furniture alongside his favourite Anglo-Japanese. The eclecticism of this approach is perhaps characteristic of 19th-century attitudes to design. But, unlike his contemporaries, Godwin never attempted to reproduce period styles exactly and his work is remarkably free of the historicism that dominated the age. Moreover, his commitment to functional simplicity resulted in light and economical designs that, beside the elaborately carved and excessively ornamented furniture produced by the majority of mid-Victorian commercial firms, appear remarkably unfussy and restrained.

Godwin's work was much in demand among the more Aesthetically-inclined residents of fashionable areas such as Chelsea, Hampstead and Bedford Park and through his writings and his furniture he did much to foster a more self-consciously artistic approach to the decoration and furnishing of the upper-middle-class home. From the 1870s he was also devising complete interior schemes. In several of these he was responsible for not only designing the furniture and wallpapers and mixing the paints but also for supervising every detail of the contents right down to the pictures and tableware. Sadly, none of these interiors survives, but his notebooks record

features such as Japanese-style overmantels and wall-treatments. Many of his other commissions came from friends, and his clients included the actress Lily Langtry, the Countess of Lonsdale, and the sculptor Princess Louise. The climax to his career, both as architect and decorator, came with the series of artists' studio-houses that he built in Tite Street, Chelsea, between 1877 and 1879. These included Whistler's White House and a studio home for the painter Frank Miles. The latter house contains a large recessed inglenook and an elegant staircase whose open fretwork balustrade and brass-capped finials recall the Oriental-style furniture with which Godwin was involved at the time. A number of his interiors were reviewed in the press and, judging from contemporary descriptions, their appearance was markedly artistic and evoked an atmosphere of spaciousness and calm. Godwin's own home at Taviton Street (1874) exemplifies the simplicity of his style. The walls were painted subtle shades of yellow, cream and grey, Japanese matting covered the dado and the floor, the furniture was light and undecorated, and the soft, cretonne draperies hung in loose, elegant folds. Such artful economy was almost unheard of and comprised a radical alternative to the density of pattern and furnishings that was normally to be found in late Victorian rooms.

The interiors devised for Oscar Wilde, the high-priest of Aestheticism, represent a fitting end to Godwin's involvement in this field. On this occasion Godwin was not responsible for the structure, but he designed some items of furniture and all the decorations, over which he took enormous care. The project also demonstrates the important role that colour played in his work. With the exception of the Japanese leather papers used in the drawing room, wallpapers were eschewed and each room had its own combination of softly harmonizing paint hues. The dining room was painted with variations on enamel-white and contained a suite of Godwin's Greek-style furniture over which Wilde enthused, "each chair is a sonnet in ivory, the table is a masterpiece in pearl". The drawing room was gold and the entrance hall was grey and white. Upstairs, the colour combinations included pink with apple-green, and dark blue with pale blue-green. Such attention to detail exemplifies the Aesthetic quest for beauty, and the house epitomised the ideal of the "House Beautiful" to which the more committed adherents of Aestheticism aspired. What also makes these and Godwin's other interiors so unusual is their delicacy and clarity. It is frequently said that the Aesthetic Movement ushered in a taste for pale colours and emptier rooms but more often than not artistic interiors were strongly patterned and just as densely furnished as their more conventional counterparts. In Godwin's work, by contrast, there is a real attempt to create interiors that were light, convenient and uncluttered. This endeavour was little short of revolutionary.

JOANNA BANHAM

See also Aesthetic Movement; Art Furnishings

Biography

Edward William Godwin. Born in Bristol, 26 May 1833. Articled to William Armstrong, city surveyor, architect, and civil engineer, Bristol. Married 1) Sarah Yonge, 1859 (died, 1865); lived with the actress Ellen Terry, 1868-75, one daughter and one son, the theatrical designer Edward Gordon Craig; married 2) Beatrice Philip, 1876,

1 son (Beatrice Philip married the painter James McNeill Whistler, 1888). Established own architectural practice, c. 1854; received first commission, c. 1855; made successful town hall competition designs for Northampton, 1861, and Congleton, Lancashire, 1864; in architectural partnership with Henry Crisp of Bristol, 1864-71: opened London office of Godwin & Crisp, 1865; established Art Furniture Company to manufacture his designs for furniture, 1867 (company failed, 1867); from 1867 designed furniture, tiles, pottery, fabrics, wallpapers, and stained glass for several British firms; main interior designs from mid-1870s; from 1880 worked increasingly on design of costumes and sets for the theatre; consultant on historic dress, Liberty's department store, 1883. Regular contributor of articles on furniture and interior decoration to the *Architect* and *Building News*, both London, from 1867; prolific writer on subjects such as historical architecture, Shakespeare, and dress reform. Exhibitions (furniture): Universal Exhibition, Vienna, 1873; Centennial Exhibition, Philadelphia, 1876; Exposition Universelle, Paris, 1878. Died 6 October 1886.

Selected Works

No complete catalogue of Godwin's work exists but the most comprehensive list of his architectural commissions appears in the RIBA catalogue (1973) which includes 783 working plans and drawings of 158 separate works. More than 5,000 pages of sketches, including designs for interior schemes, wallpaper, furniture, textiles, ironmongery, wall decorations, and stained and painted glass are held in the Prints and Drawings Department of the Victoria and Albert Museum, London. The museum's Department of Furniture and Interior Decoration also holds a large collection of his furniture. Other important collections of furniture are the City Art Gallery, Bristol and the Hunterian Art Gallery, University of Glasgow. The Public Records Office in London holds all Godwin's registered designs for furniture, wallpaper and textiles.

Interiors

- 1861 Northampton Town Hall, Northamptonshire (building, interiors and furniture)
- 1864 Congleton Town Hall, Lancashire (building and interiors)
- 1866-73 Dromore Castle, Co. Limerick, Eire (building, interiors and furniture): Earl of Limerick
- 1867 23 Baker St., London (interiors and furniture): E. W. Godwin
- 1870 Castle Ashby, Northampton (Chinese Bedroom)
- 1871 Fallows Green, Harpenden, Hertfordshire (building, interiors and furniture): E. W. Godwin
- 1874 Taviton Street, London (interiors and furniture): E. W. Godwin
- 1877-78 White House, Tite Street, Chelsea (building and interiors; with J. M. Whistler): J. M. Whistler
- 1878 Studio, Kensington Palace (building and interiors): Princess Louise
- 1878 33 Tite Street, Chelsea (building and interiors): Frank Miles
- 1884 16 Tite Street, Chelsea (interiors and furniture): Oscar Wilde

Godwin designed furniture for his own Art Furniture Company (1867), Collinson & Lock (c.1872-75), Gillow's (1874-76), Green & Kind (c.1861), W. A. & S. Smee (c.1883), William Watt (c.1867-86) and Waugh & Sons (1876). His best-known pieces include the *Lucretia* cabinet (1873), the *Monkey* cabinet (1876) and the *Butterfly Suite* (1877). He also designed wallpapers for Jeffrey & Co., Lightbown Aspinall & Co., and James Toleman & Sons; silk damasks for Warner & Sons and carpets for Waugh & Sons; tiles for Minton & Hollins, and Burnmantofts; and stained glass, staircases and whole interiors for William Watt (from 1877).

Publications

Art Furniture, from designs by E. W. Godwin, with Hints and Suggestions on Domestic Furniture and Decoration, with William Watt, 1877

Artistic Conservatories, with Maurice B. Adams, 1880

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Good Design Movement

The idea that there is an identifiable and common standard of "good design", agreed between experts and bestowed upon the consumer, is common to all areas of design and is most prevalent in interior design. A body of literature stipulating what was current good taste in interior design has existed since the 18th century and the emergence of the pattern book and magazine. During the mid 1790s the *Magazin für Freunde des guten Geschmacks* (Magazine for Friends of Good Taste) was published in Leipzig and carried the Neo-Classical style throughout Europe in the form of coloured plates. The banker

Thomas Hope attempted to reform British taste with his book, *Household Furniture and Interior Decoration Executed from Designs by Thomas Hope*, published in 1807. Hope illustrated the interior of his own London home and other classical examples with descriptions and stark line-drawings. However, it was not until the second half of the 19th century and the onset of mass production and the proliferation of the middle-classes that taste became an issue of grave concern for aesthetic reformers. An important collection of critical writing, published from the mid 19th century onwards, dealt with the thorny question of taste. Writers and design theorists appointed themselves as guardians of the aesthetic well-being of the nation.

The best-known exponent of this new phenomenon was John Ruskin, the leading architectural and art critic of Victorian Britain. His *Seven Lamps of Architecture*, published in 1849, spelt out his views. In the chapter "Lamp of Truth" Ruskin decreed that materials should be used honestly; the decorative paint finishes, so popular in the 19th century, were pilloried. Ruskin argued that art and architecture should imitate nature, or at least adapt forms common in the natural world. Like several influential designers of the period, including A.W.N. Pugin, Ruskin also looked back to the Middle Ages and vaunted the style of 14th-century England as the only true style.

Ruskin's work influenced Charles L. Eastlake, whose best-seller, *Hints on Household Taste, in Furniture, Upholstery and Other Details* was first published in 1868. This was one of the first books to be aimed primarily at the amateur decorator. The material had first appeared in print as articles in the *Cornhill Magazine* and the *Queen*. Eastlake's book was very popular, running to seven editions in America where an "Eastlake Style" emerged. In *Hints on Household Taste* Eastlake, in common with taste-makers before and after him, defined good design in terms of what was bad. Eastlake laid a great deal of blame for the popularity of vulgar taste at the door of the decorator, always an unpopular figure among design reformers. Eastlake objected to the influence of fashion over home decoration and the Victorian love of complex decoration and polychromy. *Hints* was followed by numerous other books and manuals on taste and by the last decades of the century the literature on interior decoration and design had become extremely extensive. The furniture makers Rhoda and Agnes Garrett, for example, published an advice manual for the home entitled *Suggestions for House Decoration in Painting, Woodwork and Furniture* in 1876. In it they proposed that one must look back to the past for the best architecture and design. The Garrett sisters' propensity was, however, not for the medieval but for Queen Anne. Across the Atlantic, Frank Alvah Parsons, founder of the New York design school, typifies American writing on the subject of good taste and the interior. He equates good design with European, classical styles of the past. For Parsons, the home should be more a testimony to one's good taste than a place to relax, a view shared by the American decorators Edith Wharton in *The Decoration of Houses* of 1897 and Elsie de Wolfe in *The House in Good Taste* of 1913.

During the early 20th century the Georgian period began to supplant the Gothic and Queen Anne as the most desirable to imitate. Decorator Edward J. Duveen's *Colour in the Home,*

With Notes on Architecture, Sculpture, Painting and upon Decoration and Good Taste was published in 1911 with 32 colour illustrations of ideal interiors. Duveen concurred with Eastlake in dismissing fashion: "A delight in new impressions, a love of change are characteristic of the simple and uneducated". In keeping with all the writers covered, Duveen was concerned with the aesthetics of interior decoration on moral grounds. From Ruskin onwards, design writers have emphasised that the adoption of "good taste" reveals the existence of an advanced civilization and healthy nation.

The shared vision of good taste in interior decoration which informed much official activity during the 20th century was the Modern Movement. For example, the British government officially adopted Modernism during World War II with the Utility scheme. Britain's involvement in the war had severely depleted materials and led to a shortage of labour for the manufacture of consumer goods. The Board of Trade could not completely halt furniture production as replacements were needed for families who had been bombed out. Therefore, furniture was allocated on a points system according to need. Prices were fixed by the Government, as was style and materials. The Government's view of what constituted well-designed furniture was informed by the pre-war activities of the Council for Art and Industry. Their 1937 report on "The Working Class Home: Its Furnishings and Equipment" had condemned surface ornament and period revivals. Good design was defined as: "... items in which the design was simple, of good proportions and without dust-collecting features". This definition was shared by the official committee which introduced the Utility scheme in 1942. The designer Gordon Russell chaired the Design Panel and welcomed the opportunity to influence mass taste. Consumers had little choice but to buy Utility, and, when restrictions were lifted in 1948, the popular Tudor revival styles were again manufactured. However, supporters of Modernism built on the experience of the Utility experiment officially to encourage good taste with the establishment in 1944 of the Council of Industrial Design (CoID).

The first public manifestation of the CoID was an exhibition held at the Victoria and Albert Museum in 1946 entitled "Britain Can Make It". This consisted partly of room settings for ideal families, ranging in social class from coal miner up to television broadcaster. Many visitors to the exhibition found the furniture dull and too reminiscent of wartime Utility. At the Festival of Britain in 1951 the CoID again attempted to influence public taste with the creation of the Contemporary Style, a watered-down Modernism which drew on the Arts and Crafts movement as well as current Swedish design. At the South Bank site, which formed the focal point of the exhibition in London, the CoID vetted all furniture and displayed a Design Index, through which visitors could browse to learn what the recommended good designs on offer were. The CoID moved to a new headquarters in Haymarket, London in 1956 and continue to promote good design to manufacturer and consumer alike through the magazine *Design*, exhibitions and televised awards.

In America similar efforts were made by museums to promote good design. For example, the Walker Art Center, Minneapolis established an "Everyday Art Gallery" in 1944 to show well-designed consumer goods to the public, and interior designer Alexander Girard organised an influential exhibition

of home furniture and furnishings entitled "For Modern Living" in 1948 at the Detroit Institute of Arts. However, with the impact of Pop during the 1960s and the subsequent decline of Modernism, the notion that one, idealised standard of taste should prevail became discredited. A new plurality of style and the dominance of the consumer has led to the decline of a singular notion of good design.

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See also Design Reform Movement; Russell

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Gothic Revival

Gothic Revival architecture is noted for its dramatic shapes and silhouettes, its irregular massing, and its use of vertical elements such as pinnacles and towers. This irregularity of shape and outline lent itself readily to picturesque effects in landscape gardens and on the exterior of country houses. However, such architectural qualities cannot be translated directly into the design of interiors, where the box-like space of a room acts to contain overly plastic forms. Therefore, the Gothic Revival interior, from its beginnings in the 18th century, relied upon architectural ornament and polychromy to create a medieval effect.

By the middle of the century, the use of the Gothic style had become established in domestic architecture in Britain through the efforts of a small group of dedicated gentleman-amateur architects. It was in this context that the Gothic Revival interior began to be developed. The first important group of Gothic Revival interiors were those created by Horace Walpole at his country house, Strawberry Hill, in Twickenham, Middlesex, the first complete house in the style. The groundbreaking interiors of the house are described in Walpole's *Description of Strawberry Hill*, published in 1774 and enlarged in 1784, and recorded in a series of watercolours he commissioned from John Carter in 1788, the first systematic record of house interiors known. Walpole began to remodel the modest Thameside villa in 1750. By 1753, work on the early interiors of the Great Parlour, Library and Stairwell was underway.

The designs of the early interiors at Strawberry Hill were based upon varied sources. Some features, such as ogee-arched windows and pendant friezes, were derived directly from Batty Langley's *Antient Architecture Restored and Improved* of 1741-42, re-issued in 1747 as *Gothick Architecture*. After



Gothic Revival: Cabinet, Strawberry Hill, Twickenham, 1784

further experience of the Gothic style, however, Walpole came to refer to Langley's "bastard Gothic", because the forms he illustrated were not derived from real medieval buildings. Other designs, as in the lace-like traceried chimneypiece of the Great Parlour, were the product of the imagination of Richard Bentley, a member of Walpole's "Committee of Taste" who assisted him.

The library, designed in 1753-54 by Walpole's close friend John Chute, established the direction Walpole was to pursue – namely, towards a more literal use of Gothic motifs derived from the antiquarian books on medieval architecture that he owned. For example, the bookcases of the Library were designed using a 17th-century print by Wenceslas Hollar of the choir screen of Old St. Paul's Cathedral in London as a source. Increasingly, the Strawberry Hill interiors were designed around the collections of antiquarian objects they contained. This was the case with the Holbein Chamber (designed 1758), the guest bedroom at Strawberry Hill, named in honour of the copies of miniatures attributed to Holbein that hung on its walls. The room was furnished with other objects dating to the reign of the Tudors, and the associations provoked by the objects within Walpole's interiors played an increasingly important role in the design of his house. In this, Walpole was anticipating developments in interior design within the Romantic Movement of the 19th century.

The prophetic role of Walpole as regards the Gothic Revival is indicated by his late interiors at Strawberry Hill. The Gallery, designed in 1760 with the assistance of Thomas Pitt,



Gothic Revival: Great Drawing Room, Eaton Hall, Cheshire, by Alfred Waterhouse, 1887

has a high ceiling decorated with gilded papier-mâché “vaults” copied from those of Henry VII’s chapel at Westminster Abbey. The dramatic, enlarged scale of this interior, and its literal derivation from a late medieval source, were echoed in the interiors created by Sir Roger Newdigate at his seat, Arbury Hall in Warwickshire, from c.1755 to 1788. Newdigate, who had attended Westminster School, relied almost exclusively on the elaborate Late Gothic vaulting of Henry VII’s Chapel at Westminster Abbey as a source for a series of remarkable plasterwork ceilings executed in the 1760s. The lavishly detailed interiors at Arbury went beyond those at Strawberry Hill in their fidelity to medieval models. Newdigate was assisted by Henry Keene, Surveyor to the Fabric of Westminster Abbey, who worked with plaster casts to ensure that the detail of the Arbury interiors was “correct” Gothic.

The novelty of the style, and the fame of Walpole’s Strawberry Hill, inspired the use of the Gothic from Ireland to Russia, although the Gothic Revival was to remain primarily a phenomenon of the English-speaking world. Castle Ward in Northern Ireland (c.1760–64), the Gothic House in Wörlitz, Saxony (1770s), and the Church at Chesme Palace for

Catherine the Great (c.1780), all demonstrate the rising popularity of the Gothic style. For example, the Gothic House at Wörlitz was begun in 1773 for the von Anhalt-Desslau family at a time when German Neo-Classicism was in full progress. It provided a picturesque view in a landscape garden. Late Gothic sources in Germany and Italy were used for the designs, but the exterior Stair Tower bears a strong resemblance to the architecture of Strawberry Hill, as does the design of the Ante-Chapel interior, painted with tracery and saints in niches in grisaille work resembling the famous Stair Hall of Walpole’s house. Strawberry Hill also exerted an influence on the interiors of Petershof, a Gothic-style country house designed for the Russian tsar Nicholas I by a Scottish architect, Adam Menelaus, in 1825.

It was Walpole who promoted the work of the professional architect James Wyatt by recommending him to a friend and fellow antiquary, Thomas Barrett, as the architect to remodel Barrett’s country house in Kent, Lee Priory, c.1785–90. The house was demolished, but part of the Library has been installed in the Victoria and Albert Museum in London. This room demonstrates that Wyatt, too, looked to the Chapel of

Henry VII at Westminster Abbey as a source, although his borrowing was neither as literal nor as detailed as that of Walpole and Newdigate. Of Lee Priory, Walpole made the observation that it was, "a child of strawberry, prettier than the parent."

Wyatt was the leading architect of the day with an enormous professional practice and several important government appointments, including that of Surveyor to Westminster Abbey, succeeding Henry Keene. Through his extensive (and controversial) restoration work on Gothic cathedrals such as Salisbury, Wyatt gained a greater structural understanding of Gothic architecture than that of Walpole, which he translated into interiors at Windsor Castle for George III (1800–04) and at a number of country houses in England and Ireland. Among these, it is the legendary interiors of Fonthill Abbey in Wiltshire, created to suit the tastes of the eccentric and exceedingly wealthy connoisseur, William Beckford, that exerted the greatest influence upon contemporaries.

Fonthill Abbey was originally intended to be a sumptuous "folly" within the vast park of the Beckford estate, inspired by the younger Beckford's adolescent fantasies about the Middle Ages and fueled by the fact that a medieval friary had once stood on the site. By 1798 Wyatt was exhibiting designs for this, the largest house of the Gothic Revival, which collapsed in a thunderstorm in 1825, three years after Beckford had sold it. Fortunately the interiors were recorded in several publications, most notably John Britton's *Graphical and Literary Illustrations of Fonthill Abbey* and John Rutter's *Delineations of Fonthill*, both in 1823. At Fonthill, Wyatt perfected his architecture of effects, and nowhere was this more evident than in the design of the interiors.

Fonthill was entered by means of a 30-foot door which opened onto an enormous hall with a hammerbeam ceiling and with lancet windows and stone details in the Early English Gothic borrowed from Salisbury Cathedral, not far away. The effect of light on the stained-glass windows of the entrance hall was described as "sublime" by Rutter. At the top of the stone staircase was the octagonal hall, one hundred feet high, at the centre of two exceedingly long and richly decorated galleries which housed the bulk of Beckford's famous collection of manuscripts, furniture, and art objects. The walls of the two galleries were deep crimson, while purple and gold draperies and upholstery increased the effect of sumptuousness. The rich colouring and vast scale of the Fonthill interiors were to be highly influential on the next generation of Gothic Revivalists. These were led by Wyatt's pupil William Porden, the architect of the enormous Gothic pile Eaton Hall, in Cheshire, begun c.1804, and Wyatt's nephew, Sir Jeffry Wyatville, who was knighted for his work at Windsor Castle in 1828.

The reign of George IV saw many interesting developments in the Gothic Revival. The sale of Fonthill Abbey and the remodeling of Windsor to become the most lavish royal residence in Europe helped to increase the popularity of the Gothic style. So did the publication of a number of books on the subject, including the first accurate account of the development of Gothic architecture in the Middle Ages, Thomas Rickman's *An Attempt to Discriminate the Styles of English Architecture*, which went through seven editions from 1817 to 1881. John Britton published many topographical volumes on Gothic monuments, while a French-born architectural draughtsman



Gothic Revival: wallpaper by A.W.N. Pugin

named Auguste-Charles Pugin published elegantly drawn illustrations of Gothic architectural detail. His best known work was *Specimens of Gothic Architecture* of 1821–23. At last, accurate illustrations of real medieval architecture were available to a wider public, who began to adopt the style for more modest houses by simplifying Gothic ornamental details.

Rickman, Britton and A.C. Pugin's publications quickly reached the New World, where the Gothic had taken root by the turn of the 19th century. The first Gothic "villa" in North America is credited to A.J. Davis, a prominent New York City architect, in 1832, but Davis's most famous Gothic building was Lyndhurst, in Tarrytown, New York, a country house built in 1838–42 and enlarged in 1864–67. Details of the house were taken directly from Rickman and A.C. Pugin, while Davis's furniture began to show the influence of the younger Pugin who was probably the most important designer and architect within the entire Gothic Revival.

A.W.N. Pugin began his career by designing Gothic furniture and fittings for George IV at Windsor in 1827 at the age of 15. Pugin's furniture for the State Dining Room included sideboards and an elegant suite of low-backed, upholstered rosewood chairs with Gothic details in gilt, made by Morel and Seddon. Although he later disliked the Gothic designs of the 1820s, the two men worked at the forefront of Gothic design of this period and their designs were popularised in Ackermann's *Repository of Arts*, the leading design journal of the day. During the 1830s the younger Pugin developed his ideas on design, culminating in his most important publication, *The True Principles of Pointed or Christian Architecture*, of

1841. This impassioned manifesto, linking design and the state of 19th-century society, had a powerful influence upon all subsequent Gothic Revivalists.

The immediate impact of Pugin upon interiors, however, was not so much theoretical as decorative. Instead of the reliance upon ecclesiastical architecture shown by Walpole and subsequent Gothic Revivalists (which Pugin felt to be inappropriate to domestic interiors), and instead of the vast scale and sublime effects used by the followers of James Wyatt, Pugin's Gothic interiors were distinctly domestic in character, with scaled-down ornamental details and a rich scheme of colouring derived from his study of medieval manuscripts and decorative art, Netherlandish paintings of the 15th century, and actual medieval buildings. Even in the relatively large interiors of the New Palace of Westminster, his most important commission, the scale and character of the rich Gothic interiors he designed were suggestive of the residence of a medieval king – the function of the palace until the reign of Henry VIII.

During the 1840s and early 1850s, Pugin worked closely with a team of craftsmen and manufacturers, including John Hardman for metalwork, Herbert Minton for ceramics, and the builder George Myers, and he actually formed a partnership in 1844 with a leading London decorator, John Gregory Crace, for the furnishing and decoration of houses in the Gothic style. A small but significant group of houses were redecorated by the Pugin-Crace partnership, including several (Abney Hall, Cheshire; Leighton Hall, Welshpool; and Lismore Castle, Ireland) that were finished by Crace after Pugin's premature death in 1852. The Crace firm continued to produce designs by Pugin, particularly for textiles and wallpapers, until its closure in 1899.

By means of this "team" surrounding Pugin, his direct influence on interiors extended well into the 1860s, when a new generation of Revivalists formulated a type of Gothic known as "Reformed" under the influence of the Gothic Revival architect G.E. Street. Foremost among them was Richard Norman Shaw. Shaw had been Street's principal assistant from 1859 to 1862, and when he set up his own practice he began to develop a style of design deriving from Pugin's *True Principles* – namely, with an emphasis on revealed construction, truth to materials, and a reduced vocabulary of ornament. The essentials of this style of Gothic, which quickly spread to the New World in the designs of firms such as Kimbel and Cabus, were used principally for furnishings and interiors rather than for architecture, and it favoured the effects of simple geometric cutting and carving in wood (chiefly oak) in panelling and furniture, giving an abstract, somewhat primitive effect. Instead of the richly patterned wallpaper designs of Pugin, often derived from textiles of the Italian Renaissance, Reformed Gothic interiors featured walls hung with woven woollen textiles with simplified naturalistic motifs in deep colours. Bruce Talbert, a Scottish designer, made the Reformed Gothic style popular by means of his publications, especially in *Gothic Forms Applied to Furniture, Metal Work and Decoration for Domestic Purposes* (1868). It is possible to view Reformed Gothic as a precursor to the Arts and Crafts Movement in the sense that it relied upon vernacular sources and was a style suited to the middle classes, whereas the work of Pugin and Crace was essentially for aristocratic patrons.

In the London Exhibition of 1862, two newcomers, William

Morris and William Burges, had displayed Gothic furnishings of a distinctly bold and primitive character that was far removed from the sophistication of Pugin's work, and that was distinct in its lavish schemes of decorative and narrative painting from the Reformed Gothic designers. Morris, whose furnishing firm was to become world-famous, displayed a distinct Medievalism in his early designs of the 1860s but quickly moved on to more naturalistically inspired forms of ornament. Burges, however, forged an original Gothic style that was more in tune with Continental European developments. In this, he was greatly influenced by Eugène Viollet-le-Duc, the most important French Gothic Revivalist.

Born in 1814, two years after the younger Pugin, Viollet-le-Duc grew up in Paris at the height of the Romantic Movement. He was involved in the Revolution of 1830, the year before Victor Hugo published *The Hunchback of Notre Dame*, a novel set in Paris of the 15th century which did so much to popularize the study of Gothic architecture in France. Initially Viollet experimented with an unarchaeological form of Gothic known in France as the Style Troubadour which to a great extent paralleled the romantic and picturesque developments in England of the same period. Later he evolved a highly original interpretation of the Gothic style.

In common with James Wyatt, Viollet-le-Duc had acquired a knowledge of Gothic architecture by working on the restoration of the great French churches and cathedrals of the Middle Ages. This was during the 1840s and 1850s. In 1858 Viollet began to publish a series of works on Gothic architecture and decorative art which were widely read and used. His most important Gothic interiors – which were mixed with other styles, including the Byzantine and Early Christian – were created at the Château de Pierrefonds in Picardy, restored and remodelled for Napoleon III from 1858 until the latter's overthrow in 1870.

The powerful colour combinations, extensive use of polychromy, and original mixing of ancient styles of decoration seen at Pierrefonds inspired Ludwig II of Bavaria to build Neuschwanstein, and William Burges was inspired by Pierrefonds to remodel Cardiff Castle for the Marquess of Bute. Both these late Gothic Revival castles were begun in 1869; both featured an almost overpowering use of polychromatic decoration; and in both can be seen the mixing of ancient styles promoted by Viollet-le-Duc. At Neuschwanstein, the Early Christian and Romanesque motifs were used in combination with the "troubadour Gothic" created by Ludwig's team of designers, while at Cardiff Burges created brilliantly original interiors with strong Islamic overtones.

Despite the brilliance of Burges's Gothic designs, he found few patrons. His interior schemes were expensive to execute and were increasingly out of sympathy with the tenor of his times. Reviews of the Great Exhibition (1851) had hinted that the majority of the public, while appreciating the exciting work of Pugin and his team, found his personal brand of "True" Gothic somewhat too ecclesiastical for mainstream, domestic use. By the early 1870s the Gothic style was becoming less and less fashionable for interiors, and in a review of the London Exhibition of 1871, the lack of Gothic exhibits was noted. (This was just two years after Cardiff Castle was begun.) In 1881 the magazine *The Builder* reported that Gothic furniture was going out of favour, while in October of 1886 *The Cabinet*

Maker made the observation that, “the Gothic furniture which Welby Pugin endeavoured to foist upon the public now sells for a song.” Gothic Revival architecture still lingered, especially within ecclesiastical or collegiate contexts, but the style was all but extinct in fashionable domestic interiors by the mid-1880s.

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See also Beckford; Burges; Ludwig II; Pugin; Style Troubadour; Talbert; Viollet-le-Duc

Further Reading

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Goût Grec

The term *goût grec* has come to describe those objects created during the first phase of the Neo-Classical movement in

France, specifically between c.1755 and 1765, and hence preceding “le style Louis XVI.” The term is a contemporary one, cropping up in diaries and art criticism of the period, but its meaning varied and it was not often used in contexts that were literally correct. The objects defined by the term *goût grec* are characterized by somewhat heavy proportions, straight lines, and the use of classical ornament such as festoons, urns, scrolls, and Greek meander patterns. They demonstrate a strident enthusiasm for the ancient world, its precepts and artistic accomplishments, and betray the anti-Rococo sentiment which was developing at this time.

By the 1740s rumblings about the excesses and license of the Rococo style were being heard, and a movement began among several factions of the art world calling for greater stability, balance, and an adherence to common standards. There was also a measure of nostalgia contributing to this reaction, a longing for the glories of the period of Louis XIV, when France’s artistic supremacy was one of the country’s greatest achievements. The monarchy had reached the height of its popularity about 1748 with the end of the War of Austrian Succession, but proceeded then to enter a period when long-standing resentments between king and parliament, state and church, and Paris and the provinces surfaced. There was measurable unrest both politically and socially.

The most significant developments and disaffection occurred in the intellectual field, where figures such as Voltaire, Montesquieu, and Diderot produced works which systematically attacked certain foundations of French society – the monarchy, the Catholic church, and the judicial system. The Enlightenment called for the triumph of human reason and a rejection of the frivolity and privilege associated with the Rococo style. There was nothing logical about French art and interiors of the earlier part of the century, and this was unacceptable to the current generation of intellectuals.

The *éminence grise* of Neo-Classicism was the Comte de Caylus (1692–1765), an antiquarian who published his important collections of antiquities and waged an anti-Rococo campaign through lectures given at the Académie de Peinture et de Sculpture and the Académie des Inscriptions. His effect on architecture has been disparaged, but there is no contesting the significant influence his published collection had on the decorative arts. Designers of furniture and other household objects found a treasure of ornament and motifs here, a new vocabulary for their work. Others in Caylus’s circle were the Abbé Leblanc, credited with being the first to publish a direct attack on Rococo style, in 1745; the collector Pierre-Jean Mariette, who wrote a stinging obituary of Meisssonier; and Abbé Barthélemy, curator of the Cabinet de Médailles.

Besides these promoters of “l’Antiquité” there were the “philosophes,” those who openly and nostalgically praised French tradition and the “good taste” of the previous century. Prominent among this group was Jacques-François Blondel (1705–74), an architect, architectural theorist, and lecturer at the Académie. Blondel also established his own architecture school, the first outside of the Académie, where he exercised considerable influence, and contributed to Diderot’s *Encyclopédie*. He believed in the separation of architecture and sculpture on buildings, and espoused functionality, symmetry, solidity, and avoidance of superfluous ornament.

In the meantime, France had been continuing to send

promising native sons to Italy to study its arts and architecture. A circle of young artists at the Académie de France in Rome began in the 1740s to develop a strong, new vision of architecture which relied not only on antiquity, but also on Baroque design, for its inspiration. Jean-Laurent Legeay was among the most talented of this group, and he produced highly dramatic works where humans are dwarfed by monumental ruins and the presence of the past is almost overwhelming. These young artists in due course returned to France, and Legeay's appointment as professor at the Académie in Paris, in 1742, ushered in a welcome freshness and revived academic interest in classicism. The first hints of Neo-Classicism were beginning to be manifested in the work of this new generation.

Another to make the pilgrimage to Rome, although in a different capacity, was the Marquis de Marigny, the brother of Madame de Pompadour. The latter had urged her brother to make the trip as preparation for his impending appointment as Directeur des Bâtiments, and he spent nearly two years there, from 1749 to 1751, in the company of Abbé Leblanc, the architect Jacques-Germain Soufflot (1713–80), and the designer and engraver Charles-Nicolas Cochin (1715–90). Marigny was at least a partial convert to *l'Antiquité* – the extent of his admiration is the subject of differing opinions – but he flatly rejected the Baroque, and official taste was thus directed. Considerable debate has centered on the issue of whether the Marquis's voyage marked the beginning of the anti-Rococo movement, but it should be emphasized that the evolution of Neo-Classicism was a process which developed on several fronts, as outlined above.

It is important to mention the excavations at Pompeii and Herculaneum (1754), the temples of Greece (1758), and Paestum (1764), for a steady stream of information about these remains was published over the course of several decades in Europe, exciting general interest. These rediscoveries of the art and architecture of ancient Greece and Rome provided another important source for contemporary artists and architects, as well as designers of everything from clothing and jewellery to stage sets. Also, one must note the growing predilection for architecture and objects in the English style during this time: "Anglomanie" was exceedingly influential in matters of French taste. The English had maintained keen interest in Classical design throughout the earlier part of the century and it cannot be assumed that this went unnoticed or unappreciated by the French.

The first artistic field to exhibit changes in the direction of Neo-Classicism was architecture. French Rococo architects and designers had not rejected all the features of classical design, thereby providing a window for hybrid interiors of the mid-century which appear to bridge Baroque with early Neo-Classicism. The full acceptance of such schemes is demonstrated by Blondel's praise of Pierre Contant d'Ivry's interiors in the Palais-Royal, dating to 1755–57. These rooms blend Classical architectural features in a Baroque vein with tempered Rococo ornament and furnishings: there are strongly articulated columns and pilasters and Roman arches of stately proportions, all embellished with floral garlands, putti, and frilly shells.

Soon following this development was a proliferation of accessories and *objets d'art* in the "Greek taste." The publication of numerous books of classical ornament, both directly

copied from Greek and Roman prototypes and imaginative interpretations, had provided designs for easy copying by goldsmiths and mount-makers. Ornament preceded form and structure, which led eventually to adoption by sculptors and painters of the new aesthetic. In fact, it is this vogue for superficial and unbounded "Greek" decoration that led to harsh criticism of the early Neo-Classical manifestations. Some contemporaries bemoaned the silly fashion for everything "à la grecque" and condemned all but the most serious interpretations of antiquity.

There is one early interior with its furnishings which is commonly cited as a prime example of *goût grec*. It is the study designed c.1756 by Barreau de Chefdeville, Caffiéri, Leroy, and Le Lorrain for the Parisian collector Ange-Laurent de Lalive de Jully. The ebony and gilt-bronze furniture, which has survived to this day (Musée de Chantilly), is massive and rectilinear, and sports ornament inspired by Greek architectural motifs – deep fluting, Vitruvian scrolls, lion pelts, and *cordes à puits*, heavy rope-like garlands. While the ornament is in a pure classical idiom, the structure of the pieces owes a debt to Baroque design in its resemblance to pieces by A.-C. Boulle. Indeed, a hallmark of much early Neo-Classical furniture design is its resemblance to the monumental works created under Louis XIV. The study itself has not survived, but descriptions tell of a new sort of decorative scheme, novel in the components as well as the manner in which they were all put together.

Lalive de Jully and Cochin believed this room to have prompted the mania for the *goût grec*, and despaired that so much abuse of the serious study of antiquity should have resulted from this example. But they also recognized the influence information about Pompeii and other excavation sites had on this fashion. An oft-quoted passage from Baron de Grimm's *Correspondance littéraire* (1763) suggests the degree to which this fad spread: "Depuis quelques années, on a recherché les ornements et les formes antiques; le goût y a gagné considérablement et la mode en est devenue si générale que tout se fait aujourd'hui à la grecque" (In the years since the discovery of antique ornament and antique forms, the taste for such things has grown considerably and the fashion has become so general that today everything is in the "Greek" mode).

While the actual meaning of the term *goût grec* in contemporary usage varied, it is generally acknowledged today that the description "Greek" was often loosely attached to anything inspired by antiquity. *Goût grec* and *style antique* were synonymous, partially because of the historic veneration of the Greeks and the assumption that ancient Roman architecture was merely derived from that of Greece. It has been contended, too, that the expression *goût grec* really just meant that something was in a non-Rococo style. The logic of this may be clearer when one understands that the Rococo and the new Neo-Classical style existed side-by-side for several decades, and the "Transitional" period leading to Louis XVI was largely characterized by the application of Neo-Classical ornament to basic Rococo forms. It would not be until the late 1760s that the sober, elegant, and lighter Louis XVI style epitomized by architects such as François-Joseph Bélanger and Jean Démosthène Dugourc and that represented the next phase of Neo-Classicism, would fully emerge.

See also Neo-Classicism

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Graves, Michael 1934-

American architect and designer

Michael Graves was born in Indianapolis and trained as an architect at the University of Cincinnati and at the Graduate School of Design at Harvard University where he graduated in 1959. He worked briefly in the office of George Nelson in New York before winning a Prix de Rome fellowship which made it possible for him to work at the American Academy in Rome from 1960 until 1962. On his return to the United States he accepted a teaching position in the architectural school at Princeton University and, in 1964, established his own architectural practice in Princeton.

He became known in the 1970s for his work in a loose affiliation with the architects called "The New York Five" or, as they were informally known, "The Whites" in recognition of the highly abstract, white painted geometric forms of their architectural design. This was a style of late Modern work suggesting a devotion to the puristic principles of the International Style Modernism of the late 1920s and early 1930s. Graves's work soon separated itself from that of the Fives with an increasing introduction of decorative elements, historic references and a use of varied color, generally in a range of hues and pastel tints unlike the reserved color uses of Modernism.

As the term Postmodernism came into use, Graves came to be viewed as a key figure in this development although he would not regard the term as fully appropriate to his work, preferring the word "figurative" for his architecture. Among the projects that first brought him to prominence were several

houses and their interiors and a number of interior projects including a clinic in Fort Wayne, Indiana (1971) where strong color and original mural painting gave the spaces a highly individualistic character. In 1981 and 1982, he contributed furniture designs to the Milan-based Memphis venture including the *Plaza* dressing table and the *Stanhope* bed, designs with a strong connection to Art Deco precedent.

From 1980 to 1986, Graves was active as a designer for the Sunar Hauserman furniture firm designing offices and showrooms in a number of cities including New York, Chicago, Houston, Dallas and London. These showroom interiors were colorful and full of unusual and imaginative forms that ranged from decorative to somewhat eccentric. Graves was also the designer of furniture produced by Sunar Hauserman so that these showrooms and their contents were influential in bringing Graves's work to the design professions in an influential manner.

The 1983 Portland city office building, a commission won through a national competition, was a major building project, widely published and sufficiently controversial in character to elicit the statement from one architectural critic that it had "set American architecture back by fifty years". It was the use of non-functional, strictly decorative elements and the seemingly arbitrary use of colors and bands of trim that made the building a striking example of Postmodernism, inevitably to be praised by those admiring of this direction but condemned by the entrenched adherents to the doctrines of Modernism. An increasing flow of work has come to Graves as he has come to be regarded as a key figure in current architecture and design in America. Most of his architectural projects incorporate interiors of his own design. Among the most striking are the 1982 San Juan Capistrano Library, the Clos Pegase Winery in Napa Valley (1984) with its hints of the 18th century design of Ledoux, the large Humana office building in Louisville (1985) and various projects for Walt Disney ventures including corporate headquarters in Burbank, the Walt Disney World Dolphin and Swan hotels in Orlando, Florida, and the 1989 Hotel New York at Euro Disneyland in France.

In addition to continuing work in furniture design, Graves has been active in the development of various other products for household interior use such as tableware, carpets, textiles, small clocks and the well-known 1985 tea-kettle for Alessi known as "fledgling" for the metal bird-whistle perched on its spout. Graves has established a retail shop in Princeton near his home and office where a variety of products of his design are offered for sale, and a mail-order catalog offers these products as well. The items offered include jewelry, watches, leather goods, lamps, picture frames and woven wool blanket-scarves. Graves's sketches and drawings have been widely published, admired and collected.

Recent commissions include a number of libraries, theaters, office buildings, college and university projects and exhibition design projects. The work includes projects in Taiwan, Japan, Belgium and in many American cities. Graves's designs for the expansion of the Whitney Museum of American Art in New York have been widely published and have excited much discussion as a result of the way in which the strong Postmodern character of the addition would contrast with the existing building by Marcel Breuer.

Graves has been an active teacher of architecture at a

number of universities and is the winner of many honors and awards including membership in the American Academy of Arts and Letters.

JOHN F. PILE

See also Postmodernism

Biography

Born in Indianapolis, Indiana, 9 July 1934. Studied at the Department of Architecture, University of Cincinnati, 1954–58; graduate student, Harvard University, Cambridge, Massachusetts, 1958–59; awarded the Prix de Rome and studied at the American Academy, Rome, 1960–62. Married 1) Gail Devine (divorced): 2 children; 2) Marie Lucy James (divorced 1977). Lecturer, 1962–63, Assistant Professor, 1963–67, Associate Professor, 1967–72, and Schirmer Professor of Architecture since 1972, Princeton University. Established his own architectural office, Michael Graves, Architect, Princeton, and Principal since 1964. Also active as a painter, muralist and designer with numerous designs for furniture, textiles, lighting and tableware from the mid-1970s. “Graves Design”, product design department of Michael Graves, Architect, launched, 1991; opened retail shop for the sale of his own furnishings and products, Princeton, 1994. Has taught at many colleges in North America: Visiting Fellow, Institute for Architecture and Urban Studies, New York, 1971–72; Visiting Professor, University of Texas at Austin, 1973 and 1974, University of Houston, 1974 and 1978, New School for Social Research, New York, 1975, and University of California at Los Angeles, 1977. Numerous awards including 9 American Institute of Architects National Honor Awards from 1975, Louis H. Sullivan Award, 1994. Member, American Academy and Institute of Arts and Letters, 1991.

Selected Works

Interiors

- 1967 Hanselmann House, Fort Wayne, Indiana (building and interiors)
- 1969 Benacerraf House, Princeton, New Jersey (building and interiors)
- 1971 Ear, Nose and Throat Associates Medical Office, Fort Wayne, Indiana (building and interiors)
- 1971–73 Alexander House, Princeton, New Jersey (building and interiors)
- 1972 Snyderman House, Fort Wayne, Indiana (building and interiors)
- 1975 Plocek House, Warren Township, New Jersey (building, interiors and furnishings)
- 1976 Schulman House, Princeton, New Jersey
- 1977 Graves Warehouse / House conversion, Princeton, New Jersey (interiors and furnishings; refurbished 1982)
- 1980–86 11 Sunar Hauserman Furniture Showrooms and Offices, various locations including New York, Chicago, Dallas, Los Angeles, London (buildings, interiors and furnishings)
- 1982 San Juan Capistrano Library, California
- 1982 Newark Museum, New Jersey (building and interiors)
- 1982 Emory University Art Museum, Atlanta (renovation and interiors)
- 1983 Portland Building, Portland, Oregon (building and interiors)
- 1984 Clos Pegase Winery and Residence, Napa Valley, California (buildings and interiors)
- 1984 Diane Von Furstenberg Boutique, Fifth Avenue, New York (interiors and furnishings)
- 1985 Humana Building, Louisville, Kentucky (building and interiors)
- 1986 Shiseido Health Club, Tokyo (building and interiors)
- 1986 Crown American, office building, Johnstown, Pennsylvania (building, interiors and furnishings)

- 1986 Disney Company Headquarters, Burbank, California (building, interiors and furnishings)
- 1987 Walt Disney World Dolphin and Swan hotels, Lake Buena Vista, Florida (buildings, interiors and furnishings)
- 1987 15 Lenox Showrooms and Galleries, various locations including Florida and New York (buildings, interiors and furnishings)
- 1989 Hotel New York, Euro Disneyland, Marne-la-Vallée, France (building, interiors and furnishings)

Graves has been a prolific designer of furnishings and other products and many of his buildings and interiors have contained examples of his work. His furniture includes collections produced by Sunar Hauserman, 1977–87; many designs for Memphis, including *Plaza* dressing table (1981) and *Stanhope* bed (1982), during the early 1980s; the MG2 and MG3 club chairs by Saways & Moroni (1985); and the *Kyoto Collection* for Arkitektura (1989). His textiles include carpet designs for the *Dialog* collection for Vorwek (1987). He has also designed tableware, including the celebrated “fledgling” teapot (1985), for Alessi and ceramics produced by Swid Powell, including 1985 *Big Dripper* coffee pot.

Further Reading

The literature on Graves is extensive. The standard monographs covering his architectural projects which include numerous illustrations of interiors are Arnell 1982 and Nichols 1990. For a study that concentrates on Graves’s work as a designer see Abrams which also contains a select bibliography of books and articles relating specifically to this area.

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Gray, Eileen 1879–1976

Irish architect and designer of interiors, furniture and textiles

Eileen Gray's reputation and status as a designer has, like her work, been through several phases. Her early lacquered furniture was highly sought after by wealthy Parisian patrons of Art Deco, while her later minimalist, black and chrome furniture, reproduced since the 1970s by Zeff Aram in London and Andrée Putman in Paris, has been an inspiration for a new generation of style-conscious designers. Today, she is often hailed as a pioneer of modern design. Yet, for Gray herself, it was her architectural work that was most significant and it is in the interiors of her two major buildings that her particular brand of humane Modernism, with its sensitive detailing and ingenious functionalism, triumphs. Her small, inventive legacy of furniture, rugs, lighting, room schemes and houses reflects both her perfectionism and her responsiveness to the evolving materials and shifting themes of the early and mid 20th century.

Born in Ireland into an aristocratic and artistic family, Gray travelled widely in Europe as a child before enrolling to study painting and drawing in London at the Slade School of Art. She became interested in furniture and oriental lacquerwork during her many visits to the South Kensington Museum (now the Victoria and Albert Museum) and joined D. Charles's Dean Street Street lacquer restoration workshop between 1900 and 1902. From 1902 to 1905 she studied in Paris at the Atelier Colarossi and the Académie Julian and settled there in 1907.

Fuelled by the interest generated by the display of Japanese antiques and crafts at the Exposition Universelle of 1900, Paris had attracted several Japanese craftsmen including the lacquerwork artist Seizo Sugawara with whom Gray subsequently trained. She began her career by producing decorative panels and screens, followed by furniture, desks, bookcases and beds, designed in a contemporary idiom, and which she exhibited at the prestigious Salon des Artistes Décorateurs from 1913. Undaunted by the technical vicissitudes of lacquer, she responded to its need for high standards and recognised its affinity with a luxurious, but at the same time austere, Modernist aesthetic. Her most celebrated piece of this period was the *Le Destin* folding screen of 1914, an exotic fusion of symbolist, figurative and abstract Deco styles, that was commissioned for the newly refurbished apartment of the Paris couturier and collector Jacques Doucet.

Gray worked in London during World War I, but returned to Paris in 1918 where she extended her sphere of interests to include interior decoration, designing a spectacular apartment in the rue de Lota for the wealthy milliner, Suzanne Talbot between 1919 and 1922. This innovative commission has been described as the epitome of Art Deco and combined luxury furniture with avant-garde work. It included geometrical light fittings made out of ostrich eggs, parchment and lacquer, draped animal skins, abstract rugs, lacquered "brick" screens, and exotic, salmon-pink chairs. The centrepiece was the gondola-shaped *Pirogue* day bed, finished in patinated bronze lacquer, which stood on twelve arched feet as if awaiting a 1920s odalisque. Throughout, African and Oriental influences converge with a sleek, Parisian opulence.

In 1922 Gray opened the Galerie Jean Désert, an exclusive showcase for her furniture, screens, lamps, mirrors and Modernist hangings in the rue du Faubourg Saint Honoré for which she also designed the minimalist façade. Although the shop was never a commercial success – it closed due to financial losses in 1930 – Gray numbered among her clients some of the most fashionable and glamorous figures of the day including Elsa Schiaparelli, the Maharajah of Indore and the Countess of Oxford. The weaving workshop which produced some of Gray's most coveted designs for rugs, hangings and carpets, was run by her companion and partner, Evelyn Wyld.

The geometric, almost painterly style of Gray's textiles was clearly indebted to Cubist and De Stijl influences and by the mid 1920s her work was becoming increasingly Modernist in appearance. Her furniture began to exploit more utilitarian forms, and, eschewing earlier Art Deco effects such as tortoiseshell, silver leaf, tasselled lacquer, mother of pearl inlay and ivory carving, she turned to industrial materials like tubular steel, sheet aluminium and glass. Not surprisingly, the austerity of her new style was not universally admired by her existing clients, and the bedroom / boudoir for a house in Monte Carlo, exhibited at the 1923 Salon des Artistes Décorateurs, provoked some hostile criticism. But it attracted much more favourable comment within avant-garde circles and the Dutch De Stijl magazine, *Wendingen*, published an issue in 1924 that was entirely devoted to a laudatory exposition of her work.

Encouraged by the Romanian architect Jean Badovici, Gray embarked upon a number of architectural projects whose severely functional appearance seems to have evolved out of the abstract and constructivist principals of her furniture. From 1926 to 1929 she designed and built E-1027, a villa overlooking the sea at Roquebrune in a remote part of the South of France. Admired by Le Corbusier, this building is unequivocally Modernist in form, but it is the interior that defines Gray's principal contribution to the Modern Movement. The rooms were clean, sparse and comfortable, the space was multifunctional, and the furnishings include some of her most inventive and flexible items, such as the *Transat* and *Bibendum* chairs, swivelling mirrors, adjustable tables, deckchairs that also act as indoor chairs, and alternate day and night lights. Devoid of pattern, the decoration is restricted to areas of monochrome with a deep blue in the rugs, and luxurious touches such as padded white leather upholstery, and lacquer and glass, co-exist with industrial materials like perforated steel, celluloid, felt and cork. Gray's aim was to create a harmony between architecture, interior space, and fittings in a humane Modernist idiom.

Her interiors for Badovici's studio apartment in Paris were an exercise in designing for compact living. Using devices such as concealed storage areas in the ceiling, and mirrors to create an illusion of space, she organised a complete home containing kitchenette, bar, bathroom, bedroom and office within a space of no more than 40 square metres.

Gray's only other completed architectural commission was a house called Tempe à Pailla at Castella in the South of France. This house reveals her growing preoccupation with the idea of a fully integrated, reductionist, living space, and uses compact, built-in furniture with sliding doors and windows. Flexibility was emphasised with a wardrobe that could extend if extra space were needed and a step that doubles as a drawer.



Gray: apartment for Suzanne Talbot, Paris, 1922

The canvas-backed, S-shaped outdoor chair folded up for storage and the dining table adapted to coffee-table height. *Tempe à Pailla* was later purchased by the painter Graham Sutherland.

A founder-member of the Union des Artistes Modernes, Gray continued to explore functionalist and egalitarian ideals in the mid- and late 1930s with projects such as designs for storage units, the Tube House of prefabricated metal, and a Centre des Vacances including a restaurant / cafe, open-air theatre, housing and a recreational area for young people. Gray lived in semi-retirement after World War II and it was not until the 1970s that her work began to enjoy belated acclaim. Reproductions of her furniture, rugs and light fittings proved particularly popular in the High-Tech interiors of the late 1970s and 1980s and original pieces are highly sought-after collector's items today.

SUSAN HOYAL

Biography

Eileen Moray Gray. Born at Brownswood, Enniscorthy, County Wexford, 9 August 1879, the daughter of Baroness Gray. Educated at the Slade School of Art, London, 1898–1902; trained in lacquerwork at D. Charles furniture workshops, 92 Dean Street, Soho, 1900–02; studied drawing at the Atelier Colarossi and the Académie Julian, Paris, 1902–05; studied furniture making and lacquerwork with the Japanese craftsman Seizo Sugawara, Paris, 1907–14. Independent furniture and interior designer from 1908; textile designer and archi-

tect from 1926. Joint owner of lacquerwork and furniture studio, with Sugawara, in London, 1915–17, and Paris, 1918–22; proprietor of the furniture showrooms and interior decorating service, Galerie Jean Désert, Paris, which she ran with Evelyn Wyld, 1922–30 (Wyld resigned 1927); worked on architectural projects with Jean Badovici from 1926. Founder-member of the Union des Artistes Modernes; exhibited at Salon des Artistes Décorateurs, and Salon d'Automne, Paris, during the 1920s, and Exposition Internationale, Paris, 1937. Honorary Royal Designer for Industry, Royal Society of Arts, London, 1972; Fellow, Institute of Architects, Ireland, 1973. Died in Paris, 31 October 1976.

Selected Works

A checklist of Gray's complete works appears in Adam 1987. A collection of architectural drawings, glass negatives of houses and furniture, working papers, notebooks and correspondence (1913–37) is held in the Archive of Art and Design, Victoria and Albert Museum, London. Examples of her furniture are in the Musée des Arts Décoratifs, Paris.

Interiors

- 1919–22 Apartment, rue de Lota, Paris (interiors and furnishings): Suzanne Talbot (Mme. Mathieu-Lévy)
- 1923 Salon des Artistes Décorateurs, Paris (bedroom-boudoir for a Monte Carlo studio)
- 1925–28 Apartment, 21 rue Bonaparte, Paris (interiors and furnishings): Eileen Gray
- 1926–29 E-1027, Roquebrune, Cap Martin (building, interiors and furnishings; with Jean Badovici): Eileen Gray

- 1930–31 Studio / Apartment, 17 rue Châteaubriand, Champs Élysées, Paris: Jean Badovici
 1932–34 Tempe à Pailla, Castellar, near Menton (building, interiors and furnishings): Eileen Gray
 1937 Exposition Internationale, Paris (project for a Centre des Vacances, in Le Corbusier's Pavillon des Temps Nouveaux)

Furniture

Gray designed numerous items of furniture and lacquered screens from 1913; her many designs for textiles and lighting date from the early 1920s. Well-known furnishings include *Le Destin* (1914), *La Nuit* (1919) and the *Block* (1925) lacquered screens; the *Pirogue* day bed (1919–20); the *Bilboquet* and *Lotus* tables (both 1915); and the *Transat* chair (1925). Much aluminium furniture, including the *E-1027* table, was produced for her house of the same name.

Publications

"La Maison Minimum", with Jean Badovici, in *L'Architecture d'Aujourd'hui* (Paris), 1930

Further Reading

An introduction to Gray's work, including a chronology of her life and a select reading list, appears in Garner 1993. For a full bibliography see Doumato 1981.

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 Wils, Jan and Jean Badovici, article in *Wendingen* (Amsterdam), no. 6, 1924

Greece, ancient

A discussion of interiors in Ancient Greece should begin by mentioning two defining conditions. First, Classical Greece

was a world where life was lived outdoors. Second, decoration was integral to the forming of all Greek material culture – the Greeks used rich ornamentation and vivid colours in all their fabrication, whether of tools, clothes or buildings. There was no division between major and minor arts; no lines separated sculpture, architecture and decoration. Interior decoration, therefore, becomes a category of little relevance in this context.

Classical Athens had great building programmes of immense importance; these symbolised, made concrete, commemorated and enabled to be formed the great public events of social life. There were the *stadion* and the *oedion*, the places between buildings for great histories to be declaimed and the theatres for tragedies to be performed. In this way the spaces of the city were formed and inhabited; yet it was not a world of indoors. Even though the Athenians (in contrast to their peninsular rivals the Spartans) developed new building forms for everything in their young democracy, life was still conducted *en plein air*. The great Athenian law court, the *heliaia*, held 1,500 people – a minimum jury size numbered 201 citizens. Yet the court's walls were only about one metre high. Public life was visible, observed. The need to succeed, which defined the citizen, was as visible as the shame of failure. Civic rules – laws, agreements, and even the payments and contracts to build the famous temples – were chiselled in stone and set up outdoors.

With the citizenry spending its life outdoors – whether engaged in drama, politics, religion or law – solid public buildings in the city were particular objects. They were storehouses of one sort or another, and were not dedicated to human action. Seeing such places as objects of enclosure, there is a resonance with the boxes and chests which, for classical Greeks, signified the lives of women. And women were non-citizens; invisible in the civic agenda and its life.

Classical culture was defined by sets of opposites, and of these none ran deeper than that between citizen and non-citizen. All the aforementioned comments about "Athenian life", therefore, refer exclusively to the smallish minority of the male population who were citizens. Civic life and work took place outdoors. The farmer-citizen who took up arms for his *polis* (his city-state) in time of need, was their ideal model (as it would, millennia later, be that of the US Founding Fathers). Indoors was the realm of children and of women (whose principal occupation was weaving); of food, sex and sleep.

The greatest of the Classical Greek solid treasure chests, the Parthenon, epitomised this Athenian sensibility. Its outside, a columnar, rhetorically-clad skin (rather than a set of façades) was the most exposed and visible form in the city, an icon of civic unity. Its interior, dark and mysterious, clothed and shrouded the great image of their civic goddess Athena (known as *Parthenos*). The Parthenon was highly decorated with carved and gilded ceiling bosses glinting in the dim light far above the eye. Within the encircling double columns, deeply coloured patterning, fretwork ornament and an array of honeysuckle and palmette patterns, gilded bronze rails and grills could be discerned. But all this was for the goddess rather than the populace. The public ceremonies and processions, including the sacrifices at the great altars, like the attention of the human pilgrim, were all outdoors.

The temples were exquisitely formed storerooms. The Parthenon, uniquely, had two utterly different such spaces: one

literally for the civic treasure, and another for Pheidias' vast figure of Athena all covered in ivory and gold. These stuffy, enclosed, airless boxes symbolise treasure; even more they symbolise motherhood and the link with the earth. (Athens' mythical ancestor, the child king Erekhonios was, as an infant, kept in a chest on the *akropolis*.)

Public life gave form to the immortality of the *polis*; in the *agora*, where the citizens governed themselves, and on the *akropolis* where their enduring greatness was celebrated. And, in their irresistible urge to polarise, private life was modest and simple, the hidden realm of necessity and of individual mortality. The city, then, was an almost Oriental mixture of splendidly formed and gilded public buildings in the midst of mean, ill-grouped housing.

Within the city streets, private spaces were indistinguishable: whether of new (5th century BC) opulence or of aching poverty. They all lay beyond the blank thresholds, outside which – in Athens at least – the citizens were *isoî*, equals in a politics structured by democratic *isonomia*. Inside the private world, beyond the high, windowless domestic walls, lived the women and servants. "A wife's business," said Xenophon in *Oikonomikos*, "will be to stay indoors." The rude, domestic forms were simple to an extreme: quarters for the women (where the domestic belongings were stored in chests), places for the preparation of food and cooking round the court (with small cells for storage of provisions), and men's quarters off the court (often with direct private access to the street); perhaps also a yard for domestic animals. All this spread away from the civic-monumental centre as an Indian or Yemeni town of today.

The larger courtyard dwelling was a miniature city, the yard its *agora* where the household freely mingled – if there were no strangers present. (Women of the household would not be in the court if there were male visitors.) It was surrounded by a colonnade onto which opened the rooms, often really formed with walls just back and sides. It was open to the sun and sky (main rooms to the northwest of the court to catch the sun), but quite cut off from the public realm beyond. It was centred on the peristyle of slender columns with, occasionally, a delicately patterned mosaic carpet.

Whatever the curtilage of the household, and it was often not rectangular, the dwelling inevitably centred on this strictly rectangular peristyle court, always the largest unit in the house. The Athenian suburb of Olynthus, for example, laid out exactly while the Parthenon was coming to completion in the later 5th century BC, was made up of ordered streets of back-to-back courtyard houses (separated only by a narrow lane), strung between wide avenues. Sometimes (but our only firm evidence is post-classical, notably from 4th-century Delos), two-storey homes could be centred on a magnificent double-height court with a colonnaded gallery running round the upper level.

In the classical 5th century BC, columns were wooden posts, floors usually cemented or just hardened earth, and the wonderfully decorative wall ornamentation and mosaic pavements of later years were still extremely rare. There was great restraint in domestic decoration, walls being strongly coloured, often in red. The predominant colours were still those archaic earth hues: white, yellow, red and black. There would be very few movable furnishings – though wonderfully restrained and

elegant craftsmanship formed the noble beds, tripods, chests and chairs seen in their vase paintings and other representations. Fabrics of all kinds must have covered walls, enclosed colonnades, draped furniture and formed bedding.

In the next century, domestic luxury began to develop; it was not unusual for walls to be divided by highly ornamented dados, a metre from the floor, into dark bases and lighter higher areas, capped with painted friezes of egg-and-dart, meander, Greek key or other repeating elements, often now exploring a wider range of colours. Perspective painting, well-known in the classical period (though none remains), must have permeated the private realm, probably in murals of tempera on plaster, in the generations before the famous wall perspectives and *trompe-l'oeil* paintings of Rome and Pompeii.

But, whether descriptions derive from the 5th century BC or from later times when Athens had become a cultured backwater (like Cambridge to Rome's London), they always only refer to the one major interior space beyond the court: the *andron*. This room, often translated as "dining room" means, of course, the men's room. The women's quarters, the *gynaikion*, were separate; and, if the household was affluent enough, they were upstairs, even including a room called *parthenon* or room of the virgins, being the one where sexual intercourse was taboo. Married women never penetrated the *andron* and the only women permitted within this area were servants or prostitutes.

Greek public life was exterior; Greek private life, beyond the *andron*, was considered so insignificant as to be invisible and certainly beyond the realm of interior design. The basic *andron* had fixed benches round the three sides, forming space for a dozen or more to recline. Here the men ate, reclining, spitting and throwing the food debris onto the floor, where it could be washed away towards a street drain. In larger houses, on top of the cemented raised brick platforms which often made a horseshoe shape of the *andron*, there would also be couches whereon they held their *symposia*, parties where they drank, flirted, fondled prostitutes (both male and female), talked, boasted and ate.

On the whole, domestic interiors were plain. The houses had mostly plastered unbaked brick walls on stone bases, with a steep wooden stair to an upper storey with a clay floor, and covered in a tiled, pitched roof. The rammed earth ground floor sometimes had a cemented finish which could be polished and occasionally decorated with mosaic, which might pick out the fixed position of the few important elements like couch or bed. Movable furniture existed only in the wealthiest of households where its design was of exquisite elegance and proportion, and it was made in chosen woods, perhaps inlaid, and with metal fixings.

Although fabrics were surely at the essence of the Greek interior, they have proved almost impossible to reconstruct, and their meaning, both sensual and cerebral, can only be guessed in a parallel study of the draping and revealing of Greek bodies with clothing. Curtains were used in place of doors and hangings were often perfumed. All women wove, and designs were both woven and printed onto cloth. Greeks also loved tents: nationally, the tent of Xerxes, won in battle, was an important Athenian icon; more domestically, splendid canopies were erected in gardens and at the *akademia* for *symposia*.

Greek houses also had kitchens, sometimes with flues, and washrooms, sometimes with terracotta basins. But virtually no clues survive as to the disposal of bodily waste in Classical interiors. Athens was a densely packed carpet of ill-drained courtyard-houses with inadequate latrines. The terrifying plague, more deadly than the Spartans, was no respecter of class or affluence; in its epidemic of 430 BC, it took as one of its last victims Athens' greatest leader, Perikles.

JOHN MCKEAN

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Greene, Charles 1868–1957, and Greene, Henry 1870–1954

American architects, interior and furniture designers

Influenced by the ideology of the Arts and Crafts Movement, the designs of Charles Sumner Greene and Henry Mather Greene established the standard for the development of the California bungalow in the early decades of the 20th century. The Greenes were skilled as both architects and craftsmen in their own right. Their early work reflected their strong debt to Asian influences as well as a preference for residential commissions, which particularly suited their emphasis on complete aesthetic control. Their rigorous standards of craftsmanship and use of rich materials, combined with a masterful sense of space and detail, resulted in some of the most significant examples of American architecture and interior design from this period.

Early in life, with their father intent on establishing their architectural vocation, the two brothers were sent to a manual training school opened by Calvin Milton Woodward, a student of William Morris. Through the teachings at this school, the Greenes quickly absorbed the elements of Morris's philosophy

and gained a particular respect for the elemental properties of various materials including wood and metals, thereby establishing the basis for their own approach to design. In 1891, after two years of study at the Massachusetts Institute of Technology, the brothers engaged in an architectural apprenticeship in Boston where they were first exposed to the arts of Asia through visits to the Boston Museum of Fine Arts. Their interest in the arts of China and Japan was further enhanced by a visit to the Japanese pavilion at the Chicago 1893 World's Columbian Exposition. As with Frank Lloyd Wright, another young architect visiting the Exposition, the simple lines and uncluttered spaces of the Japanese structures were ultimately to inspire the brothers towards a vocabulary in American architectural design that was greatly unlike the Neo-Classical ornamentalism of the Beaux-Arts school.

Soon after leaving the Exposition, the brothers travelled to Pasadena, California and found the cultural and natural environments particularly suitable for the development of their work. Their first few commissions involved an unusual combination of Shingle, Mission, and Neo-Classical styles that met with varying degrees of success. By 1901, their designs, including Charles's for interior furnishings, continued to develop in the face of other potential influences such as the work of C. F. A. Voysey, Will Bradley, Frank Lloyd Wright, and Peter Behrens, all of whom were becoming known through publications such as *International Studio Magazine* and *Ladies Home Journal*. Of particular importance to the changes in the Greenes' work was Gustav Stickley's *The Craftsman*, which heralded the most significant period of American Arts and Crafts philosophy. A few months after the first issue of *The Craftsman* appeared, the Greenes selected a number of pieces of Stickley furniture for the interior of the James A. Culbertson house (1902) in Pasadena, and began to experiment with built-in seating, contrasting bands of dark wood and tan-colored wall surfaces, and simple linear patterns for leaded windows. By 1903, with the construction of a house for his sisters-in-law, Martha, Violet, and Jane White, Charles began producing his own furniture designs for clients. Reflecting the growth of the American Arts and Crafts movement, during the next few years the Greenes increasingly developed the possibilities of a completely integrated structure which included their involvement in such details as the design or selection of furnishings, fabrics, pottery, and metalwork.

The Jennie A. Reeve (1904) and the Adelaide M. Tichenor residences (1904) in Long Beach, California both exemplify this development in the refinement of their interior design work. The Reeve interior still strongly reflects the vision of Stickley in Charles's rectilinear designs for the furniture, but other details, such as the delicately executed stylized patterns of the leaded glass and the forms of the copper light fixtures, betray the Greenes' attraction to Japanese-style elements. Through an understanding client and a free rein to control all aspects of the commission, the Tichenor residence became their first fully integrated bungalow which included a more mature expression of their creativity and interest in oriental motifs. The furniture for the house shows a departure from Stickley's severe lines with gently rounded Asian cloud-like forms which softened the designs and became a signature of their work in the period before 1909. The once angular forms became highly sculptural expressions of cabinetwork, revealing a sophistica-

tion and originality that were the Greenses' own. In addition, Charles's experimentation with varying widths of lead overlays for stained-glass panels provided new opportunities for the depiction of branches, vines, and other naturalistic motifs in a manner unlike, yet complementary to, the often geometric patterns preferred by Henry.

By 1905, as the Greenses continued to gain commissions and had established offices in both Los Angeles and Pasadena, the brothers turned to the firm of Peter and John Hall to execute their designs for furniture, and the firm of Harry Sturdy and Emile Lange for their complex stained-glass work. Aided by these talented craftsmen who could meet their high standard of workmanship, the Greenses quickly completed a number of commissions which won them recognition not only in Pasadena, but throughout the United States. During the next few years, the refinement of their work continued in such commissions as the additions and alterations to the Van Rossem House (1906), the Theodore Irwin House (1906), and the furnishings for Dr. William T. Bolton (1906). The Bolton furniture marked the first occurrence of their trademark square ebony "pegs" in joinery and marked a move away from the use of ash and oak to the richer teaks and Honduras mahoganies that characterized the interiors of their elaborate bungalows of the following three years.

Between 1907 and 1909, wealthy Easterners who were drawn to the pleasant climate of southern California offered the Greenses substantial commissions which resulted in some of the most elaborate and significant expressions of their mature style. The unlimited budgets of these few "ultimate bungalows" allowed the Greenses full control over all aspects of the design, including furnishings, textiles, and landscaping. These commissions include the residences for Freeman A. Ford (1907), Robert Blacker (1907), David B. Gamble (1908), and William R. Thorsen (1909). These homes show the Greenses' enthusiasm for sculpted wood and Asian motifs to the fullest; all exhibit similarities in their emphatic presentation of joinery and structural beams, expansive and flowing plans, and their integration of exterior spaces through extensive sleeping porches, terraces, and balconies. Although much larger than the Greenses' relatively simple shingle and stone houses of the previous years, these structures maintained a similar intimacy that resulted from their uncluttered simplicity and the Greenses' fastidious attention to detail. Art glass lanterns, windows, and ceiling panels provided indirect lighting through naturalistic and stylized patterns that were echoed in furniture inlays of ebony, silver, and fruitwood, appliqué for curtains, and painted or carved friezes that highlighted the wood-paneled walls. In typical Arts and Crafts style, earth-tones of faded gold and browns predominated, intended to harmonize with the natural wood finishes seen through the interior and exterior. The impact of these residences was felt throughout the nation over the next several years, inspiring other architects to offer their own, often much more modest versions of the Greenses' California bungalows.

In 1910, following Charles's year-long visit to England with his family, the brothers began designing a number of structures that were ultimately never to be constructed. Within a few years, due to the extreme costs of their demanding craftsmanship, combined with the public's generally declining interest in the vocabulary of the Arts and Crafts style, the Greenses' work

began a gradual transformation. Following the completion of the Culbertson residence (1911) – their last commission which provided for complete interior furnishings – the brothers continued to work on an irregular basis. In 1916, Charles moved to Carmel, California to pursue other interests, and in 1922 their association was formally dissolved. During the 1920s, both brothers continued their independent work, often revising schemes for earlier clients. Charles continued producing designs for furniture, often highly carved with Chinese-derived imagery, while Henry concentrated on his architectural practice which began to exhibit the subtle influence of the Spanish Colonial Revival. However interesting, the work of their later years never equaled the complete vision and deft touch of their earlier bungalows which reflected a devotion to the supreme development of the Arts and Crafts home as a totally integrated environment.

KEVIN W. TUCKER

See also Arts and Crafts Movement

Charles Sumner Greene. Born in Brighton, Ohio, 12 October 1868. Educated at Calvin Milton Woodward Manual Training School, St. Louis; studied architecture, Massachusetts Institute of Technology, Cambridge, 1888–91. Married Alice Gordon White, 1901: 5 children. Worked for architects H. Lawford Warren, then for Winslow and Weatherall, 1891–94. Visited England, 1901 and 1910–11. Established architectural partnership with Henry Mather Greene, Pasadena, California, 1894–1903, Los Angeles, 1903–06, Pasadena, 1906–22. Active as a designer of furniture and furnishings from c.1903. Moved to Carmel, California, 1916; practised independently as a designer of furniture from 1922. Died in Carmel, 11 June 1957.

Henry Mather Greene. Born in Brighton, Ohio, 23 January 1870. Educated at Calvin Milton Woodward Manual Training School, St. Louis; studied architecture, Massachusetts Institute of Technology, Cambridge, 1888–91. Married Emeline Augusta Dart, 1899: 4 children. Worked for architects Stickney and Austin, then for Shepley, Rutan and Coolidge, Boston, 1891–94. Established architectural partnership with Charles Sumner Greene, Pasadena, California, 1894–1903, Los Angeles, 1903–06, Pasadena, 1906–22; practised independently as an architect, Pasadena, from 1922. Died in Altadena, California, 2 October 1954.

Selected Works

The Greene and Greene Library and Archives, containing drawings, designs, company records and books, is held by the University of Southern California, Los Angeles. Examples of Greene and Greene's furniture are in the Gamble House, Pasadena, the Los Angeles County Museum of Art, and the Oakland Museum.

Interiors

- 1902 James A. Culbertson House, Pasadena, California (building and interiors)
- 1903 Josephine Van Rossem House, Pasadena, California (building and interiors; additions, 1906)
- 1903 Martha, Violet and Jane White House, Pasadena, California (building and interiors)
- 1904 Jennie A. Reeve House, Long Beach, California (building and interiors)
- 1904 Adelaide M. Tichenor House, Long Beach, California (building, interiors and furnishings)
- 1906 Theodore M. Irwin House, Pasadena, California (building, interiors and furnishings)
- 1907 Robert R. Blacker House, Pasadena, California (building, interiors, and furnishings)
- 1907 Freeman A. Ford House, Pasadena, California (building, interiors and furnishings)

- 1908 David B. Gamble House, Pasadena, California (building, interiors and furnishings)
 1909 Charles M. Pratt House, Ojai, California (building, interiors and furnishings)
 1909 William R. Thorsen House, Berkeley, California (building, interiors and furnishings)
 1911 Cordelia A. Culbertson House, Pasadena, California (building, interiors and furnishings)

The Greens designed furniture and furnishings for their buildings from c.1903; their furniture was executed by Peter and John Hall, and their stained glass by Harry Sturdy and Emile Lange.

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Gropius, Walter 1883–1969

German architect and designer

After training as an architect in Charlottenburg and Munich, Walter Gropius entered the Berlin practice of Peter Behrens in 1907. Gropius subsequently acknowledged the significance of this apprenticeship, stating "I owe him much, particularly the habit of thinking in principles ... endowed with willpower and a penetrating intellect ... moved more by reason than emotion." These qualities also characterised Gropius's own approach to architecture and interior design after he established his own Berlin office in 1910.

In conjunction with Adolf Meyer, one of Gropius's first designs to attract international interest was the Model Factory built for the 1914 Deutscher Werkbund exhibition. In a radical

use of new materials, Gropius enclosed two corner staircases in a wall of glass. This marked an end to the division between interior and exterior in architecture, and a consequent unity between the building's interior space and surrounding environment.

The concern to resolve divisions – between arts and crafts, theory and practice – characterizes Gropius's teaching at the Bauhaus, where he was installed as Director in 1919. The principles that Gropius outlined in the first Bauhaus manifesto stressed the need for collaboration in solving design problems, the link between design and industrial technology, and "the common citizenship of all forms of creative work and their logical interdependence on one another."

This "benign regeneration of design" (Fitch 1960) fell into two important phases during Gropius's time at the Bauhaus. As Master of Form and Colour in the Technical Workshop from 1921 to 1925, he introduced the basic laws of design in relation to form, colour and proportion. Among the early successful products of the course were the first examples of Marcel Breuer's furniture, which combined innovative use of cheap, durable raw materials with an easy adaptability to commercial mass production.

When the school moved from Weimar to Dessau in 1925, Gropius oversaw the building of a new Bauhaus. All the functions of the school were combined under one roof, with the canteen, auditorium and theatre areas being noteworthy. In an economic use of space, these three rooms could be opened out into one large "play area" for social functions. The auditorium showed the collective subordination of all the arts to *Bauen* (building) incorporating Breuer furniture, lamps by the Technical Workshop, and murals by the Decorative Workshop.

In tandem with the design of the school, Gropius created five Masters' Houses nearby, to house the teaching staff. Here the corridor is done away with as an internal feature, with Gropius continuing to wrestle with problems of space and layout. Large windows along one wall made the rooms light and airy, with the placing of the furniture completing the "unity" of the interior according to the Bauhaus model. Breuer chairs were included, and cupboards and cabinets, made of different kinds of stained and polished wood, added to the visual stimulus for the inhabitant.

On return to private practice, Gropius embarked on the design of furniture for the Feder stores in Berlin (1929). Bauhaus features of easy assembly, standardized, interchangeable components, and the substitution of a handmade for an industrial finish, are prominent. Of equal significance was Gropius's appointment as Director of Design for the 1930 Werkbund exhibition in Paris, where his prototype for a high-rise flat was the centrepiece of a display of German industrial products. The hall, living room and study echo the Masters' Houses with their economic deployment of Breuer furniture, and a new feature was the open-work metal staircase.

Increasing political hostility from the Nazi government saw the tailing off of his practice and Gropius moved to London in 1934. Engaged by Jack Pritchard's Isokon company, Gropius completed buildings in partnership with Maxwell Fry, particularly Impington village school near Cambridge. When Isokon established a furniture subsidiary in 1935, Gropius was appointed Controller of Design. He exhibited prototypes for a sofa, armchair and mirror glass fireplace in Flat 37 at a



Gropius: interior of Sommerfeld House, with Adolf Meyer and Joost Schmidt, Berlin, 1920–21

Manchester department store, but none of these reached production. Elliott's suggestion that Gropius's spell in England was a "transitional phase", seeking to establish "a rational methodology for the solution of design problems", is apt (Elliott, 1974).

Gropius emigrated to the US in 1937 to take up a Professorship of Architecture at Harvard. He collaborated with Breuer in the construction of the Gropius house at Lincoln, Massachusetts, "shaping the patterns of life through building." The interior was entirely open-plan, providing for better air circulation, and large windows were again used to expand the interior space. The relationship of the interior to the surrounding environment was stressed by a colour scheme of white, grey, earth and red. The interior was kept cool by means of external overhangs, and almost all the fixtures were factory made, most strikingly the iron spiral stairway. Furnishings included Breuer's famous *Isokon* long chair.

Shortly after Gropius founded The Architects Collaborative (TAC) in 1946, he completed his first significant post-war design at the Harvard Graduate Center (1949–50). The layout of student dormitories, and the open-plan dining room and lounge at the heart of the building again reflects the experi-

ments in the Dessau Bauhaus, and Gropius's continuing insistence on inter-disciplinary cooperation and the exchange of ideas.

Focusing on his work with TAC from 1952, Gropius maintained his interest in industrial design, witnessed in the 1963 Rosenthal Ceramics factory at Selb, Germany. The interior of this prefabricated structure was laid out in a flexible manner so that the firm had space to incorporate future technical innovations. This layout eliminated inefficient use of space and any friction in the manufacturing process. At the same time, architectural stimulation was provided for the worker engaged on repetitive tasks, with the tiles of individual workshops painted in primary colours. Furthermore, a greenhouse, with trees, bushes, flowers and birds was incorporated in the centre of the factory space, to provide a natural counterpoint to the mechanistic environment.

Buildings like the Rosenthal factory underpin Gropius's reputation as an important pioneer of 20th century architecture, which often obscures his achievements in furniture and interior design. László Moholy-Nagy provided a most effective summary of Gropius's career in 1945, stating that "Fearlessly and uncompromisingly he defended the principles on which

the Bauhaus was built: that art and architecture which fail to serve for the betterment of our environment are socially destructive by aggravating instead of healing the ills of an iniquitous social system".

JONATHAN BLACKWOOD

See also Bauhaus; Modernism

Biography

Born in Berlin, 18 May 1883. Studied architecture at the Königliche Technische Hochschule, Munich, 1903–07. Married 1) Alma Mahler (divorced); 2) Ise Frank; one daughter. Chief assistant to Peter Behrens (1868–1940), Berlin, 1907–10. Established his own architectural practice, Berlin, 1910; designed furniture and interiors from c.1913. Served in the military, 1914–18. Appointed Director, Staatliche Bauhaus, Weimar, 1919; Director, Dessau Bauhaus, 1925. Resumed private practice, Berlin, 1928; Vice-President, Congrès Internationaux d'Architecture Moderne (CIAM), 1929–57; moved to London and worked in private practice with Maxwell Fry, 1934–37; controller of design, Isokon furniture company, London, 1935. Settled in the United States, 1937; Professor of Architecture, Graduate School of Design, Harvard University, Cambridge, Massachusetts, 1937; Chair, 1938–52; Professor Emeritus, 1952. Worked in partnership with Marcel Breuer (1902–1981), 1938–43; established his own firm, The Architects Collaborative (TAC), Cambridge, Massachusetts, 1946. Published extensively on architecture and design. Received numerous honours and awards including: Royal Gold Medal, Royal Institute of British Architects, 1956; Gold Medal, American Institute of Architects, 1959; Grand State Prize of Architecture, 1960. Died in Boston, 5 July 1969.

Selected Works

Interiors

- 1911–12 Fagus Factory, Alfeld (building and interiors with Adolf Meyer)
- 1913 World's Fair, Ghent (interiors)
- 1913–14 German Railroad Sleeping Car (interiors)
- 1913–14 Werkbund Exhibition, Cologne (building and layout of interiors with Adolf Meyer)
- 1920–21 Adolf Sommerfeld House (building and interiors with Adolf Meyer and Joost Schmidt)
- 1925 Director's House, Bauhaus, Dessau (building and interiors)
- 1925 Gropius Residence, Dessau (building and interiors)
- 1925–26 Bauhaus Building, Dessau (building and interiors)
- 1929 Feder Furniture Stores, Berlin (building, interiors and some furniture)
- 1930 Werkbund Exhibition, Paris (building and layout of interiors and some furniture)
- 1936 Levy House, London (building and interiors with Maxwell Fry)
- 1936 Impington Village School, Cambridgeshire (building and interiors with Maxwell Fry)
- 1937 Gropius House, Lincoln, Massachusetts (building and interiors with M. Breuer)
- 1938 Breuer House I, Lincoln, Massachusetts (building, furnishings and interiors; with M. Breuer)
- 1939 Frank House, Pittsburgh (building and interiors with M. Breuer)
- 1949–50 Harvard Graduate Center, Cambridge, Massachusetts (building and interiors with TAC)
- 1963 Rosenthal Ceramics Factory, Selb, Germany (building and interiors with TAC)

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Grottoes and Shellwork

A grotto is an artificial cave, either designed or decorated to simulate a natural cave, or to evoke the mythical associations of caves as dwelling places of the gods. Although most examples formed part of the garden and in this sense were exterior architectural features, several were adjoined to large houses or were installed in the basement levels, and most also served as semi-habitable rooms and included decorations made of pebbles and shells and specially designed furnishings.

Natural caves were traditionally identified with springs and the source of rivers, and their symbolic associations are well-known. They were represented in classical mythology either as the homes for gods and spirits, or as places of transition between this and other worlds. In the Christian era the cave became associated with the nativity and the tomb of the resur-



Grotto at Woburn Abbey, Bedfordshire, c.1630

rection, and with the ascetic tradition of the hermit, retired from active life for the purpose of contemplation.

In ancient Rome the artificial grotto was a familiar garden feature of the grander villa. Grottoes were traditionally built as places of cool retreat from the heat of the day, for rest or contemplation, sometimes as banqueting rooms, often with fountains. The taste for both rustic grottoes and the more formal architectural “nymphaea” – shrines dedicated to nymphs – was revived in Renaissance Italy, as part of the wider revival of the ideal of classical civilisation. Popular features of larger-scale gardens in France and Germany, and throughout Europe, in the 16th and 17th centuries, grottoes became an essential ingredient of the picturesque landscape garden in England, when they were prized for their classical associations and evocation of the “Sublime”.

The appeal of the grotto has always been the expressive use of natural materials in its decoration: natural rocks, shells, minerals and glass, as well as water. The delight of the patron or designer was found chiefly in the ingenuity with which natural aesthetic effects could be recreated, and new aesthetic effects created by using natural materials or forms. John Woolridge in *Art of Gardening* (1677) observed the

Mediterranean tradition of the grotto and recommended it to the English “to repose ourselves in the time of our summer faint heats” ... “it is a place that is capable of so much pleasure and delight, that you may bestow not undeservedly what cost you please on it by paving it with marble or immuring it with stone or Rock-work either natural or artificial to resemble the excellencies of nature”. Nature was tamed, and at the same time its wildness and irregularity celebrated in such schemes. One famous description appears in Alberti’s treatise *De re aedificatoria* (1485): “the ancients used to dress the walls of their grottoes and caverns with all manner of rough work, with little chips of pumice or soft Tybertine stone which Ovid calls the living pumice: and some I have known daub them over with green wax, in imitation of the mossy slime which we always see in our moist grottoes. I was extremely pleased with an artificial grotto which I have seen of this sort, with a clear spring of water falling from it; the walls were composed of various sorts of sea-shells lying roughly together, some reversed, some with their mouths outwards, their colours being so artfully blended as to form a very beautiful variety.”

The evidence of ancient ruins and the references to grottoes in classical literature were the sources for the design and deco-

ration of the grottoes of the Italian Renaissance. The same central themes therefore applied: the associations with water; iconographical associations with nymphs and sea gods; irregular rock forms, even if confined to the central fountain; and the purpose of the grotto as a place of retreat and contemplation.

An important surviving example of the grotto of the later 16th century, designed by the Mannerist architect Bernardo Buontalenti (1531–1608) is the Grotta Grande (1583–93) of the Boboli Gardens, in Florence, which was completed for the Grand Duke Francesco I de' Medici. The external form was classical, a central arched opening beneath a triangular pediment. The edges and outline of this classical form were deliberately disordered with irregular artificial incrustation. Within, a series of smaller grottoes were connected by a passage. In the first were placed four sculptures, "rough hewn" figures of slaves, by Michelangelo; in the third grotto there was a mosaic wall fountain with the figure of Venus by Giovanni da Bologna. And "it is only when the eye has grown accustomed to the dim light that it becomes aware of the countless shells on the pedestals of the statues and on the walls" (Lotz, 1995). It was a bizarre and new creation, drawn with reference to the imagined classical past; indeed it appeared almost to have emerged from the ground as an excavation. According to Naomi Miller, "the overwhelming impression is that of a ruin resurrected; it is the *idea* of antiquity incarnate" (Miller, 1982).

Consistently popular as garden features throughout Europe in the later 16th and 17th century, the grotto was usually part of a highly formal symmetrical garden arrangement or at the end of a walk or vista – such as the Grottoes of Venus and Diana (1560–75) in the Villa D'Este at Tivoli. They were also important settings for sophisticated fountains and waterworks as in the magnificent architectural Grotte de Thetis at Versailles, built 1664–72. It was in England in the 18th century that the grotto became a popular feature of the "picturesque" landscape movement. As in the Renaissance period, the evocation of the classical world was important, but at the same time the irregular naturalistic qualities were increasingly valued. An external form would sometimes be almost hidden in the landscape, "a rude structure" seemingly carved from rock, while within the grottoes might be gloriously decorated with shells, flints and other minerals. The taste for the "Sublime" experience in the mid 18th century was stimulated by the contrasts and ambiguity of the grotto, curiosity and "astonishment" combined.

The grotto built by the poet Alexander Pope at Twickenham between 1719 and 1725 was one of the first fashionable grottoes of this period. It was a place of contemplation, and at once a challenge to the senses and an inspiration to the spirit, rich in classical allusion. Pope's grotto was, and is, entirely subterranean. It was described by an anonymous contemporary in 1747:

The grotto is an irregular vault and passage, open at both extremities, and further illuminated by two windows to the front. In passing along it, we are presented with many openings and cells, which owe their forms to a diversity of pillars and jambs, ranged after no set Order or Rule, but aptly favouring the Particular designs of the place; they seem, as roughly hew'd out of Rocks and Beds of mineral strata, discovering in the fissures and angular breaches, variety of flints, spars, ores, shells, etc.

The visual impression for the visitor was not, however, static. First, water was observed: "among [the minerals and ores] the stream issuing from the spring of water .. distributed to a diversity of purposes". Second, "to still more increase the delight" pieces of mirrors had been concealed in obscure places to reflect, as Pope himself wrote in a letter to a Mr. Blount in 1725, "a lamp .. [which when] .. hung in the Middle, a thousand pointed Rays glitter and reflected over the place".

The 18th-century English grotto could also serve as an element in an iconographic sequence as in the landscape gardens at Stourhead, in Wiltshire. These gardens were laid out for the banker Henry Hoare in the 1740s, with a series of garden buildings and temples in the classical idiom. Intended to inspire contemplation, they culminated in a dramatic circular and domed grotto (1748) built of ancient-looking dark-coloured tufa rock – the grotto survives today. The floor was made of pebbles laid in concentric patterns, and within the central chamber lay the figure of a sleeping nymph, in painted lead, over a spring pool with a continual cascade – Hoare referred to the grotto as "the temple of the nymph". A second figure within the grotto complex – a finely modelled figure of a River God by Cheere – prompted this observation from Horace Walpole: "the most fortunately placed grotto is that at Stourhead where the river bursts from the urn of its god, and passes on its course through the cave".

Grottoes were often decorated with shells and stones. Professionally executed shell decoration was popular in France from the 16th century and numerous examples of Nymphaea and grottoes whose walls were encrusted with shells followed. One of the earliest such edifices was the grotto in the Bastie d'Urfé (1535) whose interior was covered with arrangements of shells and pebbles. Later examples included the Nymphaeum of the Maisons-Lafitte (1642), designed by François Mansart, and the shell cottage in the royal park at Rambouillet built by the Duc de Penthièvre for his widowed daughter-in-law, the Princesse de Lamballe. Known in the 1730s as *rocaille*, shellwork was used both as a decorative material, covering walls and surfaces with a rough, irregular finish, and as an inspirational motif in ornament and design. The engravings of designers such as Juste-Aurèle Meissonnier illustrate many types of *boiseries*, wall decoration, frames and other carved decoration whose curved, scallop shapes clearly echo those of shells. And as forms such as rocks, corals, and shells became more popular, *rocaille* effectively gave its name to the new style of interior decoration known as Rococo that emerged in many parts of Europe from the second quarter of the 18th century.

However, it was in England that the passion for shell decoration really took hold. It was frequently carried out by enthusiastic amateurs. Mrs. Delaney, one of the principal arbiters of taste in the mid 18th century, often referred to the new fashion for shell-collecting and for decorating summer-houses and grottoes with shells gathered on beaches in her letters. "I have got a new madness, I am running wild after shells", she declared and went on, "the beauty of shells is as infinite as flowers, and to consider how they are inhabited enlarges a field of wonder that leads one insensibly to the great Director and author of these works".

There is perhaps no better example of the "madness" for shells than the incomparable shellwork grotto at Goodwood in

Sussex (1739) which was obsessively decorated by Sarah, Duchess of Richmond and her daughters. Thousands of shells were used, many collected in the South Seas by Captain Knowles of HMS *Diamond*, and shells covered the entire room – including the remarkable vaulted and coffered ceiling – with geometric patterns and motifs of stars and flowers. A similarly striking interior, containing unique hand-made decorations of feather and shellwork was made by the Misses Jane and Mary Parminter for their cottage orné, A La Ronde in Devon (1810–11), and such is the sophistication of these schemes that it is hard to credit that they were done by amateurs.

By the middle of the 19th century grottoes and shellwork interiors had become curiosities and represented a popular middle-class tourist attraction. Shells themselves, however, continued to serve as the inspiration for furnishings well into the 20th century. Thomas Chippendale's *Director* had illustrated several examples of fanciful scallop and shell chairs, and shellwork also appeared on some of the early 19th century furniture in the Brighton Pavilion. But it was in the 1920s and 1930s that such furnishings once again became fashionable. The French *couturier*, Helena Rubinstein's neo-Rococo Paris apartment included some extravagant examples of chairs designed by André Mare in the form of a shell and finished in lacquered silver leaf, and distorted shell-shape furniture and sculptures appeared in several Surrealist and neo-Baroque settings of the 1920s and 1930s. More recently, shells and pebbles formed an important feature as table arrangements in David Hicks's interiors of the 1970s.

JEREMY MUSSON

See also Buontalenti

Selected Collections

Notable examples of grottoes and shellwork interiors in England survive at A La Ronde, Devon, Goodwood House, Sussex, and Woburn Abbey, Bedfordshire; in France at the Bastie d'Urfé, Maisons-Lafitte, Château Rambouillet, and the Nymphaeum, Jouy en Josas; in Germany, at the Schloss Nymphenburg, and the Alte Residenz, Munich, and the Weissenstein Palace, Pommersfelden; and in Italy in the Boboli Gardens, Florence, Villa Castello, Florence, and the Villa Giulia, Rome.

Further Reading

A detailed discussion of the development and fashion for grottoes in Britain, including a gazetteer, appears in Jones 1974; information on Italian and Renaissance grottoes can be found in Miller 1982 and Lazzaro 1990. For a recent survey of the use of shellwork in interior decoration and furnishings see Mauries 1994.

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Guimard, Hector 1867–1942

French architect and designer

Hector Guimard was the most important and original French exponent of the Art Nouveau style in architecture – which, with characteristic assurance, he termed "Style Guimard." His most famous designs are the sinuous cast-iron entrances to the Paris Métro stations (from 1900), yet the interiors which he created for residences and apartment buildings are among his most compelling and coherent statements. Like his Belgian contemporaries Victor Horta and Henry van de Velde, Guimard insisted that a structure's interior and exterior create a unified expression, and he was not content to leave this unity to chance. Whenever possible he designed not only fireplaces, window grilles, and banisters for his buildings, but also their hardware, wallpapers, curtains and furnishings. The enveloping totality of his interiors might have been stifling except for Guimard's mastery of taut line and soft color. His best rooms were sinewy and light, held in tension with their own peculiar rhythmic logic.

As a young man, Guimard was attracted to Viollet-le-Duc's interpretation of the Gothic revival. He did not really find his stride until 1895, when he visited Horta's Hôtel Tassel (Brussels, 1893). His interiors for the apartment building Castel Béranger (Paris, 1894–98) were completely reworked upon his return and directly incorporated many of Horta's ideas, particularly his extensive use of iron, stained glass and smooth, fluid forms inspired by plant-life. Both Guimard and Horta disdained naturalistic floral or leaf ornament, preferring the abstract linear character of stems, stalks and branches. But whereas Horta's whiplash line is consistently urgent, abrupt and quick, Guimard's is languorous and vegetal, its brief rushes interrupted with curled, knotted pauses like the growth

nodes of a stem. His characteristic branching ornament is both powerfully suggestive and unfamiliar: as a result, his interiors create the impression of a comprehensible alien world. Inspired by Viollet-le-Duc, Guimard aspired to use modern materials “honestly” – he often, for example, left the rivets in his iron-work visible. He also experimented with unusual combinations of materials for textural or pictorial effect. However, his designs – which were usually conceived as drawings or clay models – make it clear that materials were always secondary to “Style Guimard.”

The vestibule of Castel Béranger was dominated by a fantastic, asymmetrical wrought-iron gate, but its overall effect depended on a complex confluence of elements: iron pilasters snaking upward into arches; stained-glass windows, sheet-metal strapwork, and mosaic floor tiles which echoed the gate’s undulating line; and ceramic wall panels in thick, swirling relief. Glazed in coppery green, these panels lend a cool, dark, grotto-like quality, and their indefinite design seems almost to have been frozen in mid-swell. In the stairwells, Guimard installed irregular grids of glass brick. His distinctive line found its way into the Castel’s stair carpeting, wallpapers and embossed Lincrusta-Walton wall panels, fireplaces, mouldings, even the doorknobs and lockplates. Much of the iron and woodwork was painted, and the hand-tinted plates in Guimard’s album promoting the Castel recall its soft palette of peach, sage green, pine, dusky gold, pale blue and yellow against white. The surviving stained glass, while more vivid, is in similar hues. One of Guimard’s first tenants, the painter Paul Signac, described his new home as “Eccentric ... but gay, practical and bright.”

For the Maison Coilliot in Lille (1898–1900), Guimard used warm, strong yellows, greens and blues, and wrapped the hallway with enamelled lava blocks whose incised patterns were related to the enamelled iron panels in the Métro entrances. These rough blocks offered a textural contrast to the hall’s rippled stained glass, carved woodwork and moulded stucco. The fireplace for Maison Coilliot was also made from lava, glazed tawny gold and fitted with a strikingly elaborate cabinet in pearwood with enamelled glass. Two shelf units flanked the fireplace, and slender vining supports rose from these to a broad, glassed cabinet that spanned the chimney’s width. Twining above this, the supports terminated in small curved shelves for art objects. Guimard rarely designed new forms, but his vigorous, elastic line could transform clichés like the Victorian parlor cabinet into remarkably original pieces. His use of asymmetry, moreover, was carefully balanced. A few exceptions verged on the bizarre: a bench for Castel Béranger had a high, serpentine back which incorporated display shelves and a small corner cabinet, and several of his sideboards and overmantels also sprouted shelves from thin, branching extensions. These rank among his most dramatic linear gestures, with an exuberance comparable to the Métro streetlamps.

In general, however, Guimard’s furniture was surprisingly restrained. His own desk, an L-shaped wedge laid over two independent cabinets, has sometimes been admired as a precursor of modern Functionalist furniture. The vigorous, grasping arms of his boudoir chairs express muscle as graphically as the best Rococo examples; and his dining chairs use their structure as line, spilling over in wave-like carved flourishes at critical junctures. On beds and wardrobes, Guimard confined orna-

ment to the edges and corners, leaving wide expanses untouched. The looping cast-metal hardware was always of his own design. Although the Castel Béranger furniture was mostly mahogany, he later turned to fruitwoods (especially pear), whose fine grain responds well to carving. The quality of cabinetwork produced in his studio was consistently excellent. Guimard’s perfectionism and intricate designs, of course, resulted in very steep prices.

While not technically built-in, the Maison Coilliot fireplace cabinet was clearly custom designed. Guimard also offered furniture of his own design to tenants at the Castel, an option he later provided only for private residences. The Castel Henriette in Sèvres (1898), Hôtel Nozal (1902) and Hôtel Mezzara (1910; both Paris) were among the most important commissions for which Guimard provided furnishings. He equipped Castel Henriette’s dining room with a table and chairs, a tall chandelier cradling both candles and electric light in a teardrop-shaped cage, and a massive sideboard and overmantel which grazed the moulded stucco frieze. Later cabinetwork was more unified: the lower two-thirds of his own oval dining room (Hôtel Guimard, Paris, 1909–12) were fitted with continuous pearwood panels which incorporated shelves, a mirrored cabinet with an inset marble shelf, and a china cupboard with glass doors. Although richly carved, the panels and cabinets – now housed in the Musée des Arts Décoratifs, Paris – flow gently into one another, without the spiky tendentious quality seen in Guimard’s earlier furniture. Above them, an embossed frieze was set below long tongues of moulded stucco ornament. In the center of the room hung a chandelier with two layers of beaded fringe, and the windows were draped with open mesh curtains to reveal the stained glass. The carpet was decorated with an all-over composition of interlaced line. This reserved, luxurious interior in Guimard’s mature style was in stark contrast to those in the Castel Béranger.

Photographs reveal Guimard’s eclectic use of decorative objects and floral arrangements, which was entirely in keeping with Aesthetic taste. The shelves in his office were filled with small figural sculptures, vases and ripe, informal bouquets; a landscape painting hung inside the overmantel. For staged photos of Castel Béranger’s apartments, he hung striped cotton or lace curtains and a Toulouse-Lautrec poster, placed a Japanese figurine in a mantel niche, and set cushions and potted palms on the floor. Guimard placed his own vases – the ancestors of his designs for Sèvres – alongside gracefully dishevelled piles of books.

Perhaps Guimard’s most intriguing interior was the auditorium of the Humbert de Romans (Paris, 1897–1901), designed as a concert hall. A broad octagon, its exposed, branching steel structure brilliantly evoked both a forest and a cathedral while preserving its essentially industrial character. The steel supports were veneered in red mahogany, and the ceiling was decorated with moulded ornament painted in graduated shades of orange. Electric light bulbs hung in floral clusters from the corners of the open structure. Unfortunately, the little-used auditorium was demolished some time between 1905 and 1908.

Guimard hoped personally to inspire a renaissance in French architecture and design, but his ambition was doomed to fail. Nevertheless he remained faithful to the “Style

Guimard." His last Paris building, an apartment house, was completed well past the flowering of Art Nouveau in 1928.

JODY CLOWES

See also Art Nouveau

Biography

Hector Germain Guimard. Born in Lyon, 10 March 1867. Studied at the École des Arts Décoratifs, Paris, 1882–85, and subsequently at the École des Beaux-Arts, Paris. Married Adeline Oppenheim, 1909. In practice as an architect from 1888; and designed a full range of furnishings, including furniture, ironwork, carpets, stained glass and wallpaper, from c.1890. Travelled in England and Belgium, 1894–95, meeting Victor Horta and Paul Hankar in 1895. Commissioned to design the entrances for the Paris Métro from 1900. Participated in many national and international exhibitions including the Exposition Universelle, Paris, 1900, the Paris Exposition de l'Habitation, 1903, and the Exposition des Arts Décoratifs et Industriels, Paris, 1925. Founder-member of the Société des Artistes Décorateurs; exhibiting from 1904 and Vice-President, 1905. Taught at the École des Beaux-Arts, Paris, from 1896. Chevalier de la Légion d'Honneur, 1929. Moved to New York, 1938. Died in New York, 20 May 1942.

Selected Works

A vast collection of designs, drawings, watercolours and manuscript material – known as the Fonds Guimard – is in the Musée des Arts Décoratifs, Paris, which also contains an important collection of Guimard's furniture. Additional collections of furniture, including work from the Hôtel Guimard, are in the Musée des Beaux-Arts, Lyon, and the Musée d'Orsay, Paris, whose holdings also include examples of Guimard's designs for metalwork, lighting and stained glass. A collection of architectural drawings is in the Avery Library, Columbia University, New York, and the Cooper-Hewitt Museum, New York, contains examples of Guimard's textiles and archival material relating to his work. A collection of drawings and a copy of *Le Castel Béranger*, including 65 colour plates and numerous archival photographs of the interiors, is in the Bibliothèque des Arts Décoratifs, Paris.

Interiors

- 1888 Au Grand Neptune (restaurant), quai d'Auteuil, Paris (interiors)
- 1893 Maison Jassédé, avenue de Clamart (now avenue Charles de Gaulle), Paris (building, interiors and furnishings): Charles Jassédé
- 1894–98 Castel Béranger, Paris (building, interiors and furnishings): Elizabeth Fournier
- 1897–1901 Salle Humbert de Romans, Paris (building, interiors and furnishings)
- 1898–1900 Maison Coilliot, Lille (building, interiors and furnishings): Louis Coilliot
- 1898–1900 Castel Henriette, Sèvres (building, interiors and furnishings): Mme. Hefty
- 1902 Hôtel Nozal, Paris (building, interiors and furnishings)
- 1903–05 Jassédé Apartment Building, Paris (building, interiors and furnishings)
- 1905 Castel Orgeval, Villemoisson, near Morsang-sur-Orge (building, interiors and furnishings)

- 1909–12 Hôtel Guimard, 122 avenue Mozart, Paris (building, interiors and furnishings): Hector Guimard
- 1910 Hôtel Mezzara, Paris (building, interiors and furnishings)
- 1930 La Guimardière, Vaucresson (building, interiors and furnishings; incomplete): Hector Guimard

The majority of Guimard's buildings included custom-made furniture, metalwork, textiles, wallpapers and stained glass. He also designed porcelain for the Sèvres manufactory between 1899 and 1904, tiles for Alexandre Bigot, c.1902, and ironwork made by the Fonderies de Bayard et Saint-Didier, c.1907.

Publications

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Further Reading

A recent comprehensive account of Guimard's career, which includes a full bibliography and numerous illustrations and archive photographs of his work, is Thiébaud 1992. A complete list of his architectural projects appears in Frontisi 1985.

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H

Habitat

British home furnishings retailer and manufacturer;
established 1964

Habitat, an international chain of home furnishing stores, was founded with the incorporation of Habitat Designs Ltd. on 14 January 1964. The first Habitat shop, which opened to the public on 11 May 1964 at 77–79 Fulham Road, London, was situated in the ground floor and basement of a new development “at the junction of Sloane Avenue and Fulham Road” and sold furniture, kitchen goods, fabrics, carpets, china and glass under the banner of “good practical design”. It brought with it an innovative approach to retailing which equated furnishing with fashion by rejecting the formal and often dreary environments of traditional furniture stores in favour of exciting “modern” design, in-store music, amateur staff and self-selection shopping.

The influences on Habitat ranged from Mary Quant’s Bazaar boutique and Woolland Brothers’ Modern Interiors department in Knightsbridge to Madame Cadec’s cookware shop in Soho, Heal’s furniture in Tottenham Court Road, Abacus in Dunmow and numerous other boutiques around London such as Primavera on Sloane Street. Comparable developments to Habitat in Europe and North America would include Design Research in Boston and IKEA in Sweden.

The founders of Habitat Designs Limited (who included Terence Conran, the designer and manufacturer; Caroline Conran, the former home editor of *Queen* magazine; Pagan Taylor, a former fashion model; and John Mawer, the managing director of Conran Furniture Limited) were inextricably linked to London’s post-war culture of art, design, fashion and journalism and sought to bring the glamour of magazine “lifestyle” into the home via the high street. Large plate glass windows extending from floor to ceiling presented the shop directly to the street like a double page spread from a colour supplement. The shop’s immediate success was partly due to the visual integrity of the shop’s Corbusier-style interior design – by architect Oliver Gregory – and its imaginative warehouse-style displays of super-abundant merchandise.

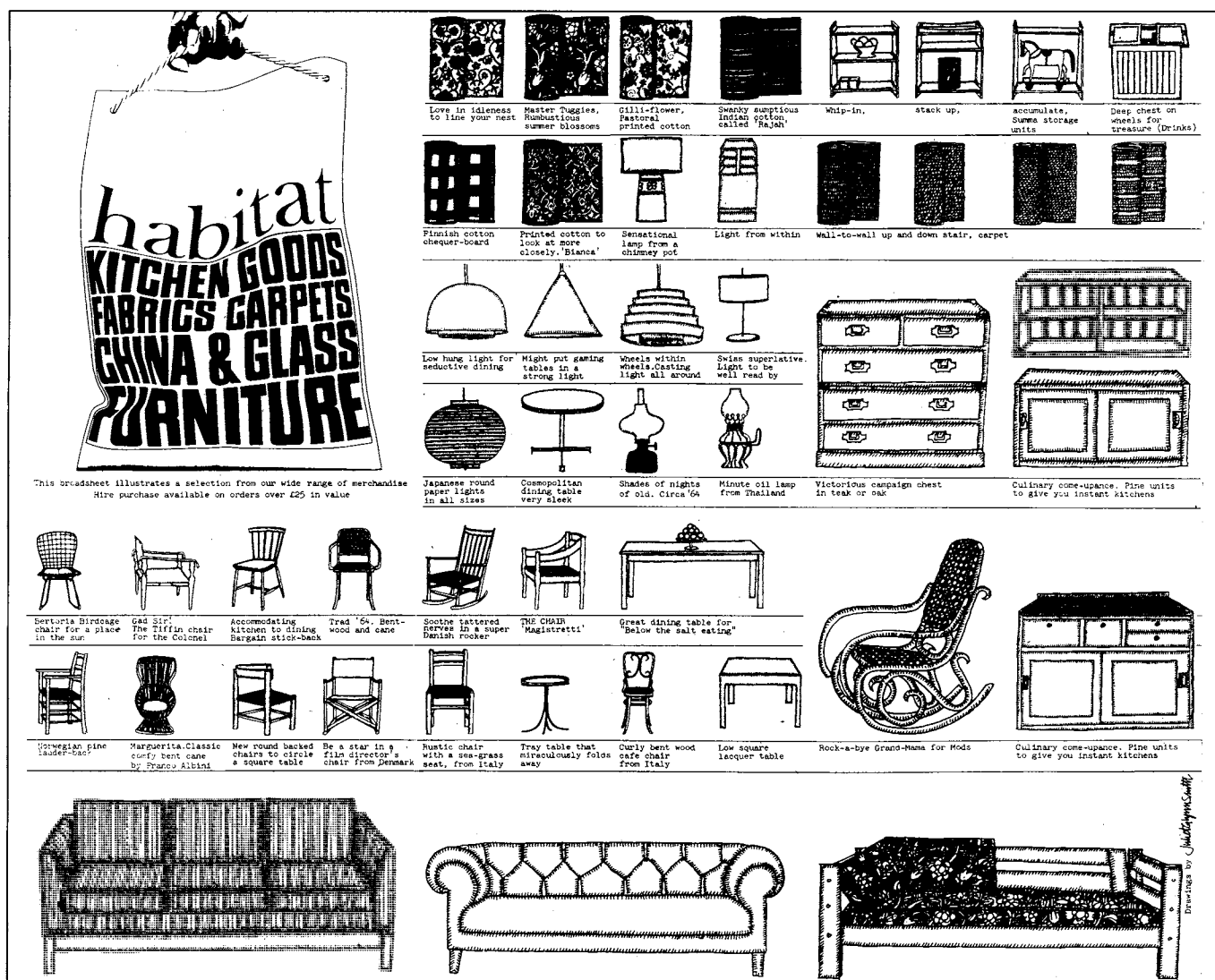
Habitat goods included sturdy modern British furniture manufactured in pine and ash by Thetford-based Conran Furniture Limited; colourful striped and floral textiles produced by Conran Fabrics Limited; modern furniture and

tableware from Scandinavia and Italy; bentwood and “rustic” furniture; traditional French cookware; Polish enamelware; Afghan rugs and coir matting; Japanese paper lanterns; German audio equipment; and Swiss tablelights.

A press release of the time announced, “We hope we have taken the footslogging out of shopping by assembling a wide selection of unusual and top quality goods under one roof” indicating the previously disparate nature of such goods and crucially how the “editing” process of magazine production might constitute a retailing philosophy. The editor-in-chief of Habitat was Terence Conran who chose goods for the arbitrary qualities of “good design”, “good taste”, and “good living” – criteria derived variously from 19th-century design reform, Bauhaus functionalism, Elizabeth David’s *French Provincial Cooking* and Design Council rhetoric.

In 1966 a second Habitat shop opened in London at 156–158 Tottenham Court Road. This followed a similar scheme to the Fulham Road store by occupying the ground floor and basement of the building and keeping the space light and airy. Walls and ceilings were painted white, tiled floors were covered in coir matting, white painted brick piers supported natural beech shelving and stock was displayed on simple trestle tables and white painted metal towers. The interior design scheme and merchandise of Habitat suggested a vision of domestic living which was transferable from the shop to the home and vice versa. A vision which mixed modern with traditional, high design with vernacular crafts, and urban with rustic. The often highly coloured Pop merchandise, which had first emerged in Carnaby Street boutiques such as Gear, contrasted starkly with the white and natural background of the shop.

In 1969, by which time there were five shops in England and one in Toronto, Habitat merged, through H.J. Ryman Limited, with Lupton Morton Furniture, a private mail-order company based at Wallingford in Oxfordshire, which manufactured simple, modern domestic furniture with names such as *Campus*. These designs were incorporated into the Habitat range and formed the basis of a new mail-order catalogue called *Creative Living: Habitat by Post*. The range of goods expanded accordingly to include toys, gardening equipment and electrical appliances which prescribed a clearly defined middle-class lifestyle. The company also began to engage with the cult of DIY (do-it-yourself) by introducing decorating tools



Habitat: an early brochure

and materials, a new range of Habitat paints in 16 colours, simple whitewood furniture, wall hessian and cork tiles.

The second annual Habitat catalogue, published for 1971, was supported by an advertising campaign running across broadsheet newspapers and magazines such as *House and Garden*, *Nova* and *Good Housekeeping*. The layout for the catalogue went "from one room's furniture and accessories to another – just like walking through a house" and established a format which continued annually until 1989. The third annual catalogue of 1972 included "specially commissioned prints by David Hockney and Peter Blake", Lollo foam furniture, Tefal non-stick saucepans and "a smoked acrylic digital clock" – goods which proposed a lifestyle that engaged with contemporary art and modern technology. The Pop minimalism of this era is evoked by the work of David Hockney and bears direct comparison with the art direction of Habitat in the early 1970s. At the same time the particular aesthetic of art gallery spaces began to shape the scenography of domestic interiors in the catalogue.

In 1973 the first Habitat shop on Fulham Road was trans-

formed into The Conran Shop – "a super elegant design store specialising in the more expensive end of the home furnishing market" – while Habitat moved into the former Gaumont Palace cinema on the Kings Road. In the same year the first French Habitat opened in Paris through a relationship with Prisunic and an acclaimed high-tech warehouse shed was designed and built by architects Ahrends Burton Koralek at Wallingford, Berkshire.

Through the 1970s new stores opened across the UK, USA, France and Belgium. The first American Habitat – named Conran's – opened in New York in 1977. Designed like a supermarket with wide aisles and a row of check-out tills, Conran's brought take-away and flatpack furniture into an arena that preferred home delivery and high levels of customer service. Nevertheless the chain expanded across the East Coast with moderate success until closing in 1992.

In 1981 Habitat was floated on the stock exchange and in 1982 it was merged with Mothercare to form the Mothercare/Habitat Group plc. The group was enlarged by the subsequent acquisition of Heal's and Richard's in 1983. In 1986 the

Habitat / Mothercare Group merged with British Home Stores to form Storehouse plc. Ironically the “designer decade” was a low point for Habitat in terms of product design and quality, though the company retained the slogan of “good design at good prices”. Out-of-town retail developments increasingly became the focus of corporate strategy which further eroded the company’s credibility as a design-led retailer.

In 1990 Terence Conran left Storehouse whence a new merchandising and marketing division, Habitat International, was set up to introduce new product designs, global sourcing and central buying in an attempt to gain economies of scale and an international brand image. The mail-order operation was closed down and the annual catalogue was briefly replaced by a lower pagination seasonal “magalogue”. Through the 1990s Habitat has made a steady return to the centre of the home furnishing arena by responding to changes in fashion and maintaining an emphasis on style and quality rather than design and price. In 1992 Habitat was bought by the Amsterdam-based Stichting Ingka Foundation which has invested in a comprehensive program of store refurbishments, re-locations to in-town sites and high quality catalogues.

BEN WEAVER

See also Conran

Selected Works

Archive collections documenting the history of Habitat from the 1960s to the 1990s are in the National Archive of Art and Design, Victoria and Albert Museum, London. The most important of these is the Habitat UK Ltd. Archive, which consists of 130 boxes of material including press cuttings, a complete run of the company’s catalogues, photographs of products, printed material, in-house magazines, printed ephemera, books, photographs and video tapes. Additional documentation is in the John Maltby Archive which contains the photographs and daybooks of the photographer regularly commissioned by Terence Conran during the 1960s, and in the Paul Reilly collection of speeches and articles, which includes the speech given at the opening of the Conran factory in Thetford.

Further Reading

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Halls and Vestibules

Domestic halls originated as secular meeting places presided over by community leaders, nobility and royalty in the early Middle Ages. Halls evolved to fulfil a diversity of functions: reception space, living room, dining room, assembly room, games room, music hall, court, council room and parliament.

One of the earliest surviving halls is the throne room of King Ramiro I of the Asturias at Naranco in Spain, dating from the 9th century. It is fairly small in dimension, with doors that open to loggias at either end for addressing assemblies. “Great” halls of this type were the most important rooms in medieval princely or noble residences and quickly became the epicentre of all substantial households in medieval Europe. They varied enormously in size, ranging from the vastness of Westminster Hall (239 by 67 feet) to the more compact Oakham Hall in Rutland (65 by 44 feet). Early medieval halls were vaulted and aisled like churches until more sophisticated joinery practices allowed wide span roofs, first arch-brace and later hammer beam in construction, negating the need for supporting colonnades regardless of the hall size. Within these halls, European kings, princes and noblemen administered justice, presided over matters of state and hosted huge receptions as well as community festivities. Guests were entertained with great ceremony and the scale of the entertainment and lavishness of the hospitality was a direct reflection of the status, wealth and generosity of the householder. As the main room of the house, castle or palace, the hall was also the room in which the entire household (sometimes as many as 200 people) ate and slept, although the lord and his family had private rooms off the main hall into which they could retreat. At mealtimes, the householder and his guests sat at one end of the hall with their staff before them. From the 13th century it became customary for the lord’s table to be raised on a platform / dais so that he was clearly visible to all in the room.

The layout of medieval halls was in essence geared to the moment when the lord and his household sat down to eat together. The entrance from the kitchen was customarily at the end of the hall opposite to the family’s table and was deliberately grand. At Penshurst Place in Kent (1341), for example, it consisted of a series of three large arches through which the food was carried in a ceremonial procession the entire length of the hall to the lord’s table. At Dartington Hall in Devon (1390), there were also three arched entrances to the hall, the central one from the kitchen, and the flanking two from the pantry where bread was stored and from the buttery where beer and candles were dispensed. Towards the end of the 14th century these “triumphal” arches were frequently screened off to exclude draughts from the kitchens. Initially these screens were moveable, but they soon became a permanent, ornamental feature taking over the role of the arches as ceremonial entrance passage. As they were set slightly away from the entrance and were beautifully carved and extremely solid in



Halls: Great Hall, Shiplake Court, Oxfordshire, by George & Peto, 1891

structure, the next logical stage in their evolution was to construct a music gallery over them, so that the food could enter the hall to a fanfare of music, and so that music could be played after the meal for the entertainment of those present.

Hall fireplaces evolved in a similarly dramatic way to the kitchen entrance, especially on the Continent where the medieval functions of the hall persisted longer than in Britain. Fireplaces were usually built along the longest wall in the hall – halls in the early Middle Ages were heated by fires in the centre of the room, the smoke being released via a louver in the roof – and evolved as increasingly ornate showpieces. The great hall at Poitiers Castle (1384–88), for example, had an elaborately carved triple fireplace, topped by a screen of arches, perforated by glazed tracery, and a balcony. Equally impressive was the fireplace in the hall of Jacques Coeur's house in Bourges (1443) which was of staggering proportions and boasted ornamental detail, including turrets, and a carved frieze of huntsmen, knights and donkeys. Medieval halls were customarily hung with tapestries and other movable treasures. Weapons and shields bearing coats of arms were also displayed. Their presence was essentially practical – to arm the lord's knights in the event of a crisis and to keep track of the weaponry stock as many were quite valuable – but they also served as decoration.

Although the great hall persisted as a dining area throughout the 16th century, the lord and his family had retreated from the communal mealtimes into private chambers by the 14th century, a trend first established by royalty. In the absence of the lord, his senior staff occupied the high table. The gradual retreat of the householder from the communal sphere to his great chamber above the hall reinforced existing hierarchies. It set the householder apart from his staff, who were now quite literally beneath him at mealtimes, and the dimensions of the great chamber increased at the expense of those of the great hall as a result. At Hardwick Hall in Derbyshire (designed in the 1590s by Robert Smythson for Bess of Hardwick) the hall, though monumental in scale and rising over two floors, was considerably smaller than the great chamber. Here Bess of Hardwick dined in state and received royal envoys in the most lavish of circumstances. The hall still functioned as the servants' dining room and Bess of Hardwick's absence from meals was compensated for by an enormous coat of arms over the fireplace, flanked by two full-sized plasterwork relief stags.

The great hall at Hardwick had other notable characteristics that set it apart from other contemporary interiors. Hardwick was designed with very narrow side elevations and the hall runs the entire width of the building, along the central axis, with rooms arranged on either side and above it. The ceiling is flat, an unusual feature, due to the rooms above, and the traditional wooden screen / music gallery was replaced by a screen supported by four carved Doric columns, derived from an engraving by Sebastiano Serlio. This music gallery also served as a connecting passage between the private dining and withdrawing rooms on the first floor from which Bess could monitor the activities of her staff.

Despite its monumental proportions, Hardwick had an unusually rational and sophisticated plan. The rationalisation of the English country house interior as a reflection of the architectural order of the exterior became more widespread in

grand houses following the Restoration of the monarchy in the latter half of the 17th century. This was partly due to the influence of foreign models. Dutch houses were particularly influential as their compact practical solutions to domestic life, sweeping the servants' quarters and service rooms into the basement or below stairs, combined well with the stylistic vocabulary of Palladian classicism in English country houses. Also, the combined effects of economic restrictions and the fact that the rich often had responsibilities at court, necessitating properties in town as well as in the country, meant that households generally became smaller. Where possible, house plans were symmetrical, with the most important rooms at the centre. Halls became smaller to the extent that some were mere vestibules, neat reception areas for visitors and tradesmen as was common in European homes. The marble hall at Petworth, Sussex (1692) is an example of such a continental-style vestibule; its modest dimensions appear slightly out of place in the otherwise huge house.

In spite of such economies of scale, small vestibules did not become widespread in England due to the popularity of the symmetrical French formal house plan in the early 18th century. The French plan concentrated the public rooms of the house along the central axis, with state and private apartments arranged in symmetry to either side. An early application of elements of the French plan, a "state centre" with flanking apartments, can be seen at Coleshill House, designed in 1650 by Roger Pratt for his cousin Sir George Pratt. At Coleshill, the hall rises over two storeys and is connected to the great chamber on the first floor by a staircase. Once the servants had been banished from the hall, however, the householder and guests no longer needed to dine symbolically above them and the great chamber, renamed the Saloon after the French term *salon* and the Italian *salone*, could be placed on the same level as the great hall. The great hall was itself raised above ground level on the *piano nobile*, necessitating a grand staircase at the entrance of the house.

It was the architect Sir John Vanbrugh who exploited the formal continental plan to its fullest and most ostentatiously Baroque potential. He created a hall of epic proportions at the Duke of Marlborough's house, Blenheim in Oxfordshire (1705–20). It is topped by a clerestory lantern, 67 feet high, decorated with painted military trophies and a painting depicting the apotheosis of the Duke in commemoration of his outstanding military career. The hall had a music gallery high above the entrance to the saloon, as was traditional. The hall was used for huge gatherings at seasonal festivities, while the saloon was used for more stately occasions. The great hall at Castle Howard, also by Vanbrugh, is equally theatrical, although inspired by a musical as opposed to military theme. The richly painted and decorated hall is crowned, cathedral-style with a dome and cupola.

The dramatic scale and exuberance of Baroque architecture was never completely accepted in England, but Lord Burlington's revival of Palladian architectural principles proved more palatable as they revisited an architectural vocabulary that had already been established in the previous century by Inigo Jones. The basic plan of the formal house did not change however, simply the stylistic vocabulary and the relationship of scale and proportion. The stone hall at Houghton Hall in Norfolk, designed for Robert Walpole by Colen

Campbell and William Kent in the early 1700s, was a perfect cube rising, as was customary, over two storeys. The hall was decorated with stone carvings and high relief plasterwork, consisting in part of hunting imagery as Houghton was mainly used as a hunting lodge by Walpole and his political allies. By the mid 18th century, the aristocracy and professional classes socialised more readily in the public assembly rooms in fashionable town and city centres. The formal house plan, therefore, became less important as attitudes towards individual room functions became more flexible due to the slight relaxation of social convention. Yet, although people enjoyed socialising outside the domestic sphere, assemblies were also given at home, with dancing, music, tea and cards after dinner. The state rooms of private houses were opened up to provide the assembly space, effectively creating a circuit of rooms around a first floor balcony. In town houses where space was at a premium, the hall was marginalised and the stairs from the hall to the first floor became a more important feature, and were often situated in the centre of the house.

The compact town house plan with its small hall and dominant staircase circuit was easily adapted to equally compact country houses such as Harleyford Manor, built in 1755. Here the hall accommodates a grand staircase which all but subordinates the function of the hall as a reception space, necessitating a tiny vestibule at the front entrance in order to receive visitors. Various types of hall staircase were popular: oval, circular and cantilevered, always top-lit. At Hagley Hall (1752) overlapping staircase circuits were required to circumnavigate successfully the two separate sets of assembly rooms in the east and west wings of the house.

The revival of the old Baronial Hall which was to become so striking a feature of much mid- and late Victorian country house architecture began in the second quarter of the 19th century. Based on medieval and Elizabethan models, these rooms were inspired by a romantic nostalgia for "old English hospitality" and the social and religious stability of a bygone age, and they provided a space for communal gathering where the lord and his tenants could once again come together for ceremonial meals and entertainments. The Gothic revivalist A. W. N. Pugin was a great admirer of settings of this kind and designed a number of Great Halls in buildings such as Scarisbrick (from 1837) all decorated in a suitably authentic medieval style. Another Gothic hall, built by Sir John Boileau at Ketteringham, Norfolk (1840) was described as "fit for the hospitalities of the chivalrous ages", and was used for dances for the gentry, dinners for the tenantry and an annual servants' dance. Elizabethan and Jacobean styles also proved popular in the first half of the century with notable examples at Charlecote Park (1848) and Knebworth (1840s); the latter had a staircase and banquet hall, both hung with armour and decorated with heraldic devices in the ancient tradition.

Increasingly, however, large Victorian halls were perceived as a useful additional space for the entertainment of family members and friends. They gradually took on the role of informal living or games rooms, containing large fireplaces, comfortable furniture such as armchairs, writing tables and sofas, musical instruments, and recreational facilities such as billiard tables and books. They were also a place in which guests could gather prior to meals, the descent from the first-floor rooms via a grand staircase acting as a showcase for the

ladies dressed in their finery. The apogee of the living-hall came in the last quarter of the century in the work of Renaissance revivalist architects such as Norman Shaw and the London firm of George & Peto whose great hall at Shiplake Court, Oxfordshire (1891), combines the scale and splendour of an old English prototype with the informality and comfort of a more modern dwelling. The fashion for such rooms was also fuelled by the Arts and Crafts interest in vernacular building types and they continued to appear well into the Edwardian period. However, the post-war economic strictures that hastened the demise of the country house lifestyle also helped put an end to the hall as a large, independent space, and in most modern homes it is simply a small vestibule providing access to a passageway or leading directly to the main rooms of the house.

MAREIKE VON SPRECKELSEN

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Hardouin-Mansart, Jules 1646-1708

French architect

The posthumous reputation of Jules Hardouin-Mansart has suffered from the multiplicity of his activities, which were chiefly carried out in the service of Louis XIV, first as Premier Architecte du Roi and then as Surintendant des Bâtiments. His role was certainly as much civil servant and organiser as designer, but this should not blind us to his creative input in many spheres – not just interior decoration but also monumental architecture both religious and secular, engineering, town planning and garden design.



Hardouin-Mansart: Salon de l'Oeil-de-Bœuf, Versailles, 1684

The great-nephew of the leading mid-17th century architect François Mansart, in whose atelier he studied and whose surname he adopted, Hardouin-Mansart first rose to public notice at the Château de Clagny at Versailles (1673–79), designed for the king's mistress Madame de Montespan, after which he was quickly engaged to work in the main palace itself. The marble revetments of the first interiors there with which his name can be associated – the Escalier de la Reine (1680), her Salle des Gardes (1679–81) and the Salles de Venus and de Diane in the Grand Appartement (finished 1684) – follow the general effect of heavy magnificence evident elsewhere in the ceremonial interiors of the palace established under the artistic aegis of the Premier Peintre du Roi, Charles Le Brun.

It was around this time, however, in the design of the Galerie des Glaces (the Hall of Mirrors from 1678), a collaboration between Hardouin-Mansart and Le Brun, that we can see the emergence of the former's distinctive style in interiors. Here he put to good use his experience at Clagny, whose most celebrated internal feature was an elaborate gallery. In the Hall of Mirrors the emphasis is on purely architectural values, on simplicity and light. Le Vau's exterior envelope of the palace was extended and revised to allow taller, arched windows. Combined with the mirrors on the opposite wall, these flood the gallery with illumination to give the best possible viewing

conditions for Le Brun's cycle of paintings on the vault above. The general *ordonnance* of the interior is rich but restrained – the arcades of windows and recessed mirrors are enclosed within a modified Corinthian order, whose unbroken entablature and regular bay rhythm provide an undistracting framework to emphasise the great length of the room and the depictions of the king's victories on the ceiling.

Such ambitious interiors were necessarily collaborative efforts. Hardouin-Mansart was evidently happy to work with decorative painters – Le Brun and Mignard contributed to the decoration of his own house in Paris (1674). But the Bâtiments du Roi was a huge organisation, and he had many draughtsmen and other architects working under him. Many design decisions must have been taken by them rather than by Hardouin-Mansart, even if they all had to be passed by him before execution, and this must have been even more the case after he was made Surintendant des Bâtiments in 1699. It may be that he himself never executed his own drawings – certainly, none of the drawings which have survived are in his hand. This makes problematic the attribution of many of the interiors carried out at Versailles. On the basis of his study of the surviving drawings, Fiske Kimball effectively denied all attribution of interiors after 1684 to Hardouin-Mansart, identifying the designer with the particular draughtsman in each case, especially Lassurance and, from 1699, Pierre Le Pautre. We do

know that in the case of the Grand Trianon Hardouin-Mansart was away from Versailles in 1687 when the crucial decisions affecting the design of the exterior (at least) were taken, and that the building's appearance as we see it today is largely due to to his subordinate Robert de Cotte and to ideas emanating from the king himself (Jestaz, 1969).

Nevertheless, there are distinctive features common to much of the decorative work carried out under Hardouin-Mansart throughout his career which mean that it is possible to isolate the contribution he made to interior design independently of those in his employ. We can trace, for instance, an interest in the use of varied room shapes, first seen in the tiny hunting lodge, the Château du Val, that he designed for the king at Saint Germain-en-Laye in 1674, and which recurs in the Salon Ovale of the Petits Appartements du Roi (1692) and the Appartement d'Hiver at the Ménagerie (1698–99).

We can also distinguish, as in the Hall of Mirrors, a concern to introduce a properly architectural framework for interiors – not just for vestibules, but also the inner rooms of apartments. This is seen in the Appartement du Roi of 1684 (the bedchamber of which is now incorporated in the Salon de l'Oeil-de-Boeuf) and in the Petits Appartements of 1692. Often, interiors are enclosed and controlled by a full pilaster order with ornament concentrated in the frieze; even where this is not the case, key physical elements, such as doors and chimneypieces, are placed in a regular bay system determined by the height and spacing of window apertures.

On a more strictly decorative level we can also see a distinctive use of mirror glass, often filling to entablature height the chimney breast and bays answering to window openings. In a turn typical of the intricate taste of the last decades of the 17th century, and one which would be copied in many palace interiors elsewhere on the continent, these mirror bays could be used to set off curios and pieces of porcelain set on consoles – an idea proposed in 1692 for the Petite Galerie and carried out in the Cabinet du Conseil and at the Menagerie.

In the 1690s there developed a new, lighter approach to design. This was partly necessitated by the financial crises induced by the wars of the later part of Louis XIV's reign, a period when the silver furniture in the Grand Appartement was melted down and the Gobelins factory closed. However, it was also the reflection of a new concern for practicality and comfort, first seen in the dependencies of the main palace. In the Grand Trianon (from 1687) the interiors were not gilded and the panelling was painted plain white or grey; at the Ménagerie (1698–99) the king rejected designs with elaborate painted ceilings offered by Hardouin-Mansart for the apartment of the young Duchesse de Bourgogne, asking for simplicity and youthfulness, “de l'enfance répandue partout” (Hauteceur, 1948).

The desire for increased lightness was seen not only in simplified materials but also in general design, with a new emphasis on height and airiness. Heavy vaults and entablatures were reduced; on walls horizontal impost divisions were gradually eroded and *boiserie* mouldings refined – frame elements began to be extended by vegetal and arabesque carving to invade field areas, linking the full wall height in a continuous chain of motifs. The key element in this reformulation of the domestic interior was the new, low type of chimneypiece “à la Royale” (as engraved by Le Pautre) installed in the King's

Pavilion at Marly in 1699 and then in the remodelled Appartement du Roi at Versailles in 1701.

The Salon de l'Oeil-de-Boeuf as formed in this remodelling can be taken as representative of this last stage of Hardouin-Mansart's contribution to interior design. Elements such as the pilaster order with its entablature are retained from the 1680s, but the fireplace is low with a very tall overmantel mirror. Polychrome marbles have given way to a simpler gold and white colour scheme; lighting is facilitated by the oval window which lends the room its name (the same device had been used in the central salon at Marly); lastly, the vault is not painted but has a frieze of playing children which seems like a direct echo of the aging king's desire for a light and youthful note to be introduced into his surroundings.

Hardouin-Mansart's crowning architectural achievement, the Chapel at Versailles, is, as a religious building, outside the remit of this essay. In any case, the decorative work in its interior was completed after his sudden death in 1708. Nevertheless, it should be noted that the design as a whole, though monumental, again shows the search for greater lightness and simplicity characteristic of his decorative work in general.

It may be justified to speak of the effect of earlier work at Versailles being that of a “striking whole” which, in its details, “offers little in either painting, sculpture or architecture, which is of the first quality in itself” (Blunt, 1970). But this is surely not true of the interiors created under the Surintendance of Hardouin-Mansart: through the refinement of form and modelling they ushered in a new style – the Rococo – which would provide a formal and conceptual framework for much 18th-century decorative art.

DAVID CRELLIN

Biography

Born in Paris, 16 April 1646. Trained with his great-uncle, François Mansart, inheriting his large collection of plans and drawings. Worked independently from 1666; designed residence in new town of Versailles, 1669. In service of Louis XIV from 1673. Appointed Royal Architect and member of the Royal Academy, 1675; Premier Architecte du Roi, 1681; Surintendant des Bâtiments du Roi, 1699. Active on projects at Versailles and Trianon, from 1678 until the end of his career in the 1680s. Also worked on ecclesiastical buildings and town planning, such as the Place Vendôme in Paris, 1680–98. Died in Marly, 8 May 1708.

Selected Works

Interiors

- 1673–75 Hôtel de Ville, Arles
- 1673–79 Château de Clagny, near Versailles (building and interiors): Madame de Montespan
- 1674–75 Château de Sceaux: Jean-Baptiste Colbert
- 1674–75 Pavillon du Val, near St. Germain-en-Laye (building and interiors): Louis XIV
- 1676–91, & 1699 Dôme des Invalides, Paris (with Libéral Bruand)
- 1676 Versailles (pavilions for Grove of Fame): Louis XIV
- 1678–89 Versailles (Galerie des Glaces; with C. Le Brun): Louis XIV
- 1679 Marly, Château: Louis XIV
- 1685 Château de St. Cloud (building and interiors)
- 1685 Pont Royal, Paris (with Jacques Gabriel)

- 1687 Grand Trianon (Grands Appartements, Cabinet de Madame de Maintenon): Louis XIV
 1689–99 Versailles (chapel): Louis XIV
 1698–99 Ménagerie, Versailles (interiors)

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Berger 1985 and Walton 1986 give useful overviews of Mansart's career at Versailles. Kimball's several studies cover all aspects of his activities.

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Heal's (Heal and Son Ltd.)

British furnishings manufacturers and retailers; established 1810

Heal's has long been synonymous with the promotion of fine craftsmanship and good taste in furniture and interior design. Under the direction of Sir Ambrose Heal (1872–1959), great-grandson of the firm's founder, who designed furniture for the company from 1896 until his retirement in 1953, the store pioneered many developments in retailing and manufacture. These included introducing the work of individual designers to the market, modernising shop design and layout, and manufacturing well-designed furniture, fabrics and lighting at affordable prices. In effect, Heal's helped to promote a taste for modern design among a new, younger and often intellectual

middle-class audience, while at the same time maintaining high aesthetic standards and commercial integrity.

Heal and Son was founded in 1810 by John Harris and his brother Ambrose Heal as a firm of feather dressers for mattress-making in Leicester Square, London. Heal moved the firm to Tottenham Court Road in 1818 to be near other furnishing businesses. John Harris Jr. took control in 1840 and expanded the shop, promoting the "Heal bed" and moving into bedroom furniture. He also exploited the benefits of innovation and advertising and in Christmas 1866, the company issued "invitations" in Charles Dickens's *Once a Year* for the public to come to Heal's to see furniture "as it would appear in their own rooms". The room-set has subsequently become the convention for furniture retailing display.

Ambrose Heal, Jr. joined the firm in 1893. Prior to this he had been educated at Marlborough and the Slade School, and then served an apprenticeship as a cabinet-maker with Messrs. Plucknett of Warwick from 1890 to 1893. Armed with this training he combined a visionary sense of design with a canny, commercial aptitude. His sincere, simple oak furniture was strongly influenced by the English Arts and Crafts movement and the timeless ideals of Cotswold craftsmen such as Ernest Gimson and Edward Barnsley. Unlike many of his contemporaries, however, Heal was not opposed to mechanisation and he was convinced of the value of machine tools to assist in the mass production of good design.

Heal's distinctively English style soon began to make its mark, helped by the firm's imaginative retailing techniques. In addition to producing catalogues, in 1898 the company commissioned Gleeson White, editor of the Arts and Crafts magazine *The Studio*, to write a brochure with illustrations by C.H.B. Quennell, which Heal's published under the title *A Note on Simplicity of Design in Furniture for Bedrooms with Special Reference to Some Recently Produced by Messrs. Heal and Son*. The booklet was widely praised for its usefulness and artistry. Heal's had embarked on its promotion of tasteful, modern design by allying itself with the aesthetic elite and by means of fine typography and illustration.

Ambrose Heal joined the Arts and Crafts Exhibition Society in 1906, exhibiting his range of fumed oak bedroom furniture which was named after English seaside towns such as St. Ives and Newlyn. Other pieces carried inlaid mottoes or bore the distinctive chequered black and white, inlaid border which became a feature of Heal's advertising for more than thirty years from 1902. A commission for the Hotel Standard at Norrköping, Sweden, helped promote the modern style, and established a long-standing and fruitful relationship between Heal's and Scandinavia. In 1900 examples of his furniture were shown at the Paris Exhibition. In the same year Ambrose Heal took over the directorship of advertising and introduced the new corporate logo of the four-poster bed. Heal was to commission the best illustrators, graphic designers and photographers in advertisements, catalogues and exhibition posters, and invitations.

In 1913 Ambrose Heal became chairman and, until his retirement in 1953, he exercised complete control over every aspect of the store. A landmark in shop architecture was heralded by the new building by Cecil Brewer at 195–196 Tottenham Court Road. Colonnaded and clad in Portland stone, the new building had windows from floor to ceiling on

the façade which let in large amounts of daylight and which gave shoppers and passers-by a good view of the inside of the shop. The signs on the exterior had crafted lettering by Percy J. Smith and painted ironwork plaques by Joseph Armitage advertising the skills of Bedding Makers, Carpet Dealers, Cabinet Makers and Upholsterers; the centrepiece announces the catchphrase "At the sign of the four-poster."

With his fellow-director, Hamilton Smith, and Cecil Brewer, Heal was a founder-member of the Design and Industries Association in 1915 which became the Council of Industrial Design, and was later re-formed as the Design Council. Heal's became a "showcase" for the association with members' work on sale transmitting its ideals of "truth to materials" and "fitness of purpose" to a broad middle-class audience.

The Mansard Gallery, on the top floor, was a highly innovative and influential means of raising the profile of progressive art and design. Significant exhibitions such as Sacheverell Sitwell's show of Picasso, Derain, Utrillo, Matisse and Modigliani in 1919 and exhibitions of the early chromium-plated metal furniture by Mies van der Rohe and Marcel Breuer and works by other continental designers and the British firm Isokon, were displayed in the gallery. Indeed, it was the stylish metal furniture and lighting, often designed by Heal and manufactured by the company, which proved a commercial success during the tough times of the 1930s. By means of innovation and imaginative retailing the store survived a difficult period.

Scandinavian furniture was brought to Britain by Heal's throughout the 1920s and the store also launched the sale of Orrefors glass and Finnish furniture, including pieces by Alvar Aalto. Ambrose Heal produced one-off, "signed edition" examples of his finely crafted, detailed classics. Cleverly promoted, economy lines from Heal's in the 1930s anticipate the functional Utility designs of the next decade. Ambrose Heal was knighted in 1933, thereby raising the profile and status of the design profession and their work in Britain at this period.

After World War II Heal's was a significant presence at the Britain Can Make It exhibition of 1946 at London's Victoria and Albert Museum, and at the Festival of Britain of 1951 which included plywood and moulded furniture by Christopher Heal, son of Ambrose, and several designs from their textiles department which was rapidly gaining a name in the field. Striking and novel fabrics in the optimistic and gay spirit of the late 1940s and 1950s by designers such as Lucienne Day, Helen Close, and Jane Edgar eventually evolved into the vivid, explosive textiles of the 1960s designed by Barbara Brown, Howard Carter and Peter Hall. Heal's textiles were highly successful in the 1960s and Heal Textil GmbH was also established in Stuttgart. Heal's continued to promote contemporary and international design throughout this period under the chairmanship of Anthony Heal. A further extension was opened in 1962 with 11,000 square feet of open-plan showroom space.

The arrival of imitators and rivals, such as Habitat, on the furniture retailing scene increasingly threatened Heal's share of the market in the 1970s and 1980s and in 1983 the store was purchased by Sir Terence Conran's Habitat / Mothercare Ltd., later to become Storehouse Plc. After Storehouse's demise in the troubled 1980s, a management buyout acquired ownership of the store. The current Heal's (still at Tottenham Court Road,

and with a new showroom in Fulham Road) aims to emphasise its core values of "style, quality and exclusivity" in the light of its impressive heritage.

SUSAN HOYAL

Selected Works

The Heal's archive, containing several hundred volumes of press-cuttings, daybooks, catalogues, correspondence, ledgers and other company records covering the period from the late 19th century to the late 20th century, is in the National Archive of Art and Design, Victoria and Albert Museum, London. Examples of Heal's furniture are in the Victoria and Albert Museum; numerous illustrations appear in the firm's catalogues, reprinted 1972.

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Health and Hygiene

All architecture is an index of attitudes towards health and hygiene as one of its basic functions is to shelter its users from physical and social danger. However, building interiors are particularly clear manifestations of the complex interaction between health and space. Such concerns have played an important role in shaping much progressive 20th-century domestic design, and since the 1920s Modernists such as Le Corbusier have championed an aesthetic of cleanliness in both the layout and planning of interiors and in the pared-down appearance of their decorations and furnishings. But an emphasis upon the need for more hygienic styles of living and a corresponding interest in healthier interiors pre-dates this period and has its origins in the sanitary and health reforms of the mid- and late 19th century.

Concerns about health peaked in the 1870s and 1880s following revelations about the direct connections between architectural design and illness. The "domestic sanitarians", as they were called in both England and North America, pointed

to the lack of ventilation, supposedly dangerous materials, and poor drainage to explain the spread of infection as the century progressed.

These concerns represented the second stage of the reformers' agenda. Sanitarians during the mid-century had concentrated their efforts on large-scale municipal improvements such as the sewers and the Embankment (in the case of London), and had focused on working-class housing. Edwin Chadwick's pivotal *Report on the Sanitary Condition of the Labouring Population of Great Britain* of 1842 had given credence to environmental explanations for health. It was not until after the postulation of the germ theory in the 1860s by Louis Pasteur that sanitarians pointed explicitly to the role of interior domestic space in disease transmission.

At the heart of the Victorian debate over health throughout the English-speaking world was the issue of ventilation, fired by a continued faith in the miasma theory of disease transmission even after the formulation of the germ theory. Tuberculosis and many other deadly diseases were thought to be spread through bad air; as a result, sanitarians prescribed well-ventilated rooms and corridors, insisting that both water closets and bedrooms have windows. The placing of sanitary facilities next to the exterior walls of houses was therefore also advised, as this allowed for windows and the thorough ventilation of drainage pipes.

In order to avoid drafts, architects also prescribed the use of the ventilating tube, a device which was first adopted by hospitals and schools. This tube or pipe was inserted directly into the exterior wall of a building and provided fresh air to interiors without the discomfort of drafts; the supply was regulated by a lid at the mouth of the pipe. The most popular model of ventilating tube was called "Tobin's tube".

The Victorian obsession with fresh air is perhaps most clearly illustrated by the history of hospital architecture. The ideas of Florence Nightingale, a dedicated miasmatist, led to the popularity of the "pavilion" plan hospital: a central administration building, flanked by long, narrow, open wards. This interior arrangement of alternating beds and windows was believed to reduce the transmission of disease among patients through the circulation of fresh air in the ward's interior.

The planning of middle-class houses in the 19th century also presupposed notions about health and hygiene, a factor reflected in the near obsessional interest in the growing specialisation of individual rooms. Most middle-class interiors, for example, included a special "sick-room" for use when family members were ill. Experts advised householders to furnish this room carefully, advocating simple textile and wallpaper patterns and quiet crockery that would not excite or disturb the feverish patient. Ordinary bedrooms were also considered particularly important to health as it was believed that people were most vulnerable to disease when they were asleep, and once again much attention was paid to the suitability of furnishings. Dust-retaining surfaces and materials were to be avoided and the elaborate bed-hangings and draperies fashionable in the second and third quarters of the 19th century were increasingly eschewed in favour of more simple treatments and beds made of polished oak, cast iron or brass. Brass and iron bedsteads had been in production since the 1830s but gained new popularity in the 1880s and 1890s in recognition of the fact that they did not harbour dust and could be easily cleaned.

Predictably, nurseries were also frequent targets for sanitarians' reforms and their recommendations included wipeable surfaces, such as oil-based paints and linoleum, for walls and floors, and plain painted furnishings. The important role played by bedrooms and nurseries in relation to health was underlined by publications such as Catherine Gladstone's *Healthy Nurseries and Bedrooms, including the Lying-in Room* of 1884.

However, it was not only the sleeping rooms, but the entire middle-class house that was affected by changing notions of health and hygiene, particularly with regard to decorations and building materials. Up until the 1860s, wallpapers frequently used pigments that were manufactured with arsenic which heightened the brightness of the colours, particularly in shades of bright green. Experts believed that these papers emitted toxic fumes that were responsible for a long list of common illnesses. Several well-publicized cases of childhood sickness and even death resulting, so it was believed, from arsenic poisoning led to the introduction of non-arsenical or arsenic-free wallpapers. The invention of washable, so-called "sanitary" wallpapers, in the 1870s, whose designs were printed with oil based pigments that were impervious to water, was another welcome improvement, but many sanitarians still disapproved of wallpapers. W.H. Corfield, for example, recommended using tiles in every room; Douglas Galton, an expert on hospital design, proposed walls of metal or cement. In 1875, Benjamin Ward Richardson advanced an entire city, "Hygeia", built on subways carrying fresh air. The interiors of Hygeia's houses consisted of a washable glazed brick.

The promotion of healthier living environments was also a major concern in the work of many architects and designers associated with the Arts and Crafts Movement, concerned as they were about the effects of industrialization and urbanization on the home. Queen Anne style architecture, for example, placed a premium on natural illumination and materials, features that were admired not only for their picturesque appearance but also for their encouragement of supposedly healthier lifestyles. The Movement's emphasis upon hand-crafted, vernacular interiors also marked a move away from the densely furnished and upholstered styles popular in the High Victorian period and fostered the use of simpler forms and finishes such as stained oak.

Poor drainage was considered the most dangerous of common building flaws and the most difficult to improve. This included everything from the inappropriate placement of water closets to the design of sewer traps. Sanitarians drew attention to the common mistakes in publications such as T. Pridgin Teale's *Dangers to Health: A Pictorial Guide to Sanitary Defects* of 1878. There is evidence that middle-class women were largely held responsible for the healthiness of their own homes; in America, this attitude was best expressed in Harriette M. Plunkett's *Women, Plumbers, and Doctors: or, Household Sanitation* of 1885.

In general, concerns about health affected every scale of decision-making about domestic architecture and its relation to the city. After about 1850, in fact, the row or terrace house was largely usurped in popularity by the detached, single-family house, especially in North America, fuelled by an attempt to escape the supposedly disease-ridden, crowded city, among other factors. Suburban development, resort architec-

ture, including both hotels and vacation houses, spas, athletic complexes, and the movement for public parks (especially in America) were also given a considerable boost by the assumption that nature and natural environments could function as spatial correctives to city living. Sleeping porches and plants in middle-class houses are among the material vestiges of this belief.

New suburban houses like those constructed in Bedford Park, London, in the 1870s were far less constrained by the size and shape of their sites than the row or terrace house of the central city. One of the healthier aspects of these houses was that the kitchens were located on the main floor, rather than in the basement. Advertising for Bedford Park and other Victorian suburbs emphasised the neighbourhood's healthy aspects and low death rates.

A major arena for the discussion of healthy interiors was the International Health Exhibition held in London in 1884 which included vast displays of heating and cooking equipment, clothing, machinery, food, ambulances, lighting, furniture and baths. A principal theme of this exhibition was the design of healthy houses and their contents, and among the most popular exhibits were the sectional models representing an "improved" and "ordinary" house which were open for public tours. One of the exhibition's organisers was the architect Robert Edis. Best known as the designer of the British pavilion at the World's Columbian Exposition in Chicago in 1893, Edis also had a substantial architectural practice in London and lectured and published widely on the subject of healthy furniture and decoration. In his most well-known book, *Decoration and Furniture of Town Houses* (1881), he insisted that the design of furnishings and wallpaper had a powerful impact on personal health. He detested commercially-produced furniture and warned against the dangers of deep carving and mouldings, the accumulation of useless ornaments, and the use of plush fabrics and upholstery as harbourers of dirt and dust. In their place he recommended fitted furniture with tops that reached to the ceiling to avoid dust traps, or furniture that stood on legs to facilitate dusting underneath, and loose floor-coverings that could be aired and beaten regularly. Edis's model room for the exhibition, displayed by the cabinet-makers Jackson and Graham, also exemplified his idea of treating rooms as a single architectural gesture rather than as a collection of isolated articles.

In some ways 20th-century interiors have generated less concern about health issues than the previous era, probably due to stricter municipal codes preventing the widespread transmission of foul air and sewage. By about 1900, floor plans of houses in England and North America were typically much more open, allowing the free movement of air between rooms and an increased transmission of light.

The 20th-century hospital, too, has been shaped by large-scale social reforms. Its plan, however, has become more closed. An arrangement of cellular rooms along a double-loaded corridor has replaced the open wards of the pavilion plan and medical technology and pharmaceuticals have largely displaced fresh air and sunlight as general treatments for disease. Nevertheless, light-coloured walls and easily washable materials are still used in hospitals.

Healthier living conditions were promised by the architects of the International Style during the 1920s, such as Le

Corbusier and Richard Neutra. In retrospect, however, their buildings offered few real innovations in terms of health and hygiene. The sleek, undecorated surfaces of Modernism, popularized after World War II in the ubiquitous ranch house, were showcases for high standards of housekeeping. In the name of health, a near mania for domestic appliances developed in the decades following World War II.

Our current debate over "sick building syndrome" – modern buildings that unintentionally generate illnesses – recalls in many ways the destructive powers attributed by Victorians to houses and cities. An "environmental" approach to health thus predates modern architecture by several generations, rather than emerging, as is often implied, from the energy crisis of the 1970s.

ANNMARIE ADAMS

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See Chimneypieces; Stoves

Heaton, Clement John 1861-1940

British stained glass, enamel, furniture and wall-coverings designer

The eldest son of Clement Heaton, the founder of the firm of stained glass manufacturers and interior decorators, Heaton, Butler and Bayne, Clement John Heaton was brought up at a time when that firm was producing progressive work and was carrying out important secular and ecclesiastical commissions, collaborating in particular with the architects, Alfred Waterhouse Richard Norman Shaw and Sir Arthur Blomfield.

Heaton joined his father's firm in 1880 becoming a partner after the latter's death in 1882. Friction over the company's commercial practices which, according to Heaton, were leading to a general lowering of standards in quality, led him to renounce his share in 1886. The terms of the break-up contract prevented Heaton from designing or making stained glass for a period of 15 years. This restriction left him with no other choice than to pursue experiments which he had already started with other techniques such as cloisonné enamel, mosaics, *opus sectile*, plaster and metalwork.

Heaton combined, to a high degree, practical scientific knowledge and technical resourcefulness with the creative talents of an artist. He invented both new processes and the machinery with which to carry them out, in the fields of cloisonné and embossed wall-covering in paper and cloth.

As an artist Heaton was inspired by the teaching of Ruskin and William Morris and was an early exponent of the ideals of the Arts and Crafts movement. He passionately believed in the essential unity of all arts and that the artist should be closely involved in the execution of his designs. Thus, in the field of stained glass he was opposed to the prevailing practice by which artists supplied cartoons without being involved in the



Heaton: staircase, Museum of Art, 1895-1906, Neuchâtel, showing cloisonné detail

execution of their design. Throughout his life Heaton remained craft-orientated, setting up his workshops in beautiful rural surroundings to achieve quality of life as well as work.

The first signs of artistic originality appear in the work Heaton carried out in his own technique of cloisonné. He eliminated firing and substituted enamels with coloured cements which were set between a web of metal walls and grew hard as they were drying. The result was a matt surface as opposed to the shiny surface of real enamels. The advantage of this hybrid process, which was patented in 1886, was its potential for the decoration of architecture. It could be applied on a large scale to walls as well as used to decorate smaller items in copper, such as vases, plaques, chargers and jardinières. By the early 1890s, Heaton had developed a distinctive style which exploited the expressive power of line surrounding flowing stylised patterns inspired by nature. The colours he used were soft and cool, predominantly delicate greens and blues. His work achieved recognition at the Arts and Crafts Exhibition Society exhibitions; at the Society's 1890 exhibition the Duke of Westminster acquired a vase in Heaton cloisonné. The same year Heaton was elected to the Art-Workers Guild. From 1892 Liberty started retailing Heaton cloisonné wares.

The frequent claims that Heaton was a close associate of the

Century Guild (1882–88) are, so far, unsupported by any contemporary document relating to the Guild. These statements might be founded on brief notes made some 50 years later in 1932 by Arthur Heygate Mackmurdo, one of which relates to a Heaton cloisonné piece he owned (now in the Colchester and Essex Museum). Heaton's major work in the field of decoration was the staircase and vestibule of the Museum of Art and History in Neuchâtel (1895–1906), which he undertook in collaboration with the painter Paul Robert. Heaton achieved artistic unity by integrating the three large allegorical paintings by Robert into the surrounding architectural framework by devising a rich, varied and innovative decorative scheme. The chased copper plaques, cloisonné decor, plaster work and embossed wallcovering which decorate the dadoes, walls, friezes, archways and coves exemplify Heaton's fascination with textures and the tactile quality of surfaces. The decoration of the Museum was published in the *Studio* (1899). In Great Britain and Ireland the surviving works in Heaton cloisonné on walls are a tympanum showing St. Peter Raising Tabitha, in Blomfield's extension of the church of St. Peter at Eaton Square, London, and two scenes showing Christ and Angels at the church of St. Michael and All Angels at Clane, near Dublin. Both date from 1892.

By the early years of the century Heaton's workshop was well established and very busy executing official and private commissions both in Switzerland and France. In 1904 another article about his work appeared in the *Studio*. Heaton had by then successfully exhibited in Paris where Bing also sold his work. In 1900 Heaton's workshop started to make furniture decorated with marquetry designs influenced by the Nabis. The influence of the latter also appeared in the three windows on the theme of the seasons in the Temple of St. Aubin (1903). In 1902 Heaton was free again to resume work in stained glass and over the following 13 years he executed more than 100 windows for Swiss churches and museums. The quality of the glass he used was a constant concern to him and he may have benefited from the research in this field carried out by his younger brother, Noel (1874–1955), a chemist. Noel had succeeded their father at the head of a separate company, Heaton and Co., which had been set up to supply materials for colouring glass. Among the most important windows of these years are those for the Collegiale of Neuchâtel (1905) and for the cathedral of Lausanne (1906).

Although Heaton received official commissions from the Swiss government, for example, four rooms in the Federal Palace (1901) were decorated with his embossed "linealis" wall-paper, it seems he was refused permission to carry out his own large mosaic designs for the National Museum in Zurich on the grounds that he was a foreigner, despite the fact that they had been accepted by the architect. Possible disappointment over this, coupled with the complete loss of his workshop in a disastrous fire in 1914, led him to emigrate to the United States, where he had already developed strong contacts with the architect Ralph Adams Cram.

From then on, Heaton devoted his life to stained glass. His work in America displayed a more conservative approach, dominated by the tradition of the Gothic revival. The windows of the church of the Blessed Sacrament in New York (1918) were the first major commission of his early US years. After his death, Heaton's workshop was carried on by his son Maurice

(1900–90) who was a highly original and experimental creator of glass works in his own right.

ANNE CERESOLE

Biography

Born in Watford, Hertfordshire, 21 April 1861, the son of Clement Heaton (1824–82), founder of the stained glass manufacturers and interior decorators, Heaton, Butler & Bayne. Attended Heatherley School of Fine Art, London, 1886; apprenticed to the stained glass manufacturers, Burlison and Grylls, 1886. Married 1) Lise Flore Favre, 1884 (died 1886): 1 son; 2) Rose Marie Junod, 1888: 5 daughters and 1 son, the stained glass manufacturer Maurice (1900–90). Joined his father's firm 1880; partner, 1882; resigned 1886. Established Heaton Cloisonné Mosaics Ltd., 1887. Settled in Neuchâtel, Switzerland, with a workshop at 10 rue de Collegiale, 1893; opened a workshop in Paris, 1903; moved the Neuchâtel workshop to Villaret near Comondrèche, 1908 (destroyed by fire, 1914). Emigrated to the United States where he was active as a stained glass designer; opened a workshop in Brooklyn, New York, 1914; established workshop at Valley Cottage, near Nyack, New York, 1917. Designed stained glass, 1880–86, and from 1902; active as a designer and manufacturer of cloisonné enamel, mosaics, embossed wallcoverings and plaster and metalwork from the mid-1880s; designed furniture, 1900–05. Took out patents for Heaton Cloisonné, ornamental mouldings and "linealis" embossed wallpaper, 1886. Exhibited: selected Arts and Crafts exhibitions 1888–1910; Paris Salon 1898–1900; Exposition Universelle, Paris, 1900. Appointed Master of the Art-Workers' Guild, 1890; resigned, 1898. Published articles on cloisonné enamel and mosaic and was an authority on French medieval stained glass. Died in New York, 1940; his workshop was taken over by his son Maurice.

Selected Works

Important archive collections relating to Heaton's work are in the Museum of Art and History, and the University of Neuchâtel Library, Switzerland, and in the Marquand Library of Art and Architecture, Princeton University, New Jersey, which has approximately 2000 items including drawings, watercolours, correspondence and lecture notes. Examples of Heaton's work are in the Staatliche Kunstgewerbemuseum, Berlin, the Victoria and Albert Museum, London, the Museum of Art and History, Neuchâtel, and the Musées des Arts Décoratifs, Paris.

Stained glass, cloisonné and decorations

- 1892 St. Peter's, Eaton Square, London (tympanum in cloisonné)
- 1892 St. Michael and All Angels, Clane, near Dublin (cloisonné decorations)
- 1895–1906 Museum of Art and History, Neuchâtel, Switzerland (decoration of the landing and staircase)
- 1897 & Palais Federal, Bern, Switzerland (four rooms including 1901 mosaic and "linealis" mural decoration)
- 1902 Temple of Cornaux, Switzerland (stained-glass windows)
- 1903 Temple of St. Aubin, Switzerland (stained-glass windows)
- 1905 Collegiale, Neuchâtel, Switzerland (stained-glass windows)
- 1907 St. Thomas's Hospital, London (cloisonné panels and stained glass)
- 1908 Museum of Art and History, Neuchâtel, Switzerland (3 windows in the hall)
- 1909 Museum of Art and History, Geneva, Switzerland (stained-glass window in the entrance hall)
- 1918–39 Numerous stained-glass windows for churches in USA

Publications

"The Use of Cloisonné for Decoration in Ancient and Modern Times" in *Journal of the Society of Arts*, 3 April 1891, pp.375–89

- "Notes on the Practice of Pictorial Mosaic" in *Journal of the Royal Institute of British Architects*, IX, 12 April 1902, pp.299–304
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Further Reading

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Hepplewhite, George died 1786

British cabinet-maker

The importance of George Hepplewhite is founded upon his pattern book *The Cabinet-Maker and Upholsterer's Guide; or, Repository of Designs for Every Article of Household Furniture, in the Newest and Most Approved Taste*. The title of the pattern book clearly shows the intention to illustrate the wide range of available designs; it was not intended to introduce new or avant-garde ideas. The work was also valuable to decorators and designers as it showed plans of rooms "shewing the proper distribution of furniture".

Hepplewhite died in 1786 so did not live to see the publication, which is now assumed to have been executed by his wife Alice. The first edition was published in 1788. This must have been well received, as a second edition came in 1789. The desire to be up to date resulted in a third edition being published in 1794. This included rectangular backed chair designs which replaced some of the more curvaceous and less fashionable ones from the previous editions.

With over 300 designs, the *Guide* was the first to show furniture in the Neo-Classical style and therefore perpetuated and popularised the Adam style. The influence of Adam can be

seen in the shapes of the back splats, and the use of urns, vases, petals, drapery, wheat ears, and rosettes.

The designs were intended to "unite elegance with utility", and to avoid "articles whose recommendation was mere novelty". Hepplewhite's other stated intention was to provide designs that would be of use to foreigners as well as "our own countrymen and artisans whose distance from the metropolis makes even an imperfect or superficial knowledge of its improvement acquired with much trouble and expense." It is therefore clear that the pattern book was not just for high-style use. Although the designs were not copies of Adam, demand for patterns of the Neo-Classical style must have been great, so this work was simply a codification of styles for the trade's use.

The most famous items were chairs which included the oval back, the wheel back, the heart and shield back chairs, all with either straight or tapered legs. In addition, Prince of Wales feather and wheat-ear motifs were his hallmark. Detailed recommendations included suggesting that shield back chairs ought to be upholstered as they were usually intended for drawing rooms.

Sofa designs were often made to appear en suite with chairs and the early Georgian idea of using joined chair backs for settees was revived. The combination of elegance and utility is seen in Hepplewhite's designs for sofas. They are particularly delicate but are more practical than Adam's due to the deeper seats.

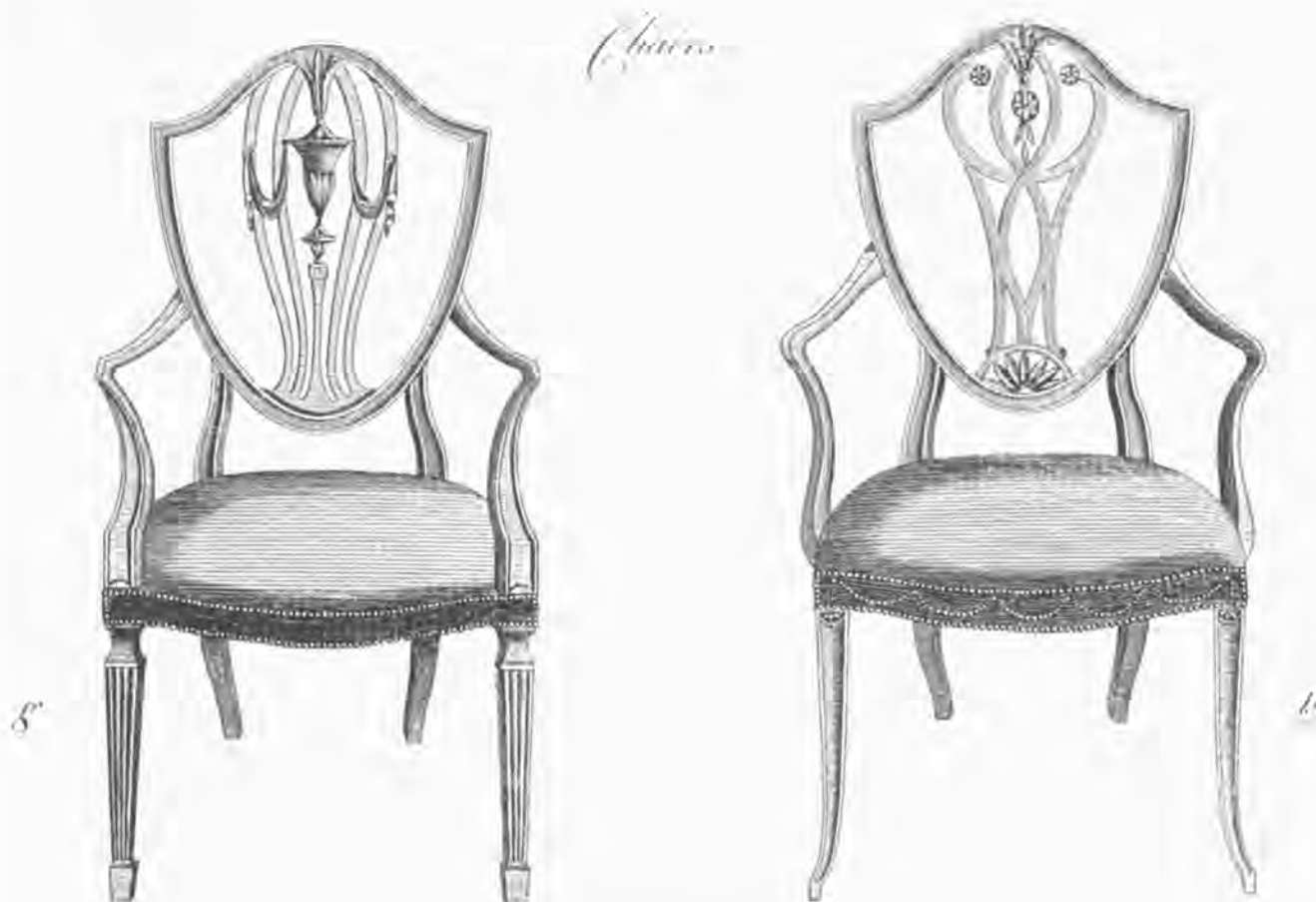
The sideboard, with a central table flanked by urns, which was established by Adam, was continued by Hepplewhite, but he developed a new type-form when he integrated the table and pedestals into one piece. This was ideal for the smaller house, and practicality was again stressed with fitted wine storage and a heated section for plates. Hepplewhite considered that the sideboard was an important piece of furniture for the dining room, to the extent that he suggested the room was incomplete without one.

Elegance and utility again combine in Hepplewhite's designs for secretaire cabinets. Planned with a base like a chest of drawers and the front top drawer opening downwards to form a writing shelf, and with the upper section using glazed doors with bars echoing the classical-style motifs of the chairs, it has become a classic of its type.

Four-poster beds with slender posts continued the Chippendale tradition and were often supplied with decorative cornices. Few of these have survived, so most Hepplewhite beds are decorated with fabric valances.

It is important to remember that Hepplewhite was generally designing for the small private domestic interior, not for the large-scale country or town house that Adam often involved himself with. Hence his decoration was restrained and thus avoided too dramatic an effect. For friezes of tables, Hepplewhite suggested simple vertical fluting moving away from the Adam emphasis on classical detail. Table tops were simplified from the Adam by using only one motif with small festoons.

Hepplewhite did make some excursions towards the fanciful tastes of the period. The design for Rudd's Reflecting Dressing Table is an example of the taste for furniture specifically designed for a particular purpose, in this case to use a combination of moveable mirrors to enable the occupant of the



London, Published Sept. 1st 1787, by L. & J. Taylor, N^o 86 High Holborn.

Hepplewhite: designs for shield back chairs, a plate from *The Cabinet-Maker and Upholsterer's Guide*, 1794

table to see him or herself from most angles. A different taste was catered for by Hepplewhite's illustrated designs for library furniture, for example tables or bookcases, which might be ornamented with a vase or bust on the top.

The important role of pattern books in disseminating designs is shown by the *Guide's* particular influence. Faithful copying of Hepplewhite designs was carried out in North Germany, Italy, and Portugal while in Denmark it was ensured that the pattern books were available for the Royal Furniture Emporium. In Sweden the popular box-like form of sofa design was clearly influenced by Hepplewhite and in the new United States, the impact on the Federal style was often literal. The example of John Shaw and his interpretation of the Hepplewhite style in Annapolis demonstrates this well.

Although there had been some sporadic interest by collectors in the later 18th century furniture, it was not until the 1870s, when a general revival of 18th-century decoration occurred, that a Hepplewhite revival became inevitable. The response to the demand was on two levels. The high-class comprehensive manufacturing firms of the West End of London produced fairly faithful copies, and the East End trade

made less accurate but nonetheless passable imitations for a wide market. Hepplewhite's wider place in the market was confirmed by the re-issue of the *Guide* by Batsford in 1897. The elegance and compactness of many Hepplewhite designs has meant that they have been copied or adapted for the reproduction market ever since.

CLIVE D. EDWARDS

See also Pattern Books

Biography

An obscure figure, Hepplewhite may have been apprenticed to Gillows. Active as a cabinet-maker, trading at Redcross Street, Cripplegate, London, before 1786. Business continued by his widow, Alice Hepplewhite, after his death in 1786. Folio volume of *The Cabinet-Maker and Upholsterer's Guide*, published posthumously in 1788.

Publications

The Cabinet-Maker and Upholsterer's Guide, 1788, 1789, 1794; 3rd edition reprinted 1969

Further Reading

For a general introduction to Hepplewhite's work and influence see Collard 1985. Numerous examples of furniture in the Hepplewhite style are illustrated in Hinckley 1987.

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Herman Miller Inc.

American furniture and design company; established 1923

Herman Miller was founded as a traditional furniture company called Michigan Star Company in 1905, and was reorganized and renamed in 1923. Under the leadership of Dirk Jan DePree, it became a pioneer in contemporary design, standardization, marketing, and the development of office and industrial environments. It remained a closely-knit family business until 1970 when a second generation of DePrees made it a public company.

Like most of its Grand Rapids counterparts, the firm started out producing individual pieces of case furniture and sets of hand-crafted bedroom suites for such major outlets as Sears Roebuck & Co., in styles that were often indistinguishable from those of its competitors. Designs were derivative and based on assumptions of what the public would accept; they were also often conservative. The pieces were sold directly through department stores and wholesale distributors, where they were presented by manufacturers' representatives who might be selling a variety of products and with no particular knowledge about any individual item.

Herman Miller was able to turn the industry on its head and to even redesign the practice of interior design in the United States, not only because of the superior designers that were hired, but also through the firm's receptivity to innovation in all aspects of the business. Beginning in 1930, when DePree first hired Gilbert Rohde (1884–1944), a freelance designer committed to modern furniture, on a royalty rather than a fee

basis, the company began to change. Rohde challenged the prevailing notion that one needed large suites, and designed a four-piece modern bedroom set, without legs, and using plastics. At the same time, the larger pieces provided much-needed storage space for contemporary – and especially apartment – living. Within a few years, Rohde also got Miller to start using upholstery and metal as integral parts of their contemporary line. Also a pioneer of the concept of systems, Rohde introduced the idea of standardization that would allow hundreds of products to come out of a handful of components.

Changes in marketing and distribution soon followed, with seminars and training for sales staff and the establishment of the soon-to-be-copied external showroom. Leasing space in the Merchandise Mart in Chicago, Miller undertook the unusual practice of keeping the showroom open all year around, instead of only during the major quarterly shows, as was then customary. By presenting the products directly to architects and designers, the firm was able to both reach the public most receptive to its modern designs and to remove the steep commissions that had traditionally gone to the department store or distributor.

After Rohde's death in 1944, George Nelson (1908–1986) took the lead in designing many of the firm's products, and also in leading DePree towards a clear design philosophy. He instituted a greater degree of standardization, developed the concept of wall storage, and recommended volume production. While many of his individual designs and his technological innovations became classics, it is the wall storage system, with space for books, music components, etc., that has been his most lasting contribution in the eyes of the public. Recognizing the advantages of a leadership position, he convinced the company to issue its 1948 catalog with heretofore unidentified dimensions and fabrics listed, and to sell the catalog as a volume on contemporary design. The impact on the firm was incalculable: the first edition quickly sold out, and the public came to know both Herman Miller and the names of its designers in their own right.

As Nelson was unafraid of competition, he brought innovative designers such as Charles Eames, and artists like Isamu Noguchi to the attention of the firm, some as full-time staff and some working on contract or commission. Eames began a life-long but non-exclusive relationship with Miller in 1946. Eames and his wife Ray were pioneers in the use of plastics, resins, tubular steel, and other materials, inventing and designing whole new forms of seating furniture as they experimented both with materials and their potential. But in spite of the familiarity of designs such as the *Shell* chair, the *Chaise*, and the *Tandem Sling* seats, it is the fact that they have been used in such large numbers that has caused them to be so strongly imprinted on the contemporary mind. Entire universities and libraries are furnished with the Eames stacking shell chairs, airports throughout the world use the tandem sling seats, and their winged plywood chairs fill countless business and home offices. Working on the cutting edge of technology, Eames's designs helped the firm leap to the forefront of the institutional market, and the adaptation of their designs to various uses enabled Miller to respond to corporate America with unheard-of rapidity.

In the 1960s the inventor / designer Robert Propst took the



Herman Miller: items of furniture showing parabolic leg table by Isamu Noguchi, plywood screen by Charles Eames, and cabinet and clock by George Nelson

firm beyond its residential and large corporate bases, by introducing the concept of environmental design through the use of both individual components and specialized products. Work space configurations, created after long and intensive studies of psychology, office behavior, and the properties of materials, became known under such names as Action Office, and were created in the Ann Arbor based research center that Propst conceived. A second generation of this form of system development produced new environments for such specialized institutions as hospitals, where new modular, portable, and adjustable units can accommodate the traditional need of sanitation, storage and patient handling. Other Miller design solutions are so far from the concept of interior design that their story belongs more to the history of engineering and manufacturing.

JOHN F. PILE

See also Eames; Nelson

Selected Works

Archive material, including photographs, manuscripts and designs, is housed at the Herman Miller Resource Center, Ann Arbor, Michigan. Examples of furnishings manufactured by the firm are in the Metropolitan Museum of Art, and the Museum of Modern Art, New York.

Further Reading

A history of the Herman Miller company appears in Caplan 1976. For more detailed information on individual designers and their work see separate monographs and catalogues.

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Herter Brothers

American interior decorators and furniture manufacturers, 1859–1906

Herter Brothers, under the leadership of Gustave and Christian Herter, was one of the United States' leading 19th-century cabinet-making and interior decorating firms. An 1871 Herter Brothers bill of sale for a cabinet in the collection of the Currier Gallery of Art described its services as purveyors of "Rich & Plain Furniture, Curtains and Curtain Materials, Wood Mantels, Looking-glasses, Frames, Cornices & Clocks, Mosaics and Marqueterie, Architectural Decorations and fittings of Banks and Offices, Wall Decorations in Fresco, Wood, Tapestry, and Paper." Its most productive years were between 1858, when young Gustave Herter took over a firm originally established by Erastus Bulkley, and 1883, when Christian Herter died.

Numerous prominent investors, industrialists, and institutions commissioned work from Gustave and Christian Herter. They included Ruggles S. Morse (Portland, Maine, c.1860); Henry Probasco (Cincinnati, 1860–68); LeGrand Lockwood (Elm Park, Norwalk, Connecticut, c.1869–70); Darius Ogden Mills (Happy House, Millbrae, California 1869–70, 1880 and New York City, 1880); Milton S. Latham (Thurlow Lodge, Menlo Park, California, 1872–73); William H. Vanderbilt (New York City, 1869–71, 1878, 1879–82); the White House (1875); Mark Hopkins (San Francisco, 1875–80); Reed and Barton (Philadelphia, 1876); Tiffany & Co. (Paris, 1878); J. Pierpont Morgan (New York City, 1880–82); Jay Gould (New York City, 1882); and Arabella Worsham Huntington (New York City, 1881–84).

Julius Gustav [sic] Alexander Hagenlocher Herter (born Stuttgart, Kingdom of Württemberg, 14 May, 1830; died New York City, 29 November, 1898) and Christian Augustus Ludwig Herter (born Stuttgart, 8 January, 1839; died New York City, 2 November, 1883) were trained in Stuttgart as cabinet-makers. They joined the great wave of immigration from German principalities to the United States following the political and economic upheavals there in the late 1840s. Gustave Herter arrived in New York City in 1848 and gravitated almost immediately to New York's fashion center on lower Broadway in Manhattan. Soon thereafter he was working with Auguste Pottier (1823–96) in the firm Herter, Pottier & Co. (1851–53), and in a partnership with the established New York cabinet-maker Erastus Bulkley in the firm Bulkley & Herter (1851–58). In 1858, Herter took over Bulkley & Herter and named it after himself, Gustave Herter.

By 1859 his younger brother Christian was also in New York. In 1864 Christian joined Gustave's firm, which they then named Herter Brothers. The two brothers operated Herter Brothers in partnership until 1870, when Gustave retired and returned to Stuttgart to live until 1892, and Christian became the principal in the firm, a role he maintained until 1882 when ill-health compelled him also to retire. William Gilman Nichols (d. 1909), first in partnership with long-time Herter employee William Baumgarten (1845–1908), and then acting alone, continued the firm until 1906, but under his tenure it never enjoyed the success of its earlier years.

Herter Brothers' best known years coincide with a unique



Herter Brothers: Japanese parlour in the William H. Vanderbilt residence from Edward Strahan's *Mr. Vanderbilt's House and Collection*, vol. 1, 1883

moment in American history. First, Herter Brothers benefited from owners who were well trained in Württemberg under the lingering traditions of its rigorous German guild system, as, no doubt, were some of its employees. In New York, Herter workers' fine cabinet-making techniques were unfettered by traditional German shop practices. Herter Brothers furniture was made with uncompromising sensitivity to design, construction, and detail. It encompasses a full vocabulary of construction techniques, including panel and frame construction for case pieces, carving, marquetry, inlay, incising, turning, gilding, painting, and ebonizing.

Second, the firm thrived in an era of unparalleled American prosperity. Investors and industrialists eager to mark their social ascendancy commissioned Herter Brothers to decorate their residences in keeping with their aspirations or new status. The results, such as the William H. Vanderbilt residence at 640 Fifth Avenue, were uncompromisingly complete and luxurious.

Lastly, the firm thrived in a business climate that was being revolutionized by improved communication and transportation methods. Railroads, including the transcontinental railroad completed in 1869, which joined California to the East, made it possible for the Herters to execute commissions beyond New York City. The telegraph system and the Atlantic cable facilitated communication and enabled the firm to link European suppliers with American clients located from coast to coast. Faster ocean travel also facilitated both clients' and the firm's links with Europe.

Gustave and Christian Herter were synthesizers of European taste and fashion. They keenly followed European styles, adapting them to the preferences of their American clients. Whether reinterpreting an 1851 sideboard created by Parisian master Alexandre George Fourdinois for the 1853 New-York Crystal Palace Exhibition as Gustave Herter did, or looking at the work of James Lamb of Manchester and other English designers as Christian did in the 1870s, the brothers remained conversant with the latest styles, moving seemingly effortlessly through French Renaissance and Louis XIV styles, through Pompeian and neo-Grèc modes, to English reform and Anglo-Japanese designs. As the firm's designs evolved, so, too, did its furniture materials: walnut, maple, oak, mahogany, cherry (sometimes stained or painted to imply ebony or Japanese finishes), and rosewood, the most lavish, were used, often in combination on the same piece.

The firm's facility with different design vocabularies was due in large part to its continuing close ties to Europe, including a period in 1869 when Christian Herter lived in France. Herter Brothers bought ceiling and decorative wall panels in Paris from Pierre-Victor Galland for LeGrand Lockwood and William H. Vanderbilt, textiles in France for Vanderbilt and others, clocks and sculpture from Ferdinand Barbedienne's Paris foundry for Henry Probasco and Vanderbilt; and interior fittings from Guéret Frères for Milton S. Latham.

With few surviving Herter Brothers interiors (the Ruggles S. Morse house and Elm Park, the LeGrand Lockwood residence, are notable exceptions), the firm's reputation rests largely on its furniture, most notably its marquetry and mother-of-pearl designs made under Christian Herter's leadership in the late 1870s and early 1880s. In this furniture, the firm successfully combined traditional western forms with Anglo-Japanese ornament richly interpreted in contrasting abstract patterns of

dark and light marquetry. It was during these years that the firm also completed its most ambitious commission, the Vanderbilt residence located on Fifth Avenue between 51st and 52nd streets. Designed entirely by the firm, including the exterior, it was an elaborate progression of Pompeian, Renaissance, Moorish, Japanese, and Chinese styles carefully orchestrated in exotic woods, mother-of-pearl and minerals, and elaborately decorated surfaces and textiles. The Vanderbilt residence was Christian Herter's last great commission and the culmination of his career. It affirmed the integrity of Herter Brothers work, its originality, and the consummate craftsmanship for which the firm remains justly known.

KATHERINE S. HOWE

See also Aesthetic Movement

Selected Works

The Herter Brothers Business Papers, 1891–1906, form part of the Joseph Downs Collection of Manuscripts and Printed Ephemera, in the Winterthur Library, Delaware; additional archive material is in the R. G. Dun & Co. Collection, Baker Library, Harvard University Graduate School of Business Administration, Cambridge, Massachusetts. Examples of Herter Brothers furniture are in the Los Angeles County Museum of Art, Brooklyn Museum, and Metropolitan Museum of Art, New York, Museum of Fine Arts, Houston, and the Wadsworth Atheneum, Hartford, Connecticut; Herter Brothers interiors survive at the Victoria Mansion, Portland, Maine. An account of the firm's principal interior design commissions appears in Howe 1994.

Interiors

- c.1860 Ruggles S. Morse residence, Portland, Maine (decorations and furnishings): Ruggles Sylvester Morse
- c.1869–70 Elm Park, Norwalk, Connecticut (decoration and furnishings): LeGrand Lockwood
- 1869–70 Happy House, Millbrae, California (decoration and furnishings): Darius Ogden Mills
- 1869–71 William H. Vanderbilt residence, 640 Fifth Avenue, & 1878–82 New York (interiors and furnishings)
- 1872–73 Thurlow Lodge, Menlo Park, California (decoration and furnishings): Milton Slocum Latham
- 1875 The White House, Washington, DC (furnishings for the Red Room; plasterwork and carving, East, Green, Red and State Dining Rooms)
- 1875–80 Mark Hopkins residence, San Francisco (decoration and furnishings): Mark and Mary Hopkins
- 1880–82 J. Pierpont Morgan residence, 219 Madison Avenue, New York (alterations, decoration and furnishings): J. Pierpont Morgan
- 1881–84 Arabella Huntington residence, 4 West 54th Street, New York (bedroom suite)
- c.1882 John Sloane residence, 997 Fifth Avenue, New York (parlour and library: decoration and furnishings): John Sloane
- 1882 Jay Gould residence, 579 Fifth Avenue, New York (furniture)
- 1883 Oliver Ames residence, 335 Commonwealth Avenue, Boston (drawing room: decoration and furnishings): Oliver Ames

Further Reading

The most detailed scholarly account of the Herter Brothers' work appears in Howe 1994; this book also includes numerous archive photographs of the firm's interiors, a chronology, an extensive primary and secondary bibliography, and a list of archival sources.

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Hicks, David 1929–

British designer of furnishings and interiors

David Hicks is arguably the best-known of all post-war British interior decorators and designers. Trained in fine art at the Central School of Arts and Crafts, he was one of a second generation of young designers whose interest in contemporary design heralded a move away from the faded elegance characteristic of the traditional “English Country House” style that had dominated up-market British interiors since the 1930s. Hicks’s trademarks were strong colours, crisp outlines, and bold, geometric carpet and fabric designs. But his interest in modern design was tempered by a fondness for antiques and, like the designer Michael Inchbald whose work Hicks greatly admired, his skill was in combining these two elements to create a distinctive and highly personal style. With offices in Britain, Australia, Belgium, France, Germany, Pakistan and Switzerland, his ideas have reached many parts of the globe and his work has been particularly influential in the United States. Moreover, his numerous books on decoration and design have helped to ensure that his ideas have reached a far wider audience than the wealthy and exclusive group that makes up his decorating clientele.

Hicks’s career as an interior designer began in 1954 when he redecorated his mother’s house in South Eaton Place, London, and photographs of his work were featured in the magazine *House and Garden*. These pictures attracted the

attention of Mrs. Rex Benson, the ex-wife of the publisher of Condé Nast. The two worked together on the design of her flat and this led to numerous small jobs, mainly re-upholstery work. In 1956, Hicks went into partnership with the antique dealer Tom Parr – Parr subsequently took over the running of the decorators Colefax and Fowler – and they opened their shop, Hicks and Parr, in Lowndes Street, Chelsea. In 1959 he opened his own shop, David Hicks Ltd., also in Lowndes Street, and continued both retailing and designing. But in 1963 he closed the Lowndes Street shop and worked from his house in St. Leonard’s Terrace. Sixteen years later he opened another shop at 101 Jermyn Street which featured four, frequently restyled, room settings, through which customers had to pass to reach the main body of the shop. The shop also doubled as the headquarters of Hicks’s international interior design business; he had numerous shops and associates in Europe and Asia dedicated to the dissemination of his design ideas. He designed everything from textiles, ceramic tiles and furniture to cufflinks, carrier bags and a church, but he was also concerned to employ other designers to widen the range of possibilities for his clients. However, unless they were associates, these designers worked under the company name. Hicks himself created interiors for such notable projects as the Q4 room on the liner *Queen Elizabeth II* and beauty salons for Helena Rubinstein.

In 1960 he married Lady Pamela Mountbatten and the home that he created for their early married life is a fine example of the eclectic Hicks style. The house, called Britwell Salome, in Oxfordshire, was built in 1728, and initially Hicks wanted to maintain the 18th-century quality of the rooms, keeping the furniture to a minimum and placing all the chairs against the walls. But gradually, the austerity and rigour of his plans were modified and increasingly he used the house to experiment with new interior effects before presenting them to clients. A description of the house appears in his book, *Living – with Taste*. The decoration of the library was particularly dramatic with matt black walls, white ceiling and woodwork, and books bound in shades of red and purple. The bathroom was also somewhat unconventional in appearance; the bath was placed centrally between two chairs and the overdoors were of *faux* granite. But the most important element of this room was the carpet; based on Persian mosaic designs, it was Hicks’s first geometric carpet.

These geometric designs were to become something of a Hicks trademark and were highly influential in the United States. Billy Baldwin (1903–83), the leading American post-war interior decorator, wrote that Hicks “had revolutionised the floors of the world with his small-patterned and striped carpeting”, and a beige, black and white carpet with another geometric design was used in Hicks’s collaboration with the American designer Mark Hampton for an East 89th Street apartment. This project also included white plastic chairs by the British designer Max Clendinning, a 19th century marble fireplace, and black walls lit by uplighters. It was simpler than the typical Hicks style, lacking the decorative details that he delighted in, but it was very “Sixties” in appearance and very much of its time.

Another of Hicks’s enthusiasms was for arrangements of personal collections of objects on small tables and sideboards. He called these arrangements “table scapes” and he created



Hicks: his own house, Villa Verde, Portugal, 1988

numerous small groups consisting of objects of virtue, shells, stones and other natural objects, or souvenirs and mementoes, ephemera and anything else that fitted into his theme or colour scheme. Many clients were happy to use Hicks's collections but he nevertheless tried to encourage them to devise their own creative arrangements and add them to the interior themselves.

Another example of Hicks's theatrical use of colour is a Chelsea dining room illustrated in Mary Gilliatt's *English Style* (1967). Hicks took as his inspiration the Durbar Hall in Jaipur; the walls of this room were painted orange with black

and white borders and the carpet was aubergine. The table was dressed in orange and white but the drinking glasses were blue. Lighting was provided by a spotlight in the centre of the ceiling and a jug that had been converted into a table lamp.

Hicks was evangelical about interior design, and in the 1970s he produced an inspirational series of books dealing with each room of the house in turn. The ideas presented in the books were based on his own work but he understood that many of his readers had limited incomes and the examples were modified accordingly. In 1970 he was presented with a

Design Council Award. He diversified into designing womenswear in 1982. He summarised his own view of his contribution to interior design thus: "My greatest contribution as an interior designer has been to show people how to use bold colour mixtures, how to use patterned carpets, how to light rooms and how to mix old with new" (*Living – with Taste*, p.72).

JANICE WEST

Biography

David Nightingale Hicks. Born in London, 25 March 1929. Trained at the Central School of Arts and Crafts, London, 1938–42. Served in the Royal Army Educational Corps, 1949–51. Married Lady Pamela Mountbatten, 1960; 3 children. Independent designer from 1953; founder-principal, with Tom Parr, of Hicks and Parr decorating firm, 1956–59, David Hicks Ltd. from 1959, and David Hicks Marketing Ltd. with branch offices in Switzerland, France, Belgium, Germany, Pakistan and Australia, from 1970; also active in New York. Designed textiles and carpets from 1960; clothing and fashion accessories for the Association of Japanese Manufacturers from 1977; womenswear collections from 1988. Published numerous books on decoration and design from the mid-1960s. Member and Master, Worshipful Company of Salters; Fellow, Royal Society of Arts, London. Received Design Council Award, London, 1970. Homes in London and Portugal.

Selected Works

Hicks's designs for public interiors include the original nightclub on the Queen Elizabeth II liner (1969), Raffles nightclub in Chelsea, beauty salons for Helena Rubinstein Ltd., and 10 Peter Evans Eating Houses. He has also designed numerous domestic interiors including several for his own family such as his mother's house in South Eaton Place, London (1954), his country house Britwell Salome, Oxfordshire (1960), and his villa in the South of France (late 1960s). Good illustrations of his interiors are featured in his books.

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High-Tech

The term "High-Tech" has often been used to describe the Modernist style of architecture developed from the 1960s by British architects such as Norman Foster, Richard Rogers, Nicholas Grimshaw and Michael Hopkins. But it can also be applied to a style of interior design that flourished in the 1970s and 1980s and that found favour with fashion-conscious consumers on both sides of the Atlantic. This style celebrated the aesthetic of industrial production by introducing elements such as steel scaffolding, office furniture and factory flooring into the domestic interior. At its most extreme it represented a purist version of minimalist chic that contrasted sharply with both the historicism of late 20th century revivalist styles and the pluralism and irony of Postmodernism.

The emergence of High-Tech coincided with a growing disillusionment on the part of architects and designers with the achievements of the Modern Movement. But unlike those styles which turned to the past for inspiration, High-Tech retained a strong belief in the possibilities provided by the modern world and was aggressively optimistic about modern technology and the quality of modern design.

Within other spheres, notably industry, the term High-Tech denotes sophisticated production methods such as atomic energy, silicon chips and robotic control. Within design, however, the emphasis is frequently upon hand-crafting, and a High-Tech interior is often painstakingly constructed by craftsmen with the intention of looking machine-made. The essence of High-Tech is that it celebrates the way in which objects and interiors are made, and they frequently include exquisite, jewel-like joints and junctions, and materials such as shiny metal and glass, sometimes supplemented by brightly coloured studded rubber, that suggest transparency, lightness or modernity. The early adherents of High-Tech believed that architecture had been outstripped by other industries and felt compelled to try to bring the building industry up-to-date, often by importing techniques and methodologies from other spheres. Transport was an especially popular source of inspiration, and architects borrowed the imagery of rounded corners from the car industry, stressed-skin construction from the aerospace industry, and spars and tension cables from yacht-builders and shipyards.

Precursors of the High-Tech movement included work by Buckminster Fuller, Jean Prouvé, the California Case Study houses and, above all, the Charles Eames house built in Pacific Palisades, California, in 1949. The Eames house was assembled from mass-produced components, and its innovative interior was ordered by the open-web steel joists of the ceilings that formed a striking backdrop to the collection of modern furnishings and paintings displayed within. Twenty years elapsed before other designers developed the ideas embodied in this house.

In architecture, the generally accepted starting point of High-Tech is the Reliance Controls factory in Swindon designed by Team 4, a group of architects that included Norman Foster and Richard Rogers, and which was completed in 1967. The factory is executed in an unornamented minimalist style and represents a lightweight version of earlier buildings by Mies van der Rohe. Richard Rogers, working with Renzo Piano, went on to design the Georges Pompidou Centre

in Paris in 1977 which is one of the most well-known High-Tech buildings and which propelled the style into the big time. All the apparatus for servicing the building is boldly displayed on the exterior and the interior walls were designed to be moveable. The high-point of High-Tech architecture occurred with the completion in the mid-1980s of Rogers's Lloyd's insurance building in London, and Norman Foster's Hong Kong and Shanghai Bank in Hong Kong. Both buildings have modern, functional offices surrounding vast barrel-vaulted atria – a feature that has been widely imitated in other office buildings – with access to the different levels provided by futuristic, zig-zag tiers of escalators.

Interior designers were quick to pick up on elements of these architects' work, and soon began to employ imagery borrowed from industrial design. The case of the Czech-born designer, Eva Jiricna, is a notable example. She worked with Rogers on the fittings and furnishings of the restaurant for the Lloyd's building, and also designed a series of shops for the clothes designer, Joseph Ettedgui, that often featured stunning glass and metal staircases suspended from a complex web of stainless steel. Jiricna's work brought the aesthetic of High-Tech to the smart world of fashion retailing, and so successful were her Joseph interiors that other up-market retail chains, including Joan and David, and Vidal Sassoon, soon commissioned her to create High-Tech shops all over Europe and America. They came to represent the ultimate in high-fashion chic.

Although the High-Tech aesthetic was particularly well-suited to office and retail interiors, by the late 1970s elements of this style had also begun to appear within the domestic sphere. Initially, this trend was to be seen in architect-designed homes. Michael Hopkins's steel-framed house in Hampstead (1975), for example, contained an open-plan interior that featured exposed metal girders and living spaces demarcated by Venetian blinds instead of walls. The American architect, Peter de Bretteville's two family houses in Laurel Canyon, Los Angeles (1977) were similarly spare and were furnished with rectangular blocks of foam covered in yellow plastic, and Helmut Shulitz's Beverly Hills and Hollywood homes extend the High-Tech theme with interiors containing open wells and minimalist, boat-type, trim. But it was the publication in 1978 of Joan Kron and Suzanne Slesin's book, *High-Tech: The Industrial Style and Source Book for the Home*, that signified the formulation of a coherent, more commercial High-Tech domestic style. This book not only illustrated notable High-Tech interiors, – for instance the designer Joseph Paul D'Urso's minimalist New York apartment which included steel-mesh walls and hospital doors – and goods produced for industrial use placed in the home, it also provided the names and addresses of stockists where these products could be obtained. It included staircases in checker plate, laboratory beakers for the dining table, wire refrigerator shelving for bookcases, poultry cages as storage units, and car wheels as coffee tables, and the world of industrial products was ransacked for anything that might be used within the home. Another much-used source of inspiration was the office environment and as distinctions between the workplace and the home became less clear the functional efficiency embodied in the High-Tech style became increasingly popular among young professionals in the late 1970s and 1980s. The British retailer Habitat's range of

all-black furniture, launched in 1979, exemplified the mass-marketing of this trend.

High-Tech did much to counteract the nostalgia of much 1970s and 1980s design and it produced some of the century's most notable buildings, with interiors as impeccably crafted as the exteriors. But by the mid-1980s, the industrial character of the style had lost ground within avant-garde circles. Its minimalist strand, however, has endured. Indeed, the legacy of the High-Tech movement is a style that continues to use modern materials, such as polished metal and reflective glass, but in an increasingly simple and pared-down fashion. This has become an aesthetic of exclusion which strives to produce a look that, by virtue of its very sparseness, will appear classic and timeless. Whatever the merits of this development, it has been achieved at the expense of much of the energy and vitality that was originally associated with the High-Tech style.

JOHN WINTER

See also Jiricna

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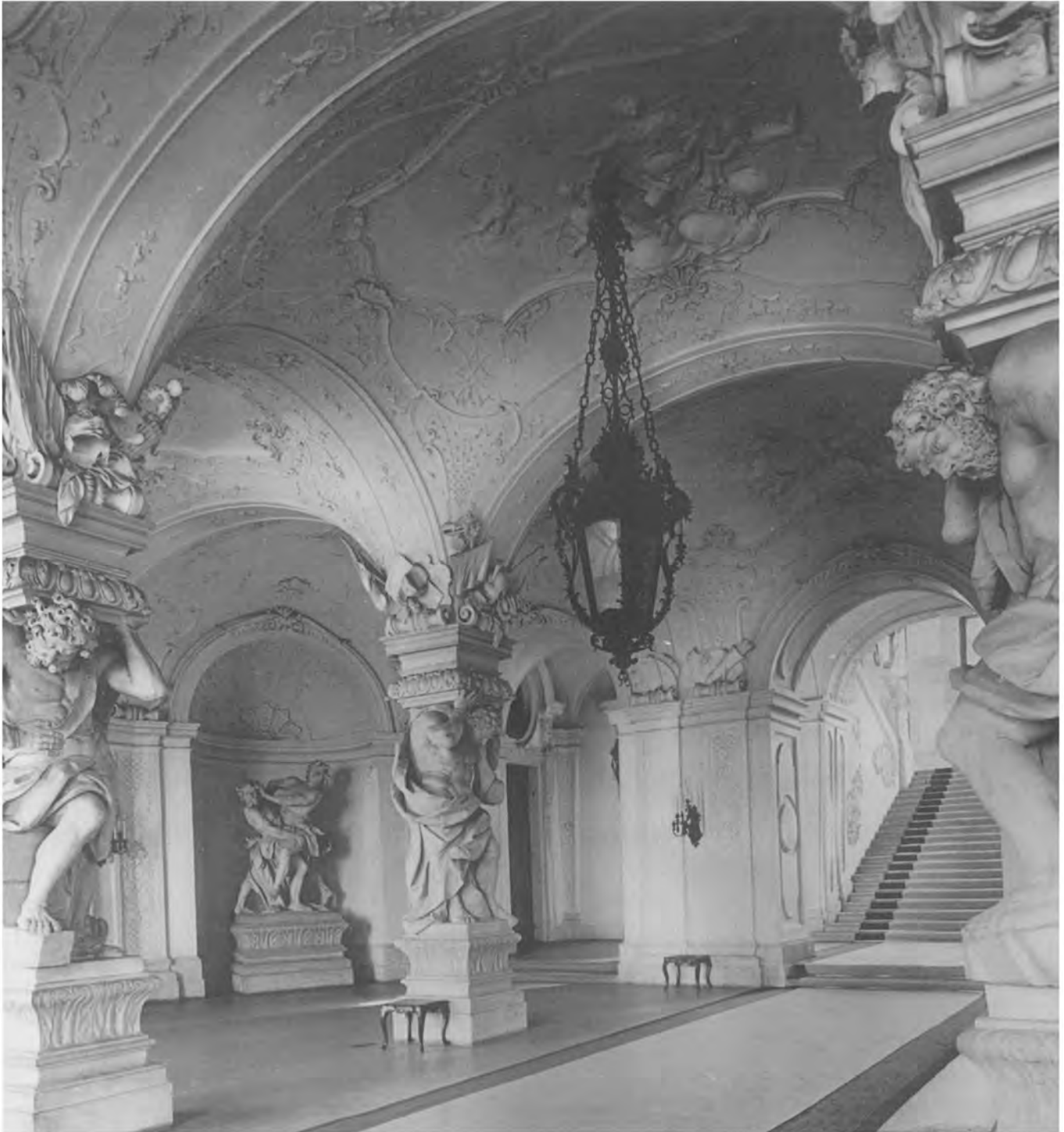
Hildebrandt, Johann Lukas von

1668–1745

Austrian architect

Johann Lukas (or Lucas) von Hildebrandt is considered one of the finest architects and interior designers of the early 18th century Austrian Baroque period. Born in Genoa, he trained there and then in Rome under the Baroque architect, Carlo Fontana. Hildebrandt moved to Vienna, the capital city of the Austro-Hungarian Empire, in 1696. His career flourished, and, encouraged by his patrons, the architect assimilated the French Rococo style and through commissions all over the Empire became familiar with indigenous Austrian traditions in architecture. Hildebrandt's style is an amalgam of Italian, French, and Austrian sources which are brought together to produce original, often witty, and sophisticated designs for both churches and palaces.

The architect's aristocratic clients were at that time engaged



Hildebrandt: entrance hall, Upper Belvedere, Vienna, 1721–22

in building dwellings of two types: the garden palace and the city palace. Typically, a Viennese city palace sits on a narrow street between contiguous structures, has a long intricately decorated “show” façade, is entered via an ornamental stairway (Hildebrandt was one of the prime inventors of this form), and has major rooms for entertaining placed on the *piano nobile* (one storey above ground level).

The Daun-Kinsky Palace, 1713–16, is one of Hildebrandt’s most characteristic designs. The street façade carries tapered giant Ionic pilasters reaching from the *piano nobile* through the third storey. Richly sculptural window surrounds (in stucco), an entry-way flanked by atlantes, and a horizontal roofline that is punctuated by figural statuary complete the exuberant exterior. It is a direct prelude to the interiors which

likewise incorporate the architectural orders, sculpture and, in addition, painting to create the unified effect sought in Baroque decor.

Within the Daun-Kinsky Palace an octagonal foyer leads to an oval vaulted *sala terrana* overlooking one of the two interior courts that lie on the main axis between the palace's two long wings. To the left is the palace's most innovative interior, an ornamented stairhall (a stairway that fills an entire room). It leads to the main rooms, including the oval two-storeyed marble salon which lies above the *sala terrena*.

In the oblong stairhall, single flights of stairs lie directly above one another. They are flanked by windowed corridors on the court side. An Atlas figure, like those on the exterior, guards the entry to the stairs. These figures are a leitmotif of the Viennese Baroque, symbolically referential to the power of the inhabitant of the palace. The stairs proceed upward beneath a series of low cupolas stuccoed with delicate Rococo strapwork. The wall side of the stair is punctuated by niches filled with marble statues. The balustrade, opposite, is a series of carved stone scrolls. After one long flight of stairs, the space opens vertically through the rest of the building to a frescoed ceiling painted by the Italian master, Marcantonio Chiarini.

For his patron, Prince Eugene of Savoy, Hildebrandt designed the double garden palace, the Lower Belvedere (1713–16) and Upper Belvedere (1721–25). The garden palace type, used only seasonally, is a free-standing structure placed in a landscaped setting. The single storeyed Lower Belvedere, a residence, sits at the bottom of a hill. A French Baroque garden runs up the hill to the much larger multi-storeyed Upper Belvedere, designed to house the Prince's extensive art collection. Marble revetted Grand Salons, overlooking the garden, lie in the center of each of the palaces. There, in the Lower Belvedere, marble inset with figural bas-reliefs is used to face the fireplaces, overmantel, and door surrounds. Colorful illusionistic frescoes cover the rest of the walls and ceiling. Iconographically the narrative imagery alludes to Prince Eugene's military prowess or to his patronage of learning and the arts.

Other important rooms in the Lower Belvedere include a mirrored cabinet, which follows the French taste for delicately painted *boiseries* between walls of mirrors. The mirrors reflected the Prince's porcelain collection which was displayed on wall brackets. The coved ceiling is covered with delicate stuccoed putti cavorting among garlands of flowers and other Rococo ornamentation. The long marble gallery has stucco ornamentation over a slightly barrelled ceiling vault. One wall is divided into bays by tapered pilasters. Niches holding life-sized sculpture are set between them. The room's short ends are covered with large mirrors inset in marble frames that match the wainscoting. The other long wall holds large windows overlooking the garden.

The Upper Belvedere has two formal entries, on the garden side and on the court side. They incorporate, from the garden, a vestibule of atlantes beneath white stuccoed sail vaults. From the court, a *porte-cochère* gives access to a double staircase with marble putti holding bronze lanterns that leads directly to the Marble Salon. Overhead and on the walls a program of white Rococo stucco ornament continues. In the Marble Salon, salmon colored paired pilasters with gilded Corinthian capitals

line the space, octagonal in form, which rises two storeys to a frescoed vault.

Hildebrandt built several churches, the most important of which is the Dominican Church of St. Lawrence at Gabel in Bohemia (1699–1711). Its interior decor has been marred by fire, but the plan, a composite of centralizing and longitudinal elements has the tremendous energy of his many monumental stairhalls (e.g., at the Monastery of Gottweig, and the Weissenstein Palace). A pattern of separate vaulted spaces of different sizes are interconnected by torsion vaults.

Hildebrandt's mature style represents the synthesis of elements from Italian Baroque architecture, French Rococo, and imaginative Austrian indigenous art. His interiors are modulated from formal monumental Grand Salons, used for audiences and lavish entertainments, to more intimate delicately articulated cabinets reserved for private usage. His ingenious recourse to fine stucco work and fresco painting gave a lively and often light-hearted touch to interiors that reflect the cultivation of the arts in Viennese culture of the early 18th century.

BEVERLY F. HEISNER

See also Staircases

Biography

Born in Genoa, 14 November 1668. Studied architecture in Genoa; continued his studies in Rome under Carlo Fontana c.1690, where he also trained as a military engineer. Married Francesca Johanna Perpetua Geist, 1706: 8 children. Commenced his architectural career in Italy, 1693–95; active as a military engineer in the service of Prince Eugene of Savoy in Piedmont, 1695–96. Moved to Vienna, 1696; employed as Councillor to the Court, 1698; appointed court architect, 1700. Ennobled by the Hapsburg Court, 1720. Named first court architect after the death of Fischer von Erlach (1656–1723). Died in Vienna, 16 November 1745.

Selected Works

A list of Hildebrandt's architectural commissions appears in Grimschitz 1959.

Interiors

- 1697–1715 Mansfeld-Fondi (later Schwarzenberg) Palace, Vienna (building and interiors including the chapel and rooms in the west wing; completed by J.B. and J.E. Fischer von Erlach)
- 1699–1711 Dominican Church of St. Lawrence, Gabel, Bohemia (building and interiors)
- 1701–17 Ráckeve Palace, Czepel, Hungary (building and interiors)
- 1702, City Palace of Prince Eugene of Savoy, Vienna
- 1708–09, (building by Fischer von Erlach;
- 1723–24 additions and interiors by Hildebrandt)
- 1705–06 Starhemberg-Schönburg Garden Palace, Vienna (designs for building and interiors; building completed by Franz Jänggle, 1711, interiors completed by others, 1721)
- 1705–11 Schönburg Garden Palace, Vienna (alterations, additions, interiors and garden)
- 1709–10 Archbishop's Residence, Salzburg (additions and interiors)
- 1711–15 Weissenstein Palace, Pommersfelden, Germany (building by Johann Dientzenhofer; stair pavilion and central pavilion including grotto, vestibule and Imperial Hall by Hildebrandt)
- 1712–25 Schönborn Country House, Göllersdorf (restoration, redecoration, garden, pavilions and orangerie)
- 1713–16 Daun-Kinsky Palace, Vienna (building and interiors)

- 1713–16 Lower Belvedere, Vienna (building and interiors including the marble salon, marble cabinet, frescoed salon and marble gallery)
- 1720–44 Prince-Bishop's Residence, Würzburg (building by Johann Balthasar Neumann; stair pavilion by Hildebrandt)
- 1721–25 Upper Belvedere, Vienna (building and interiors including the vestibule and stairhall and marble salon)
- 1721–27 Mirabell Palace, Salzburg (renovations, additions and interiors including the stairhall and marble hall)
- 1724–39 Monastery of Göttweig, Göttweig (east wing and stairhall)
- 1725–32 Schlosshof Palace, Marchfeld (additions and interiors and chapel)

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Hill, Oliver 1887–1968

British architect and interior designer

Oliver Hill was once regarded as a lightweight figure because of his frequent changes of style, but his ability to find solutions appropriate to the requirements of each individual design commission without resort to dogma can now be seen as pragmatic and desirable rather than facile. He designed interiors for houses, apartments and public buildings which combined traditional attitudes to craftsmanship and materials with a Modern aesthetic, avoiding an uncompromisingly Functionalist approach, but including many design innovations. He also succeeded in bringing modern design to a wide public during the 1930s, particularly through his work on important Modernist exhibitions. And although Hill was part of the fashionable milieu of interior decorators of the 1920s and 1930s, his approach was fundamentally architectural and avoids any hint of superficiality.

Hill had little opportunity to execute much work before World War I, and his career only really began in the 1920s. This was also his most eclectic period, and his early houses are neo-Georgian (Sandhill, Aldeburgh, 1923–25) or neo-Vernacular (Cock Rock, Croyde, 1925–26, Knowle, Warwickshire 1923–29) in style. These buildings, together with the town houses and few commercial buildings of this period, show the influence of Edwin Lutyens, a family friend whose work Hill had admired from his schooldays. It was Lutyens who recommended that Hill gain experience working in a builder's yard, where he developed a love of textures and materials. The country house interiors are generally traditional and simply furnished, with picturesque details such as vast chimneypieces, and the occasional unusual and flamboyant touches in use of materials or colour (blue mosaic baths at Woodhouse Copse, Holmbury St. Mary, 1924–26 and Knowle). Such individual touches became increasingly dominant through the decade but from the very beginning showed a desire to specify details down to the cushions and curtains.

In Hill's London apartments and town houses, designed for wealthy clients with fashionable pretensions, there was the opportunity for extravagant show and experimentation. These commissions were seen as typifying the style satirised by Osbert Lancaster as Vogue Regency, but in fact they demonstrate considerable originality and a keen interest in Modernism. The Devonshire House apartment for Sir Albert Levy contained numerous Modernist features. It had a grey and black mirrored glass-walled entrance hall – albeit inset with leading suggesting classical arches and pilasters. The dining room, with the exception of the chairs, was formed entirely of different coloured marbles, with bands of colour providing the only ornament, uplit by onyx candelabra standing in each corner and with a vast slab of marble on a metal frame supporting a verdite table top. The music room was lined with laminated wood sheets of grey walnut from floor to ceiling, painted by George Sheringham with landscape scenes, delicately foreshadowing the style of the bolder Art Deco landscapes of Clarice Cliff pottery. The scenes included a pagoda to accompany a display of Levy's Oriental jade and crystal. Hill had always been interested in Chinese objects, particularly ceramics, and these were often incorporated into his interiors

as well as being a source for some of his favourite yellow and green colour schemes.

In the late 1920s the influence of Hollywood can perhaps be detected, in some of Hill's Spanish hacienda style houses, such as Marylands, Hurtwood, of 1928–29, as well as in his use of mirror cladding and his exotic bathrooms. These include the grey mirror-lined bathroom for Lady Mount Temple at Gayfere House, its glass shelves displaying blue glass objects and even the bath faced in strips of mirror, although lined with gold mosaic.

A visit to the 1930 Stockholm Exhibition opened Hill's eyes to the lightness and elegance of Scandinavian Modernism. His lack of preconceptions and unpolemical disposition allowed him to move increasingly towards a successful interpretation of this new style, designing furniture and commissioning work from artists and designers to provide additional modern furnishings and decoration. His first supposedly Modernist house, Joldwynds (1930–37) had light and plainly furnished interiors, with a curved glazed stair tower fitted with striped curtains by Marion Dorn and included an all-white dining room. However the furniture he designed found little favour with his clients, who complained about its large scale and concern for appearance rather than comfort, and the rooms appear rather bleak and box-like.

Landfall (1936–38) is a more genuinely Modernist house, glass fronted on the garden elevation, and with the hall between the dining room and large living room given a curved interior wall. The client, Mr. Ashton, who seems to have encouraged a radical approach, wanted a circular room. Folding doors allowed it to be opened up to give one large space. The uncluttered interior, with built-in fittings such as a drinks cupboard and radiogram, also had rugs by Marion Dorn and furnishings by Betty Joel and Alvar Aalto. In a letter to Ashton, Hill wrote that he liked to incorporate different coloured walls within a room, harmonizing them according to the light within, so he evidently did not often subscribe to an all-white interior. Here the colours seem to have included pinks and beiges. Some of Hill's wall finishes of this period were combed to give texture and he used the wonderfully named "Marb-L-Cote" on occasion.

In 1930 Hill set up the Rondo company to display and market modern decorative art. The company sponsored the Ariadne's Bath display at the 1930 Ideal Home Exhibition, a controversial exhibit designed by Hill. Although short-lived as a business venture, Rondo presumably opened up to Hill the possibilities of exhibition design and also helped his contacts with artists and designers. In 1933 Hill was responsible for the overall presentation of exhibits at the Exhibition of British Industrial Art in Relation to the Home. This popular exhibition, held at Dorland Hall and chiefly organised by Christopher Hussey, included Serge Chermayeff's Weekend House and the Wells Coates / Isokon Minimum Flat. Hill's own exhibits included a glass room, carried out by Pilkington's as a showpiece rather than a practical proposition, and the famous Stone Dining Room with stone walls incised with nudes by Eric Gill, and stone floor, table, sideboard and stools. This was later installed in Hill's own house in Cliveden Place, where the sitting room of 1938 also incorporated nudes by Gill, this time white line drawings on charcoal grey paper covering the chimney breast and protected by glass. An



Hill: bathroom, North House, London, 1929–33, with *Seaweed* ceiling paper designed by Edward Bawden

example of Hill's eclectic brand of Modernism, this room also featured a built-in fitting including a chaise-longue covered in dark green velvet and a radiogram, displays of Chinese porcelain, and a Chinese rug. The walls were panelled in pale cedar wood and the colour scheme was pale yellow and grey-blue.

The Ideal Home exhibition was followed in 1934 by the less successful Contemporary Industrial Art in the Home, also at Dorland Hall, at which Hill fell out with the Modernists over the luxurious nature of his exhibits, such as a snakeskin-covered piano.

For the 1937 Paris Exhibition Hill designed the British Pavilion and organised the displays representing modern British life, commissioning artists such as Eric Ravilious and Edward Bawden to provide backgrounds, as well as work by Raymond McGrath, Mary Adshead and others. The interior was modern and forward looking, anticipating both the Festival of Britain (1951), and, in its large photo-mural display, Alvar Aalto's Finnish Pavilion interior at the 1939 New York World's Fair.

In addition to his domestic work Hill also successfully worked on public buildings. The Midland Hotel of 1932–33 at Morecambe was one of the first public buildings in Britain in a Modern style, a "marine fantasia", according to *Country Life*, incorporating reliefs by Eric Gill, including one of Odysseus and Nausicaa, and a medallion depicting Triton; a spectacular three-storey concrete and blue and white metal spiral stair with blue rubber treads; murals of *Day and Night*,

by Eric Ravilious, occupying the whole of the circular wall of the café not occupied by window; shell-pink vitrolite-topped tables and steel-framed chairs in the café; and an entrance hall floored with sand-coloured stone and silver mosaic strips to resemble the sea rippling across a beach, with huge circular rugs by Marion Dorn continuing the wave theme, as do the colours of the blue and silver curtains.

Although his Modernist ideas were continued in designs for schools and an interesting public house built in 1939, Hill's commissions began to dry up from the late 1930s and those he did carry out after World War II show a reversion to Lutyenesque styles. His own country residences were restorations of older houses, first Valewood and then Daneway, where he spent his later years in an apparently joyous rural idyll. The interiors housed his own varied collections of objects and furnishings, put together in original ways, in conjunction with some startling colour schemes – including lime green, bright yellow and pink at Daneway. Hill's love of life was evident throughout all his work and does much to explain its fascinating variety.

DIANA HALE

Biography

Born in London, 15 June 1887. Educated at Uppingham; worked for 18 months in a builder's yard; trained with the architect William Flockhart, 1907–10, while also attending evening classes at the Architectural Association. Established his own architectural practice, 1910. Served in the London Scottish Regiment 1914–18. Resumed architectural practice from 1918; designed furniture and fittings from 1920s; established the Rondo company retailing modern decorative art, 1930; supervising architect for several national and international exhibitions during the mid-1930s. Associate, Royal Institute of British Architects, 1921; Fellow, 1923. Wrote extensively on architecture and design; published frequently in *Country Life*. Married Margaret Beverley, 1953. Appointed MBE (Member, Order of the British Empire), 1952. Died 29 April 1968.

Selected Works

A large collection of Hill's architectural drawings and designs are in the Drawings Collection, Royal Institute of British Architects, London; manuscript material is in the RIBA library.

Interiors

- 1926–30 Devonshire House, Piccadilly, London (interior decoration; music room paintings by George Sheringham): Sir Albert Levy
- 1928–29 Marylands, Hurtwood (building and interiors)
- 1929–33 Gayfere House, Westminster, London (building and interiors): Lord and Lady Mount Temple
- 1929–33 North House, Westminster, London (building and interiors): Robert Hudson M.P.
- 1930–37 Joldwynds, Holmbury St. Mary, Surrey (building and interiors including furniture and fittings): Lord Justice Wilfred Greene
- 1932–33 Midland Hotel, Morecambe, Lancashire (building and interiors; murals by Eric Ravilious, plaster reliefs by Eric Gill)
- 1932–33 213 King's Road, London (alterations and decorations): Mrs. Syrie Maugham
- 1933 British Industrial Art Exhibition, Dorland Hall, London (general design including the entrance hall, first gallery, stone dining room and glass room)
- 1936–38 Landfall, Poole, Dorset (building and interiors): Mr. Ashton

- 1937 British Pavilion, Exposition Internationale des Arts et Techniques Appliqués à la Vie Moderne, Paris (design of pavilion and display)

Publications

- "Architect's Autobiography" 12 parts in *Building*, XXIV–XXV, 1949–50
- Fair Horizon: Buildings of Today*, 1950
- Scottish Castles of the Sixteenth and Seventeenth Centuries*, 1953
- Caroline, 1625–1685* (English Country Houses, vol.4), with John Cornforth, 1966; reprinted 1985

Further Reading

A catalogue of Hill's architectural and interior commissions appears in Powers 1989 which also includes a complete list of Hill's writings and selected references to primary and secondary sources.

- Battersby, Martin, *The Decorative Thirties*, 1969; revised by Philippe Garner, New York: Whitney Library of Design, and London: Herbert, 1988
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Hoffmann, Josef 1870–1956

Austrian architect and designer

Josef Hoffmann always considered himself an architect even though much of his work was interior design. He believed in the idea of design as an all-embracing discipline that encompassed everything from pattern and fashion design to interior design, architecture and landscape architecture. This is what for many years he taught at the Vienna Kunstgewerbeschule and what during sixty years he practised himself. He would use the same formal device for a small object, a piece of furniture, or a building, as with the undulating wall profile of his pavilion at the Paris Exposition Internationale des Arts Décoratifs (1925), which had its correspondence in furniture and metal coffeepots.

Exhibitions were of major importance in Hoffmann's oeuvre and contributed significantly to his eventual worldwide renown. At the outset of his career he designed pieces of furniture, rooms, and entire exhibition installations for the Vienna Secession, that highly successful association of avant-garde artists where he had close contacts with influential painters like Gustav Klimt, Carl Moll, and Kolo(man) Moser. From such fellow artists and interested visitors to the early Secession exhibitions Hoffmann received his first commissions, including the design of several houses and their interiors at the small housing estate of the Hohe Warte in a suburb of Vienna.

Hoffmann's earliest works such as the Apollo candle shop in Vienna and his designs for members of the Wittgenstein



Hoffmann: dining room, Palais Stoclet, Brussels, 1905–11; murals by Gustav Klimt

family (forestry offices and dwelling at Hohenberg, Lower Austria, and interiors at the Bergerhöhe nearby) show him under the spell of curvilinear Art Nouveau and the English Arts and Crafts movement. But around 1900 the earlier exuberance in form and colour is replaced by great restraint, a predominance of rectilinearity, and colour schemes of white and black. Three interiors from the year 1902 well represent this phase: the apartment for Max Biach, the rooms for Fritz Wärndorfer, and the rooms of the 14th exhibition of the Vienna Secession. For this exhibition Hoffmann created a barrel-vaulted main room flanked by upper galleries which through wide openings between piers permitted views down at Max Klinger's Beethoven sculpture in the centre of the main room. Gustav Klimt painted his Beethoven frieze for the left gallery, and Hoffmann himself contributed two striking, because completely abstract, *sopraporta* reliefs in cut plaster.

Fritz Wärndorfer, a young well-to-do industrialist who had met Hoffmann through the Secession, became not only his enthusiastic client and friend but also a business partner. In 1903, inspired by C.R. Ashbee's Guild of Handicraft, they, along with Kolo Moser, founded the Wiener Werkstätte. Moser withdrew from the enterprise in 1907 to concentrate on his

work as painter, but during the four years of his involvement he designed furniture and interiors in such close collaboration with Hoffmann that at times it is impossible to know who did a certain piece. Generally Hoffmann's designs are more restrained. During the almost three decades of the Wiener Werkstätte's existence its numerous artists and craftsmen created a wealth of works in all areas of the decorative arts; they were also responsible for furnishing and decorating many apartments and the small Fledermaus cabaret (1907), for mounting exhibitions, and, as long as Hoffmann was in charge of a separate architectural department, for providing designs of buildings. Three examples show Hoffmann and the early Wiener Werkstätte at their best: the Purkersdorf Sanatorium (1904), the Hochreith Hunting Lodge (1906), and the Palais Stoclet in Brussels (1905–11).

The building Hoffmann created at Purkersdorf had an exterior of dramatic simplicity, revolutionary for its date in the manner in which it presented a composition of cubic shapes without any historic reminiscences. The mostly white interiors, done jointly by Hoffmann and Moser, were characterised by spatial generosity and formal and coloristic reticence, with a reliance on the square as the predominant element. Hoffmann,

who usually designed on gridded paper, in Vienna jokingly became known as “Quadrat Hoffman” (Hoffmann of the little squares). At Hochreith, near Hohenberg, Lower Austria, Karl Wittgenstein, the industrial magnate and generous supporter of the Secession, had an existing lodge remodelled and furnished by Hoffmann who created a new entry and vestibule as well as a main room divided into two sections. The walls and ceiling of this carefully proportioned room were panelled in highly polished Maracaibo wood, and its furniture was strictly coordinated with the squarish grid of the wall panels which were framed by the same gilt mouldings as the furniture. Carl Otto Czeschka, Richard Luksch, and Kolo Moser contributed works of art to these rooms which heightened their sumptuousness and aesthetic appeal.

The same atmosphere of sophisticated richness that characterises the Hochreith rooms pervades the whole of the large Palais Stoclet, built, furnished, and appointed down to the last detail for two ideal clients, the extremely wealthy and distinguished art collector Adolphe Stoclet and his wife Suzanne. Here again, Hoffmann included works from a number of artists in his interiors. The Stoclet dining room, with marble walls, furniture in black macassar wood, large mosaic panels by Gustav Klimt, and a spatial and formal treatment to enhance these, became one of the most admired secular interiors of the 20th century. It forms the climax of an extremely artful sequence of rooms for entertaining on the ground floor, just as the master bedroom and the richly appointed large (6m by 5.8m) bathroom – marble-clad with black and malachite inlays and mosaic insets – are the high points on the upper floor. Never during the remainder of his career did Hoffmann surpass the achievement of the Stoclet ensemble, though he came close to it in the apartment for Moriz Gallia (1913) and in three large suburban houses at Vienna, the Ast House (1909–11), the Skywa / Primavesi House (1913–15), and the Knips House (1924–25). But by the time these houses and their interiors and furniture were carried out, Hoffmann’s style had changed noticeably.

This change can be observed by comparing the numerous exhibition installations Hoffmann designed over the years. They demonstrate a move away from the rigorous purism of the early years toward greater decorative richness and a personal reinterpretation of the classical vocabulary; this tendency is clearly recognisable at the Vienna Kunstschau (1908), at the Austrian Pavilion for the International Art Exhibition in Rome (1911), and even more strikingly at the Austrian Pavilion for the Cologne Werkbund exhibition (1914) which attracted much attention by the stylistic unity of its interiors, although except for the reception room, these were not done by Hoffmann himself, but by invited colleagues – often former pupils.

At the same time, however, Hoffmann proved his versatility by designs of folkloristic inspiration. For Otto Primavesi, a banker and, for a while, financial supporter of the Wiener Werkstätte, he designed a large country house at Kouty (Winkelsdorf) in the Praded (Altwater) mountains of Moravia (1913–14) using the local techniques of loghouse construction and thatching. The interiors too, through lively colors and a great deal of dynamic decoration by means of applied, painted wooden strips, often forming lozenges, echoed the strong forms and colours of Moravian folk-art which Hoffmann

admired and collected. In addition, these spiky forms may have owed something to the Expressionist movement in the visual arts, for Hoffmann always kept up with the latest artistic developments. Several exhibitions and rooms for private clients designed after the end of World War I show his awareness of Expressionism, and later of the various tendencies that contributed to the Modern Movement.

Hoffmann’s personal forte, however, remained the feeling for sophisticated decorative effects and an infallible taste in the selection of materials, patterns, and colors. This is as true for the Knips House – with its convincing employment of transparency and of contrast between plain surfaces and highly decorated elements – as for the boudoir Hoffmann designed for the Exhibition of Arts and Crafts in the Austrian Museum for Art and Industry (1923). The boudoir with its alluring, slightly orientalising sofa niche was later shown in New York and at the 1925 Paris exhibition for which Hoffmann also designed the remarkable Austrian Pavilion. The Pavilion’s top-lit main exhibition gallery had boundaries that were visually dissolved by the floor-to-ceiling glazing of showcases. On the inside these cases were covered in yellow, on the outside they displayed white flowery decorations on delicate black subdivisions. Hoffmann’s contribution to the Paris exhibition also included a tea-room and a smoking room as well as a gallery for Austrian printing and publishing firms. For the successful completion of the Paris installation Hoffmann relied on the collaboration of Oswald Haerdtl and Max Fellerer, two senior assistants, who, like so many other former students or employees such as Robert Mallet-Stevens, later became major architects and interior designers in their own right.

Hoffmann’s last major interior designs once more were done in connection with exhibitions. Not only was he in charge of the general arrangement of the 1930 Werkbund exhibition in Vienna, he also designed for it the great central hall – covered by a pleated, top-lit velum with inclined sides – and its flanking display corridors as well as the adjoining café with a large terrace. The idea of a display corridor was taken up again in the Arts and Crafts Gallery of the exhibition Austria in London at Dorland Hall in 1934. In the same year Hoffmann designed the Austrian Pavilion for the Biennale in Venice, with Robert Kramreiter as partner for the execution. Sixty years after its opening, this recently restored building, small yet monumental, dignified yet graceful, with proportions derived from the square, still fulfills its function perfectly. The sequence of its contrasting yet interacting spaces, from the open travertine-framed portal and vestibule, down a few steps into the galleries on either side, and finally into the open sculpture court, in its simplicity is as sophisticated and effectual as Hoffmann’s great exhibition pavilions of earlier years.

To the end of his life Hoffmann never ceased designing. He left a vast legacy of objects, pieces of furniture, and drawings that, like his surviving buildings, bear testimony to the strength of his talent and the fecundity of his creative imagination. He was held in high professional regard internationally as indicated by his numerous foreign honors and decorations, and the fact that he contributed the entry on modern interior decoration to the 14th edition (1929) of the *Encyclopaedia Britannica*. While the important role he played in Austria is

generally realised, his extensive impact abroad remains to be fully appreciated.

EDUARD F. SEKLER

See also Art Nouveau; Moser

Biography

Josef Franz Maria Hoffmann. Born in Pirnitz, Moravia (now Brtnice, Czech Republic), 15 December 1870. Studied architecture under Carl von Hasenauer and Otto Wagner at the Academy of Art, Vienna, 1892–95; awarded the Rome Prize, 1895. Married 1) Anna Hladik, 1903; 2) Karla Schmatz, 1925; 1 son. Worked with Joseph Maria Olbrich in the studio of Otto Wagner, Vienna, 1896–97; in private practice in Vienna, 1898–1956. Professor, Vienna School of Applied Arts, 1899–1936; founder-member, the Secession Group, 1897; founder (with Koloman Moser and Fritz Wärndorfer) of the Wiener Werkstätte, 1903; director (with Gustav Klimt) of the Kunstschau, Vienna, 1908–09; co-founder and director, Austrian Werkbund, Vienna, 1910; director Künstlerwerkstätte, Vienna, 1943–56. Awarded honorary doctorates from the Technische Hochschule in Dresden, Berlin and Vienna. Received the Légion d'Honneur, Paris, 1926. Died in Vienna, 8 May 1956.

Selected Works

A catalogue raisonné of Hoffmann's work, including designs for furniture and interiors as well as architectural projects, appears in Sekler 1985. Examples of Hoffmann's architectural drawings and decorative designs are held by the Academy of Fine Arts, Vienna and by the Austrian Museum of Applied Art, Vienna. Archival material can be found in the Wiener Werkstätte Archive, Austrian Museum for Applied Art, which also holds the best collection of Hoffmann's furniture, and in the Archive of the Association of Austrian Artists, Secession, Vienna.

Interiors

- 1898 Ver Sacrum Salon, Secession Exhibition, Vienna (decoration and furniture)
- 1899 Apollo candle shop, Vienna (entrance and furnishings)
- 1899 Bergerhöhe, near Hohenberg, Lower Austria (remodelling of the interiors): Paul Wittgenstein
- 1899–1902 Exhibition designs for the Secession, Vienna (decoration and furniture)
- 1901–03 Kolo Moser House, Hohe Warte, Vienna (building and interiors) Carl Moll House, Hohe Warte, Vienna (building and interiors) Hugo Henneberg House, Hohe Warte, Vienna (building and interiors)
- 1902 Max Biach Apartment, Vienna (remodelling and furnishings)
- 1902 Wärndorfer House, Vienna (interiors including smoking room, nursery, gallery, dining room; with Koloman Moser): Fritz Wärndorfer
- 1903–11 Ast House, Hohe Warte, Vienna (building and interiors): Edouard Ast
- 1904 Purkersdorf Sanatorium, Purkersdorf (building, interiors and furnishings; with Koloman Moser)
- 1905–11 Palais Stoclet, Brussels (building and interiors): Adolphe Stoclet
- 1906 Hochreith Hunting Lodge, near Hohenberg, Lower Austria (building, interiors; with Koloman Moser): Karl Wittgenstein
- 1907 "Die Fledermaus" Cabaret, Vienna (remodelling of interior and furnishings)
- 1909–11 Ast House, Vienna (building, interiors and furnishings)
- 1913–15 Skywa / Primavesi House, Heitzing, Vienna (building, interiors and furnishings): Josefine Skywa and Robert Primavesi
- 1913–14 Primavesi House, Winkelsdorf, Moravia (building, interiors and furnishings): Robert Primavesi

- 1914 Austrian Pavilion, Deutsche Werkbund Exhibition, Cologne (building and selected interiors)
- 1915–16 Knips Apartment interiors, Vienna (interiors including anteroom, living room, smoking room, boudoir, dressing room, bedrooms, studies): Sonja Knips
- 1923–24 Ast House, Velden on the Wörthersee (building and interiors): Edouard Ast
- 1924–24 Knips House, Dobling, Vienna (building, interiors and furnishings): Sonja Knips
- 1925 Austrian Pavilion, Exposition des Art Décoratifs, Paris (building and interiors; with Oswald Haerdtl and Max Fellerer)
- 1928–29 Graben Café, Vienna (remodelling of interiors and furniture)
- 1930 Austrian Section, International Exhibition, Stockholm (interiors)
- 1934 Austrian Pavilion, Biennale, Venice (building and interiors; with Robert Kramreiter)

Further Reading

The most scholarly and comprehensive account of Hoffmann's career is Sekler 1985 which also contains a complete list of Hoffmann's architectural projects and writings; the most up-to-date bibliography appears in the Italian edition of this book, 1991. For more detailed information on the Palais Stoclet see Muntoni 1989, and on Hoffmann's designs see Noever 1992.

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- Baroni, Daniele and Antonio D'Auria, *Kolo Moser: Graphic Artist and Designer*, New York: Rizzoli, 1986
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- Fenz, Werner, *Kolo Moser: International Jugendstil und Wiener Secession*, Salzburg: Residenz Verlag, 1976
- Gebhard, David, *Josef Hoffmann: Design Classics* (exhib. cat.), Fort Worth, TX: Fort Worth Museum and Art Gallery, 1982
- Greer, Nora Richter, "Furnishings: Josef Hoffmann" in *American Institute of Architects Journal*, April 1983
- Gresleri, Giuliano (editor), *Josef Hoffmann*, New York: Rizzoli, 1985
- "Josef Hoffmann: Palais Stoclet, 1905" in *Architectural Design* (UK), 1–2, 1980
- Kallir, Jane, *Viennese Design and the Wiener Werkstätte*, London: Thames and Hudson, and New York: Braziller, 1986
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- Muntoni, Alessandra, *Il Palazzo Stoclet di Josef Hoffmann*, Rome: Multigrafica, 1989
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- Noever, Peter (editor), *Josef Hoffmann Designs*, Munich: Prestel, 1992
- Schweiger, Werner J., *Wiener Werkstätte: Designs in Vienna, 1903–1932*, London: Thames and Hudson, and New York: Abbeville, 1984
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- Vergo, Peter, *Art in Vienna, 1898–1918*, 3rd edition London: Phaidon, 1993
- Viladas, Pilar, "Josef Hoffmann Revisited" in *Interiors* (USA), September 1979

Holland, Henry 1745–1806

British architect

Although Henry Holland's practice was not the largest of his day, he created a decorative style that proved extremely influential, appealing to aristocratic patrons, the leaders of taste, and appropriate in smaller country houses and town dwellings. Like his chief patron, George Prince of Wales (later King George IV), Holland, brought up in the tradition of the francophile Sir William Chambers, was an enthusiast for the classicising French late 18th century Louis Seize style. This he assimilated with Greek and Roman models found in the latest works of scholarship or obtained from drawings he himself commissioned. He did not visit France until 1785, though he closely studied French design in such publications as those of Blondel, Patte, Dumont, Gondoin and Neufforge. Italy he never visited, but made use of G.B. Piranesi's etchings; and in 1794 commissioned Charles Heathcote Tatham to collect antique and contemporary specimens and make drawings. For Greece, there were Desgodetz's or Stuart and Revett's studies of the antiquities of Athens and Ionia.

Holland established his reputation by his work on a gentlemen's club, Brooks's, in St. James's Street, London, a favourite resort of the Whig aristocracy; the Prince of Wales became a member in 1783. Holland had bought the site, so when Brooks took it up for his club in 1776, he was naturally given the commission. His work here was strongly marked by contemporary French classicism. The refined decoration, best exhibited in the Great Subscription Room, more restrained than that employed by Holland's leading English contemporaries Robert Adam or James Wyatt, is characterised by its lowness of relief. Even the great Venetian window is treated as a Roman arch in low relief with semi-columns, and circular features above the side windows (which he repeated externally on the greenhouse at Woburn); the ceiling is a simple but impressive segmental vault divided into nine panels by narrow guilloche bands. The chimneypiece of white marble is likewise treated simply, surmounted by a large glass framed in three panels and a carved relief above, a device Holland particularly adopted. The mahogany doors, luxurious but restrained, have reeded panels, ebony handles with mother-of-pearl stars, and painted elliptical overdoors.

At Berrington Hall, Herefordshire (1778–83), Holland combined ideas from Piranesi's Roman engravings with Greek details culled from recent publications of source material. The hall retains its delicate but complex colouring, with grey-white and pale blue walls; a great arch, its soffit covered in terracotta and biscuit, creates directional ambiguity; the stairs rise in another direction, under a lantern dome, the pink ceiling panelled in pale blue, the mouldings gilded, as at Brooks's. More elaborate in its decoration than most of Holland's work, Berrington anticipates the splendours of Carlton House, yet it is more restrained than the late work of Adam or Paine. Duck-egg blue or green, terracotta and flesh shades, bistre, and gilding are extensively employed, together with columns in *scagliola*. The decoration culminates in the drawing room with its richly ornamented ceiling – cupids and sea-horses in high relief between gaily painted medallions by Biagio Rebecca – and marble chimneypiece with a sculptured frieze supported by

herms. A similar combination of relief (foliage swags) and painting obtains in the dining room ceiling. The boudoir is an early essay in Louis Seize, the segmental ceiling's panels distinguished by colour rather than relief, but with an exedra in James Wyatt's manner, marked off by lapis-lazuli *scagliola* columns and a scalloped concave ceiling. Holland's mastery of contemporary English fashions is further exhibited in the library, a completely integrated design similar to Robert Adam's Nostell Priory.

The francophile character of Holland's work at Brooks's Club proved highly congenial to the Prince of Wales. Endowed in 1783 with his grandmother's somewhat ramshackle Carlton House, Pall Mall, London, the Prince rapidly invited Holland to enlarge and reorganise it. For this major undertaking, where there was already a French clerk of works, Guillaume Gaubert, Holland engaged a French assistant, J.P.T. Tre COURT, French craftsmen, including Alexandre-Louis Delabrière, T.H. Pernotin and other decorative painters (from whom John Crace learned the art), and Jean Prusserot (wood-carver), and the *marchand-mercier* Dominique Daguerre. Several of them had lately been employed at the Pavillon de Bagatelle, Paris, for the Comte d'Artois, Louis XVI's brother. In 1785 Holland himself went to Paris.

The 20th-century historian Peter Thornton regards Holland's Carlton House as "an almost pure expression of Parisian taste of the 1780s". Holland's contemporary, Horace Walpole, however, while appreciating that Holland's ornament was new to England, saw it rather as a delicate synthesis of modern French and antique, having "more freedom and variety than Greek ornaments, and though probably borrowed from the Hôtel de Condé, and other new palaces, not one that is not rather classic than French ... How sick one shall be, after this chaste palace, of Mr. Adam's gingerbread and sippets of embroidery" (to Lady Ossory, 17 September 1785). Holland's decorations, however, were soon superseded by new princely preferences, and few illustrations of them are known. Only the hall and staircase survived largely unchanged, the hall recalling that at Berrington, but of a more Roman character, *scagliola* columns supporting entablatures and friezes flung across segmental arches on each side, flanked on the longer sides by niches containing sculptures *à l'antique*. Holland's Chinese drawing room (perhaps inspired by Chinoiserie at Bagatelle), known from the illustrations in Sheraton's *Cabinet-Maker and Upholsterer's Drawing Book* (1791) and furnishings now in Buckingham Palace, is not essentially different from his Neo-Classical work, marked by flat panelling, rectilinear furniture with rounded ends, and exquisite detail of ornamental carving.

The Prince also acquired a seaside villa or "Marine Pavilion" at Brighton, which Holland greatly enlarged in 1787, and further in 1795 and 1800–03. Contemporary descriptions (for Holland's work has been lost in subsequent alterations) again stress the French character of the work, which included paintings by Rebecca in the grand saloon. In his last period, Holland reworked much of the interior in Chinoiserie, the painting carried out by John Crace (1754–1819) – employed at Carlton House – and his son Frederick (1779–1859).

For the Prince's brother, the Duke of York, Holland enlarged James Paine's York (previously Featherstonhaugh, subsequently Melbourne, and then Dover) House, Whitehall, in 1787–90, creating in the courtyard an exquisite circular



Holland: boudoir, Berrington Hall, Herefordshire, 1778-83

vestibule in which Doric *scagliola* columns support a dome, a plan probably derived from J.-F. Neufforge, and remodelling several of the rooms. At the same period Holland was working for Lord Spencer, at Spencer House, London, and also at Althorp, Northamptonshire, both conspicuous aristocratic rendezvous. Similarly, he was much employed on houses belonging to the Duke of Bedford, most extensively at Woburn, where overdoors by George Garrard in naturalistic high relief were introduced in the suite of South rooms, and much built-in furniture to Holland's designs, including the library bookcases with convex features at the corners and characteristic mirrors with relief panels above; while a Chinese dairy (1787) was again decorated by Crace.

The most perfect statement of Holland's Neo-Classicism, however, is to be found in a smaller country house, Southill, which he reconstructed in 1796–1803, for the brewer and radical Whig politician, Samuel Whitbread: the most complete fusion of the English Palladian tradition with antique (Greek and Roman) and contemporary French elements. Neo-Classical ornament is combined with a naturalism (seen notably in the reliefs and paintings of the over-doors) inspired by contemporary science. The ceilings exhibit restraint, ornamented with severely rectangular panels of rich mouldings in low relief: except in the dressing room or boudoir (where Delabrière was employed to paint decorations), ceiling-painting is eschewed. The chimneypieces generally have Holland's characteristic rather low form and restrained sculptured enrichments, often based on specially commissioned drawings from the antique taken in Rome, varying in richness to correspond with the character of the room. Above them hang his usual gilt-framed mirrors surmounted by panels in relief. His furniture is characterised by the same rectangularity as his ceiling decorations, but he employed concave or convex ends, or colonnettes at the corners of cabinets, commodes or bookcases, after a Louis Seize fashion. Some Southill designs are contained in his sketchbooks in the library of the Royal Institute of British Architects, London.

This melding of French classicism with elements of Greek and Roman antiquity created a masculine, restrained style of great elegance and purity, characterised by precision and refinement: an aristocratic manner, employing an innovative vocabulary governed by traditional syntax. His furniture, much of which was built-in, formed an extension to the architectural decoration of his rooms, dependent upon framed panels distinguished by good proportions rather than elaborate mouldings or ormolu enrichments. Although he did not, as has sometimes been stated, introduce *scagliola* in England, he used it extensively (employing the Italian craftsman Dom Bartoli), and his work at Carlton House saw the revival of marbling, and painting in imitation of bronze. His Chinoiserie, although governed by the same fundamental rules as his Neo-Classical work, exhibited an alternative vocabulary that was widely taken up.

M. H. PORT

See also George IV

Biography

Born in London, 20 July 1745, the son of the master builder Henry Holland (1712–85). Married Bridget Brown, daughter of the land-

scape gardener Lancelot "Capability" Brown (1716–83), 1773: 5 children. Trained in his father's building yard in Fulham. Practised as an architect from 1770 and worked with Capability Brown from 1771; assisted by the architect John Soane and the designer Charles Tatham, 1772–78. Appointed clerk of works at the Royal Mews, Charing Cross, 1775; surveyor to Bridewell and Bethlehem Hospitals; employed as architect by the Prince of Wales, 1782–93. Visited Paris, 1785. Founder-member of the Architects' Club; Fellow of the Royal Society of Antiquaries. Died in London, 17 June 1806.

Selected Works

Two sketchbooks relating to Holland's work at Carlton House, and a volume of drawings (mainly of interior decoration) are in the Drawings Collection of the Royal Institute of British Architects, London; another sketchbook is in Sir John Soane's Museum, London; records of the accounts for Holland's work at Althorp are in the archive, Althorp, Northamptonshire. The most comprehensive list of his architectural commissions is in Colvin 1995.

Interiors

- 1776–78 Brooks's Club, St. James's, London (building and interiors, including the Great Subscription Room): Lord Brooks
- 1778–83 Berrington Hall, Herefordshire (building and interiors): Thomas Harley MP
- 1783–96 Carlton House, London (remodelling and interiors): Prince Regent
- 1785–92 Spencer House, London (internal alterations, including red dining room and small drawing room): 2nd Earl Spencer
- 1786–87, 1795, 1800–03 Marine Pavilion, Brighton (alterations and interiors): Prince Regent
- 1787–90 Featherstonhaugh (now Dover) House, Whitehall, London (additions and interiors): Duke of York
- 1787–89 Althorp, Northamptonshire (recased house and remodelled interiors, including gallery, library, yellow drawing room, south drawing room, blue boudoir, and some furniture): 2nd Earl Spencer
- 1787–1802 Woburn Abbey, Bedfordshire (additions, alterations and interiors, including library, eating room, sculpture gallery and Chinese dairy): 5th Duke of Bedford
- 1796–1803 Southill House, Bedfordshire (remodelling and interiors, including new drawing room, dining room, entrance hall, sitting room, boudoir, and library, and some furniture): Samuel Whitbread

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Holland and Sons

British cabinet-makers, upholsterers and decorators,
c.1815–1947

Holland and Sons was one of the largest and most celebrated furnishing firms in Britain in the 19th century. Renowned for the scope and variety of its work, the company initially favoured Neo-Classical and Gothic styles and later 18th century revivalist and Renaissance styles. 237 volumes containing detailed records of the firm's commissions, accounts and designs are preserved in the National Archive of Art and Design, London, and represent a unique record of both the workings of a successful Victorian cabinet-maker and of wealthy Victorian taste.

The history of Holland and Sons dates back to at least 1815 when Stephen Taprell and William Holland are first mentioned as in business together at 25 Great Pulteney Street, London, under the name of Taprell and Holland “cabinet makers etc.” While little is known of Taprell, documents in the Victoria and Albert Museum point to a family connection between William Holland and the famous Regency architect, Henry Holland. Taprell and Holland's growing reputation led to its first major commission to furnish the Athenaeum, London, in 1824. The club was furnished throughout from designs by Decimus Burton in the Grecian Style; much of the furniture remains in place today. The firm went on to work for a number of other gentlemen's clubs. The most notable was the Reform Club, the first club to be built and decorated throughout in an Italian Renaissance manner, but they also provided furniture for the Army and Navy Club on Piccadilly, and other London venues including the Oxford and Cambridge, and the Carlton clubs.

Following several changes of address, the firm's name was changed to Holland and Sons in 1843, and was amended again to William Holland and Sons in 1846. In 1850 they were listed in trade directories as occupying premises at 19 Marylebone Street with workshops in Lower Belgrave Street, Pimlico, and in 1852 the main offices moved to 23 Mount Street where it is possible that Holland's took over the cabinet-makers, Thomas Dowbiggin and Co. whose past commissions had included the state throne for Queen Victoria's coronation (1837). Holland's themselves received the Royal Warrant early in Victoria's reign and supplied furniture to Balmoral, Buckingham Palace and Windsor Castle at various dates throughout the 19th century. Between 1840 and 1845 the company was involved in the commission to furnish the Queen's new house at Osborne on

the Isle of Wight; much of their work has since been dispersed to other royal residences such as Sandringham.

During the 1840s, Holland's and the rival firm, Gillows, were awarded the tender to manufacture furnishings and upholstery for the New Palace of Westminster to the revived Gothic designs of A.W.N. Pugin. This contract led to almost 300 further Government commissions, and Holland's retained and were still using Pugin's designs well into the 1870s.

By 1850 the company had grown to a considerable size and the census for the following year records James Holland, upholsterer and son of William, as employing 350 men. In the mid 1850s the firm's workshops were described by Matthew Digby Wyatt as being “among the best mounted in London, exhibiting all recent improvements as to process of manufacture ... introducing machinery to a large extent ... with workshops so excellent and so well arranged with every known appliance for good and cheap production.” The company was also strongly committed to improving standards of furniture design but declared a great drawback to be the “great want of designers, draughtsmen and modellers, in fact, of all directors of art. The very few who can assist demand are paid such excessive rates that their services are dispensed with except on important occasions”. Nevertheless, Holland's themselves employed top British and Continental designers throughout the 19th century including Henry Whitaker in the 1840s, J.K. Collings in the 1850s, and G.E. Street in the 1860s, and the firm's success is partly attributable to the quality of their designs.

Holland's also scored several notable successes at various International Exhibitions. In 1851, the company received a prize for their massively proportioned chimneypiece and bookcase in the Italian Renaissance style. In 1855, they exhibited a neo-Renaissance ebony cabinet and stand designed by the celebrated German architect and theorist, Gottfried Semper which was purchased five years later by the South Kensington Museum. And in 1867, they received another prize for their *Pericles* sideboard, exhibited at the Paris Exposition Universelle and designed by Bruce Talbert whom they employed from 1866 until his death in 1881. Although the sideboard's name – derived from the quotations from Shakespeare that decorate the superstructure – had classical allusions, its form was in the reformed Gothic style and its decoration included liberal use of features such as marquetry quatrefoils and trefoils, and crockets and finials. Made of polished oak and fruitwood, it was praised by the *Art Journal* as “certainly the most distinguished among competing Gothic works”. It was purchased by the Empress of France and, much more recently, it fetched a record price for a piece of Victorian furniture when it was sold at Christie's in January 1986.

However, royal commissions and exhibition pieces are hardly representative of the everyday business conducted by the firm which also undertook much more mundane and even minor tasks ranging from the furnishing of provincial houses to delivering two dozen buttons to a home in Oxford Square. Like many successful upholsterers they offered an enormous variety of services and the company's day books provide a fascinating record of jobs that included supplying display cases to the British Museum, erecting and decorating the stands for Edward VII's coronation procession, and even mending the lock on A.A. Milne's basement door. They also served as

auctioneers, sanitary engineers, surveyors, a furniture repository and house and estate agents, and in their capacity as undertakers the firm arranged the funerals of the Duke of Wellington, the Duchess of Kent, Princess Sophia and Lord Leighton.

During the last decades of the 19th century, Holland's was able to meet the challenge of a public who demanded increasingly varied and novel styles by drawing upon past commissions for inspiration. Their catalogue of 1896 states: "Having secured the assistance of well-known artists we are at all times ready to submit designs for rooms of special objects and we have also the advantage of numerous old models, collected during many years." The plates show furniture and interiors in the Louis XIV and 18th-century styles, Moorish styles which were "in much request for the Smoking Room where comfort is looked for", and the Italian Renaissance style which "peculiarly lends itself to interior architecture, and is seen nowhere to better advantage than in the Hall or Dining Room". Nevertheless, the numbers of workmen employed by Holland's steadily declined. The Pimlico workshops were acquired by Morris and Co. in 1887, and by 1900 little cabinet-making, with the exception of special items, was undertaken by the firm.

NERIDA C. A. AYLOTT

Selected Works

The Holland and Sons archive containing over 200 ledgers, day books and account books, the majority covering the period 1824–1942, is in the National Archive of Art and Design, Victoria and Albert Museum, London. Examples of Holland and Sons furniture are in the Victoria and Albert Museum, and remain *in situ* at Buckingham Palace, the Reform Club, and the Palace of Westminster, London, and Osborne, Isle of Wight.

Interiors

Holland and Sons worked on interiors at several London clubs, including the Athenaeum (1824), the Reform, the Army and Navy, Oxford and Cambridge, and the Carlton, during the mid-19th century. Also provided furniture for several royal houses, including Windsor Castle, Osborne House, and Buckingham Palace. The company was a major contractor for H. M. Works in the late 19th century and worked on the Palace of Westminster and other government buildings, and supplied furniture and decorations for the Great Western Railway and the Royal Academy, London.

Further Reading

There is no published monograph on Holland and Sons, but an unpublished typescript of their history by the furniture historian Edward T. Joy is in the collection of his widow, Mrs. Edward Joy. Information relating to the early history of the firm can be found in Jervis 1970.

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Hollein, Hans 1934–

Austrian architect, designer and artist

Trained as an architect in Vienna and the United States in the 1950s, Hans Hollein has endeavored to express his personal commentary on society through all the visual arts, from jewelry design to performance art. In the 1960s, Hollein produced collages criticizing the modern urban landscape; shortly after, he combined his individuality, his understanding of the human psyche, of modern materials, and high craftsmanship together in memorable structures devoted to the new consumer society. His designs were informed and influenced by his Viennese predecessors, the turn-of-the-century progressive architect / designers Adolf Loos, Otto Wagner, and Josef Hoffmann. Hollein formally paid tribute to them in his 1986 reconstructive installations for the exhibition *Vienna: Dream and Reality, 1870–1930*, held at the Künstlerhaus, Vienna.

Hollein's rebellion against Modernism has placed him with the Postmodernists, who critiqued modern architecture and design through their anti-rational architecture and furnishings for an intellectual, cynical contemporary society. The meanings of Hollein's work, however, reside both in and beyond the surface – beyond the mere referencing of historical sources in anti-rational ways – characterized by creative, successful spatial solutions and novel uses of materials. Hollein's best interiors bring together diverse historical and psychological sources to create interiors that are both innovative and manipulative.

With his statement "Architecture is not the satisfaction of the needs of the mediocre, is not an environment for the petty happiness of the masses ... architecture is an affair of the elite" (Collins and Papadakis, 1989), Hollein has conveyed his understanding of his audience. Hollein's architectural commissions have concentrated in the areas of shopping, art, travel, and commerce, with structures serving a culturally sophisticated, financially secure audience; these situations have allowed him to develop interiors for those who can appreciate "aesthetically upgraded post-industrial objects" (Collins and Papadakis, 1989). He has explored the layers of meaning these structures and their interior spaces can hold.

Among his most striking architectural accomplishments in terms of original and evocative spatial arrangements are the municipal museum at Mönchengladbach, Germany and the Museum of Modern Art in Frankfurt. Hollein has also been very successful in dealing with existing spaces for new uses, with striking results: in the sensitive but expressive remodeling



Hollein: Schullin Jewelry Shop II, Vienna, 1981–82

of a medieval town hall in Perchtoldsdorf that preserved centuries-old frescoes of former mayors, and in the architectural carving of a breathtaking central atrium for a Madrid bank from the interior of three 19th-century apartment buildings, while still preserving the original façade. Hollein secured, with successes such as these, the prestigious contemporary architecture award, the Pritzker Architecture Prize, in 1985.

Where these architectural projects employ blatant deception (placing new contents inside old packaging) Hollein's well-known interiors, on the other hand, are subtle manipulations of the expectations of customers through his uses of real and *faux* materials. Hollein does this through his designs for interiors that evoke a surface response as well as a deeper intellectual or psychological one. In Hollein's Austrian Travel Agency in Vienna of 1976–79, he employs objects such as palm trees, an Indian pavilion, airplane wings and ocean liner railings that have an immediate association for the traveler. However, Hollein elevates these pedestrian travel-poster images by creating them in expensive, uncharacteristic materials such as marble, bronze, and mahogany. As with many of his interiors, he juxtaposes exquisite materials with industrial ones, such as

aluminum, Formica, acrylic, and frosted glass. On another level, Hollein quotes the vision of one of his Viennese architectural forefathers: his Doric column, representing travel in Greece and Rome, is a reference to Adolf Loos's unrealized columnar design for the Chicago Tribune building competition in 1922, though Hollein altered the original reference through his transformation of the column at the halfway point into a column of steel. As well, his metallic palm trees refer to the fantastic palms created by John Nash for the Royal Pavilion at Brighton. In his discussion of this interior, the architect Mark Mack has made the distinction between Hollein and his fellow Postmodernists: "Hollein offers a functional and metaphoric spatial organization with a semantic content, in direct contrast to the stage-set architecture of Charles Moore and Michael Graves" (Mack, 1979).

In his 1982 design for the interiors of the Schullin Jewelry Shop in Vienna (his second shop for Schullin), Hollein catered again to the culturally and financially elite, and filled the interior with provocative, luxurious elements appropriate to the shop's function. Hollein recognized the customer's base instinct to be drawn towards the glittery objects at the entrance to the

shop, whose door (with square perforations in perspective, à la Josef Hoffmann) was surmounted by a curved, blade-like object on two supports that resembled a primitive weapon. These ignited consumer desires were fanned in the front room of the shop, where a sharply diagonal floor and matching light poles of exotic woods reinforced the customer's yearning and led him or her into the back room, where a ghostly, ethereal, almost holy atmosphere pervaded through the use of white marble flooring, gold leaf, and soft light, a reassurance to the consumer of the validity of his or her possible purchase. Hollein manipulated his audience once again by mixing the precious with the base (such as *faux* marble and chrome-plating), and layered meaning through his deceptively simple selection of motifs and materials, subtly producing what can only be called a ritualistic interior.

Hollein has been able to infuse the objects he has designed most directly with semantic importance; the purchasers of these objects are expected to recognize and appreciate their significance beyond the mere decorative or utilitarian. In 1981, Hollein was one of eleven internationally-recognized architect / designers who were asked to design a tea and coffee *piazza* to be produced by Officina Alessi (the avant-garde section of Alessi) on a suggestion from Alessandro Mendini. The use of an architectural term for a functional object reinforces the Postmodern sense of architectural spatial arrangement applied to familiar forms. Hollein chose an aircraft carrier to define the placement of his tea service components, a continuing exploration of a theme he developed in an absurdist photomontage from 1964 called *An aircraft carrier in the Austrian wheat-fields*, that gave added meaning to his service beyond the historical or architectural references of his fellow *piazza* designers.

Hollein's furniture designs have blended the serious with the whimsical, and, like his interiors, looked to the art-historical past. In 1981 he was one of eight non-Italians to produce designs for the inaugural Postmodern Memphis collection; Hollein's *Schwarzenberg* side table, the most symmetrical, controlled piece of the group, featured a stepped top and luxurious blond wood, recalling the Biedermeier furniture designs made for the Austrian elite of the early 19th century. His *Marilyn* sofa for Poltronova, produced in 1984/85, is layered with references: to Marilyn Monroe (inspiration for the original lip-shaped red Marilyn sofa of the 1960s, designed by Studio 65 for Gufram), to Art Deco blond wood furniture used in the era of the screen goddess, and to Biedermeier.

Hollein's early European commissions and the Austrian predecessors he has quoted have allowed him to develop his particularly exquisite brand of Postmodernism. Hollein has escaped the American trap Mack describes as "the rapid turnover of businesses in America [which] promotes rapidly built spaces and material hollowness" (Mack 1979). In a description of one of his interiors Hollein seems to sum up his entire creative philosophy: "I think you should have complexity in simple things, and simplicity in complex things. And if you can overlay both, I think that is the ideal." (*Architectural Record*, September 1994, p. 84).

JENNIFER A. KOMAR

See also Postmodernism

Biography

Born in Vienna, 30 March 1934. Studied at the Department of Civil Engineering, Bundesgewerbeschule, Vienna, 1949–53, then at the School of Architecture, Academy of Fine Arts, Vienna, 1953–56, Dip.Arch.; studied in the US: architecture and planning at the Illinois Institute of Technology, Chicago, 1958–59; M.Arch., College of Environmental Design, University of California, Berkeley, 1960. Worked in various architectural offices in the US, Sweden and Germany; in private practice in Vienna, since 1964; consultant designer to various corporations in Austria, France, Italy, Japan and the US, including Herman Miller, Alessi, Memphis, Baleri, Knoll International, and Yamagiwa, since 1966. Professor of Architecture, Academy of Fine Arts, Düsseldorf, Germany, since 1967; head of the School and Institute of Design, since 1976, and leader of the master class in architecture, since 1979, at the Academy of Applied Arts, Vienna; Visiting Professor, Yale University, New Haven, Connecticut, since 1979. Author of numerous articles on design and architecture and editor of *Bau* magazine, Vienna, 1965–70. Received numerous prizes and awards including the Grand Austrian State Award, 1983, German Architecture Award, 1984, and Pritzker Prize, 1985. Honorary Fellow, American Institute of Architects, 1981; Member, Royal Swedish Academy of Fine Arts, Austrian Chamber of Architects, German Chamber of Architects, League of German Architects.

Selected Works

Examples of Hollein's designs and drawings are in the Museum of Modern Art, Vienna, and the Avery Library, Columbia University, New York. Examples of his furniture and furnishings are in the Art Institute, Chicago, the Victoria and Albert Museum, London, the Minneapolis Institute of Arts, the Museum of Modern Art, New York, and the Centre Georges Pompidou, Paris.

- 1964–65 Retti Candle Shop, Vienna (façade and interiors)
- 1967–69 Richard L. Feigen Gallery, New York (building and interiors)
- 1970–72 Carl Friedrich von Siemens Foundation, Nymphenburg, Vienna (building and interiors)
- 1970–75 Siemens Headquarters Building, Munich (building and interiors)
- 1971–72 Section N interior furnishing shop, Vienna (interiors)
- 1972–82 Städtisches Museum, Abteiberg, Mönchengladbach (building and interiors)
- 1973 Museum of Modern Art, Villa Strozzi, Florence (interiors)
- 1974 Schullin Jewelry Shop I, Vienna (façade and interiors)
- 1976–79 Austrian Travel Agency Central Office and 3 branch offices, Vienna (building, interiors and furnishings)
- 1977–78 Museum of Glass and Ceramics, Tehran (building and interiors)
- 1981 Beck Department Store, Munich (building and interiors)
- 1981 Museum of Applied Art, Vienna (extension)
- 1981–82 Schullin Jewelry Shop II, Vienna (façade and interiors)
- 1981–83 Beck Shop, Trump Tower, New York City (interiors and furnishings)
- 1983 National Museum of Egyptian Civilization, Cairo (layout and interiors)
- 1985–90 Haas Haus Complex, Vienna (building and interiors)
- 1987 Banco Santander Headquarters, Madrid (building and interiors)
- 1987–91 Museum of Modern Art, Frankfurt (building and interiors)
- 1989 Fukuda Motors Building, Tokyo (building and interiors)

Hollein's design work includes stage designs and numerous designs for furniture, jewellery, lamps, sunglasses, lighting and household appliances. His furniture includes the *Roto-desk* made by Herman Miller (1966), the *Mitzi* and *Marilyn* sofas made by Poltronova (1981 and 1985), the *Vanity* dressing table for Möbel Industrie Design (1981), the *Schwarzenberg* table produced by Memphis (1981), and the *Sigmund Freud* divan (1984). Hollein also designed

the *Aircraft Carrier* tea-service for Alessi (1980–81), and has produced jewellery designs for A.E. Köchert and Cleto Munari, and tableware designs for Swid Powell.

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Hope, Thomas 1769–1831

British architect, collector and connoisseur

Born in Amsterdam into a wealthy and cultivated family of bankers, Thomas Hope travelled extensively on the Continent before settling permanently in England in 1795 where he established himself as a patron of the arts. Hope's Grand Tour of 1787–95 took in Turkey, Egypt, Syria, Greece, Spain, Portugal, France, and Germany. Later excursions included Egypt (1797), Athens (1799), Naples (1802), Rome (1803) and Italy (1815). An amateur architect, collector and connoisseur, Hope was also a competent draughtsman producing an eclectic and highly personal range of designs for interiors and furnishings that incorporated Greek, Roman and Egyptian elements, with an admixture of Indian or Turkish features. While his practical involvement with architecture and interiors was confined to his own two houses, his publications and engravings were influential and well-known. He also played an important role in efforts to improve standards of design by education and actively promoted Greek Revival principles and an archaeologically correct version of the Neo-Classical taste.

Hope had begun to assemble his important collection of antique and modern art, purchasing sculptures from Flaxman and a number of antique statues and Egyptian pieces, during his Grand Tour. In 1799 he bought a house built by Robert Adam in Duchess Street, Portland Place in which to display these pieces, adding items purchased from Sir William Hamilton's second collection of vases in 1801. Hope made substantial alterations to this property c.1800 and, fired by a desire to influence and educate contemporary taste, he opened it to the public, issuing tickets of admission to Royal Academy members in 1804. In 1819 he added a Picture Gallery of his own design in which he displayed the collection of Dutch and Flemish pictures belonging to his brother Henry Philip Hope. This room was decorated in an advanced Neo-Classical style and contained complementary classical-style furniture also designed by its owner.

In 1807 Hope published *Household Furniture and Interior Decoration Executed from Designs by Thomas Hope* which contained general views of the principal interiors of the Duchess Street house as well as measured drawings of individual pieces of furniture. The spare, linear style of the engravings in this book was clearly indebted to the drawings of Flaxman and was paralleled by the style of illustrations in Percier and Fontaine's *Recueil* (1801). Hope's intention was that his book should serve as a sourcebook for designers and craftsmen. It did not include a plan of the house, but a contemporary sketch-plan was drawn up by the antiquary Francis Douce sometime before 1819. This plan is now in the Bodleian Library and offers additional information relating to Hope's ideas and the Duchess Street decorative schemes.

Apart from the Picture Gallery the interiors included a Sculpture Gallery, a second Picture Gallery suggestive of a Greek temple, and Indian and Egyptian rooms. According to Richard Westmacott's *British Galleries of Painting and Sculpture* of 1824, the chief elements of the decoration of the Egyptian Room (described as the "Black Room") were black with gilt ornaments. The background colours of the walls, ceiling, and upholstery were blue-green and pale yellow which



Hope: boudoir, The Deepdene; watercolour, 1818

Hope described as colours that “uphold conspicuous rank among Egyptian pigments”. Paintings were set in plain frames studded with Piranesian Egyptianising stars. The decoration of the Flaxman Room which housed Flaxman’s sculptures of Aurora and Cephalus was, by contrast, classical. The Indian Room was designed to display four large paintings of buildings in India by Thomas Daniell and contained “a low sofa after the Eastern fashion ... [a] ceiling, imitated from those panels in Turkish palaces ... [and] a canopy of trellis work, or reeds tied together with ribbons”. Three further rooms were used for the display of Greek vases. Every room was decorated in bright, strongly contrasting colours and was furnished with Hope’s archaeologically correct furniture imbued with an esoteric symbolism that was to become highly characteristic of his designs. The house was demolished after his death by his son in 1850.

Hope’s activity as a collector was accompanied by an active participation in the politics of art. He had been elected a Fellow of the Society of Antiquaries in 1794 and in 1800 he became a member of the influential and learned Society of Dilettanti. In the same year as he opened his Duchess Street

mansion to the public, Hope published a pamphlet entitled *Observations on the Plans and Elevations Designed by James Wyatt ...* in which he attacked Wyatt’s Neo-Classical vocabulary and unreservedly promoted Greek Revival principles.

In 1807 Hope bought The Deepdene, a country house in Surrey, and was engaged in its remodelling and improvement until his death in 1831. While the architectural components of the house were mostly classical, the planning was essentially asymmetrical and picturesque. The styles of the interiors and furnishings were, in parts, similar to Hope’s London house and included much classical statuary and an Egyptian room that was decorated “with a quantity of dull red paint” and that contained a bed copied from a plate in Denon’s *Voyage dans la Basse et la Haute Égypte* (1802). In the Small Drawing Room (also referred to as the Boudoir) and the Library, wallpaper was used to create an architectural effect. Apart from the ceiling cove, the Small Drawing Room was entirely devoid of architectural decoration. The walls were covered with an “Etruscan” pink printed paper that contained classicising details such as arabesques and garlands picked out in black and brown in the dado and frieze. Architectural emphasis came

from the green Mona marble chimneypiece, the architectonic overmantel, and the silk-hung baldachino that framed an ottoman whose design was closely related to similar furnishings illustrated by the French Empire decorators Percier and Fontaine. Deepdene was subsequently remodelled and enlarged in an Italianate style by Hope's son, Henry Beresford Hope. The house was demolished and the contents were dispersed in 1917.

Hope played an important role in disseminating Neo-Classical ideas and in promoting an ideal of archaeological correctness among contemporary architects and decorators; George Smith's *Designs for Household Furniture* (1808) was probably directly influenced by his visits to Duchess Street. But ultimately Hope influenced taste more by the general example of his seriousness of attitude and method than by the provision of specific models for imitation. Following the sale of Deepdene there was renewed interest in his designs. Many items from his collection were purchased by the playwright Edward Knoblock who recreated a number of celebrated Regency interiors in the 1920s and 1930s, and Hope's work exercised a strong influence on the Regency Revival in Britain during the second quarter of the 20th century.

BRIDIE DORNING

See also Neo-Classicism; Vogue Regency

Biography

Born in Amsterdam, the Netherlands, in 1769, the eldest son of a wealthy merchant. Travelled extensively in Europe and the Middle East, 1787–95. Moved permanently to England in 1795 where he established himself as a connoisseur and patron of the arts. Married Louisa Beresford 1806: 3 sons, Henry Thomas (founder of the Art Union), Adrian John, and Alexander James Beresford Hope (President of the Royal Institute of British Architects, 1865). Elected a Fellow of the Society of Antiquaries, 1794; a member of the Society of Dilettanti, 1800. Opened his London home, on Duchess Street, to the public as a lesson in taste, 1804; subsequently published several influential books on costume, architecture and interior design, including *Household Furniture* (1807) which illustrates furnishings that he designed for Duchess Street and The Deepdene, Surrey. Died in London, 3 February 1831.

Selected Works

Hope's practical work was confined to the furnishing and decoration of his own houses. Examples of his furniture are in the Victoria and Albert Museum, London, the Royal Pavilion, Brighton, the Ashmolean Museum, Oxford, and Lord Faringdon's collection at Buscot Park, Oxfordshire. An illustrated copy of Britton's *History of the Deepdene* is in the Drawings Collection of the Royal Institute of British Architects, London. The contents of the Deepdene, including much of Hope's collection, are featured in the Christie's, London, sale catalogue of 1917.

Interiors

- 1799 Duchess Street, London (interiors and furniture): Thomas Hope
- 1807 The Deepdene, Surrey (interiors and furniture): Thomas Hope
- 1818–19 & 1823 The Deepdene, Surrey (enlargements): Thomas Hope
- 1819 Duchess Street, London (alterations, including a sculpture gallery, two picture galleries, Indian room, Egyptian room, Flaxman room, and three rooms for the display of Greek vases): Thomas Hope

Publications

- Observations on the Plans and Elevations Designed by James Wyatt, Architect, for Downing College, Cambridge ...*, 1804
- Household Furniture and Interior Decoration Executed from Designs by Thomas Hope*, 1807; reprinted 1970
- Costume of the Ancients*, 2 vols., 1809
- An Historical Essay on Architecture*, 2 vols., 1835

Further Reading

The most comprehensive account of Hope's life and work, including a list of his designs and publications, appears in Watkin 1968.

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Horta, Victor 1861–1947

Belgian architect and designer

Together with Henry van de Velde and Gustave Serrurier-Bovy, Victor Horta was one of the originators and leading practitioners of Belgian Art Nouveau. In common with the foremost European designers of the period, he promoted the idea of buildings and their interiors as total works of art (*Gesamtkunstwerk*) and concerned himself with every aspect of design from the architectural structure to the smallest interior details, including furniture, furnishings, carpets, stained glass, chandeliers, door handles and domestic utensils. In his mature work of the 1890s and later, he developed a new style based on a synthesis of several different influences. These included the structural emphasis of French Rationalism promoted by Viollet-le-Duc, formal elements from the English Arts and Crafts Movement, and shapes and forms derived from nature. Horta's architecture and interior design provided a three-dimensional equivalent to the two-dimensional linear inventiveness of contemporary painters and graphic designers like A.H. Mackmurdo, Jan Toorop, Aubrey Beardsley and Fernand Khnopff, all of whom shared his feeling for natural forms combined with a deliberate freshness and exoticism.



Horta: Tassel House, Brussels, 1892–93

Horta first studied music, later entering the Ghent Academy to study drawing and architecture (1874–77). In 1878 he worked in the studio of Paris architect and decorator Jean Dubuysson, before being admitted to the Académie des Beaux-Arts in Brussels in 1881. After working as a draughtsman for Alphonse Balat (1818–95), a Neo-Classical eclectic architect, Horta produced his first independent work. This unremarkable group of three houses in Ghent, 1885, drew on Belgian traditional architecture for inspiration and in no way presaged the innovative Tassel House, built in Brussels in 1892 and 1893.

Described as “a work of complete assurance, outstanding for its synthesis of architecture and the decorative arts and its declaration of new formal principles”, (William J. Curtis, *Modern Architecture Since 1900*, 1982) the Tassel House was the first of a series of extravagant and spectacular town houses designed for a wealthy, urbane, fin de siècle clientele with exotic tastes. The principal innovation of these houses lay not in the design of their restrained stonework façades, but in their spatial planning and decoration. Spacious stairwells and long internal vistas through dining rooms and glazed, interior winter gardens were common elements. In order to allow plenty of light into the office and study of the Tassel House, Horta contrived a series of changes of level on each floor, linked by a central stair-corridor with light wells on either side. Cast-iron columns carried the loading. The resulting openness

of structure and exciting spatial fluidity created an unprecedented lightness in the centre of such a narrow house. The staircase was particularly innovative, with its frank expression of the metal structure and its sinuous, tendril-like ornamentation transforming gradually into the vegetal shapes of banisters, patterned stucco walls and floor mosaics, glass and woodwork. This continuity, suggestive of organic growth and tension, invoked contemporary interests in “empathy” and organic symbolism.

In the Van Eetvelde house (1895), Horta carefully orchestrated a processional route from the front door to the salon, again involving a series of changes of level, in order to impress the visitor with spatial drama. A great circular double-height space covered by a colourful, top-lit glazed dome, was devised as a central living area and communication core for the house. Here the use of sinuous shapes of iron, wood and plaster, suggest climbing stalks and clinging tendrils, and produced the effect of a suddenly fossilized conservatory. In the Aubecq house (1889–1902) Horta linked together a suite of polygonal rooms into a subtly modulated flow of space. American architects, such as Frank Lloyd Wright provided the sources for this approach to internal space, but it was Horta’s exploitation of the structural possibilities of iron and steel, allowing the dematerialization of internal walls and different floor levels, which added a completely new dimension. Mirrors created further spatial ambiguity, as instanced at top of the staircase in Horta’s own house and office at 23–25 rue Américaine (1898).

In the Hôtel Solvay (1895), designed for the industrialist and chemist Armand Solvay, Horta’s credo was successfully expounded throughout the scheme: in the linking of interior volumes, in the furniture and fittings (all extant) and in the treatment of the façade, where an appropriately linear ornament was displayed. Light fittings were all consistently designed as flowering plants with long, upright or nodding stems terminating in sprays of metal or glass petals holding conspicuously naked bulbs. They entwined themselves around the stair rails, rose gracefully from the sides of fireplaces, or drooped in elaborate clusters from ceilings, flooding light over the carved wood furniture and walls. In these houses Horta’s Art Nouveau detailing allowed him to use his preferred materials such as iron and steel for structural emphasis, in close conjunction with the costly materials expected of a sumptuous interior: marble, stained glass, Liberty silks, gold, bronze, mosaic, Padouk and pine, mahogany and bilinga. In the dining room of his own house the honey tones of the elegantly fashioned ash furniture harmonise with the copper picture-rails and painted decoration. White-enamelled bricks were used in place of wallpaper and the floor covering is wood parquet with a mosaic border with copper inlay to echo the linear motifs of the painted ironwork supports. Horta’s elegant style created an ambience of luxury which is not associated with the more austere “honesty” of van de Velde’s furniture and interiors.

Horta’s Maison du Peuple (1895–98; now demolished), built as the headquarters of the Belgian Socialist Party, was intended to provide labourers with a meeting place equal to the dwellings of the bourgeoisie. Constraints in the requirements and funding for the building presented a challenge. Two large public spaces were needed; a cafe, where people could meet daily and talk, and a large auditorium for party meetings and stage presentations, that was capable of seating 2000 people.

Several offices and smaller meeting rooms were also required, and as much of the street frontage as possible had to be used for shops. The site was a difficult one, the overall shape of the building being dictated by the circular Place Emile Vandervelde, and the two streets that enter it at an angle. The façade was designed as a continuous, but irregular series of mostly concave curves and was constructed in masonry, iron and glass. The integration of material, structure and expressive intentions was most successful on the interior, especially the main auditorium at the top of the building where the roof was formed from a sort of hammer-beam system in steel, with gracefully inclining curving girders carrying the galleries at half their height. The foliate iron decoration swarms energetically over the gallery railings. The auditorium was enclosed only by glass or by thin infill panels creating a volumetric lightness which recalls some early 19th century engineering structures, while at the same time anticipating 20th-century developments. This interior is one of the few which successfully combine Art Nouveau decoration with a genuinely Art Nouveau curvilinear structure to form an organic unity.

The 1901 Brussels department store, L'Innovation, shows the extent to which the structural elements of the metalwork, externally as well as internally, were even more affected by a curvilinear aesthetic. Here, as in the Grand Bazaar in Frankfurt (1903), Horta was concerned to exploit the new possibilities offered by steel and glass to create large internal spans and allow for wide openings.

In about 1905 Horta abandoned the Art Nouveau style, and in 1912 he became a Professor at the Académie des Beaux-Arts, later serving as its Director. In 1913 he was made a baron. He lived in America from 1916 to 1918, returning to Brussels after the war. His later architecture, well represented by his concrete Palais des Beaux-Arts (1920–25), was classical and severe, in contrast to his earlier work, which was to prove more influential in the development of modern architecture.

HILARY J. GRAINGER AND SUSAN HOYAL

See also Art Nouveau

Biography

Born in Ghent, 6 January 1861. Studied architecture at the Academy of Fine Arts, Ghent, 1874–77, and at the Academy of Fine Arts, Brussels, to 1881. Married 1) Pauline Heyse, 1881 (divorced 1906); 2) Julia Carlsson, 1908. Apprenticed to the architect-decorator Jean Dubuysson, Paris, 1878–80; assistant in the office of King Leopold I's architect, Alphonse Balat (1818–95), Brussels, 1884–85 and worked intermittently with this firm until 1892. In private practice, Brussels, 1886–1915; lived in London, 1915 and in the US, 1916–18; returned to Belgium and resumed practice in Brussels, 1919–47. Appointed lecturer in design at the Université Libres, Brussels, 1892, and professor of architecture, 1902–15; professor, Academy of Fine Arts, Brussels, from 1912, and director 1923–25, 1926–29, 1930–31; professor of Fine Arts, Académie Royale de Belgique, 1919; professor of architecture, Institute of Fine Arts, Antwerp, 1920. Exhibited at numerous international exhibitions including Turin in 1902, and Paris 1925. Received several prizes for architectural projects, 1887–92; awarded Légion d'Honneur, 1926; Ordre de la Couronne, 1936. Died in Brussels, 11 September 1947.

Selected Works

A chronology of Horta's life, including a complete list of his architectural projects, appears in Borsi and Portoghesi 1991. Much of the

documentation relating to his practice and his career was sold for scrap in 1946 and has been destroyed, but some archival material survives in the Victor Horta Papers held at the Musée Horta, Brussels.

Interiors

- 1892–93 Tassel House, Brussels (building, interiors and furnishings)
- 1893 Autrique House, Brussels (building, interiors and furnishings)
- 1895–1900 Hôtel Solvay, 224 Avenue Louise, Brussels (building, interiors and furnishings)
- 1895–98 Maison du Peuple, Place Emile van de Velde, Brussels (building and interiors)
- 1895–1900 van Eetvelde House, 4 Avenue Palmerston, Brussels (building, interiors and furnishings)
- 1898 Horta House and studio (now Musée Horta), 23–25 rue Américaine, Brussels (building, interiors and furnishings)
- 1899–1902 Aubecq House, 520 Avenue Louise, Brussels (building, interiors and furnishings)
- 1901–03 L'Innovation Department Store, Brussels (building and interiors, with the sculptor Van der Stappen)
- 1902 Belgian Pavilion, International Exposition of Decorative Arts, Turin
- 1903 Grand Bazaar Department Store, Frankfurt (building and interiors)
- 1903 Waucquez Department Store, 20 rue de Sables, Brussels (building and interiors)
- 1903 Max Hallet House, 346 Avenue Louise, Brussels (building and interiors)
- 1909 Wolfers Store, 11–13 rue d'Arenberg, Brussels (building and interiors)
- 1920–25 Palais des Beaux-Arts, Brussels (building)
- 1925 Exposition des Arts Décoratifs, Paris (Belgian Pavilion building and interiors)

Publications

Considérations sur l'Art Moderne, 1925

L'Enseignement Architectural et l'Architecture Moderne, 1926

Further Reading

The most recent monograph on Horta, which includes excellent recent and archive photographs of his principal interiors and a full bibliography, is Borsi and Portoghesi 1991.

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Horti, Pál 1865-1907

Hungarian designer

Pál Horti's early death and perhaps even his nationality as a Hungarian account for the fact that he is a relatively unknown figure in the history of interior design. Yet his designs at the height of his career in the late 1890s and early 1900s were warmly regarded by his contemporaries in Europe and the United States. One commentator viewing his schemes for the Hungarian Pavilion at the Turin Exhibition in 1902 described them as "original expressions of the new movement in Hungary". Furthermore, they have become increasingly understood as key works in the national movement for design reform in Hungary in the 1900s and as important international conveyors of Art Nouveau.

Horti was born Pál Hirth into an artisanal family in Pest at the beginning of a great phase of growth in the Hungarian capital and the opening of a so-called "golden age" in Magyar culture. Following the Compromise, a political agreement made between Hungary and Austria in 1867 which extended some autonomy to the Magyars in return for loyalty to the newly founded Dual Monarchy, Magyar nationalism flourished in all fields of culture. This took a variety of forms from neo-Romantic Vernacularism at the turn of the century which invented an idyllic vision of Hungarian life in the isolated rural region of Transylvania to the Modernism of industrial investment and urban growth advocated by a confident bourgeoisie. In his career Horti also displayed his nationalism in a variety of ways. In the late 1890s he relinquished using his German-sounding name in favour of its Hungarian equivalent and while his mature designs share characteristics found in Belgian and English work of the period, they also make reference to vernacular traditions in their wooden constructional forms and traditional peasant embroidery. In fact, in 1902 *The Studio* reported that Horti (and Istvan Gróh) had been commissioned by the Minister of Commerce to tour rural Hungary giving advice to village potters on modern glazing and decorating



Horti: interior designed for the Hungarian pavilion, 1902
Turin Esposizione Internazionale

techniques. The results of this venture combining traditional forms with modern skills were of "the highest artistic merit".

After completing his training in a vocational school in Budapest where he studied drawing and furniture design, Horti resolved to become a painter. In the 1880s he studied in Munich, London and Paris. Although his studies and the exhibition of his work did not bring him great acclaim, it nevertheless helped Horti secure a position as a lecturer in painting at the Budapest School of Applied Art (Iparrajziskola) in 1890. As the influence of the English Arts and Crafts Movement began to spread in artistic circles in the city, Horti was again attracted to the applied arts and, in fact, in 1895 returned to Munich to study different graphic techniques in the design of decorative patterns. Following the principles of design reform movements found across Europe, Horti's curiosity led him to experiment with a wide variety of materials and techniques. He learned, for example, not only how to design ceramic vessels but also how to throw, glaze and fire his projects. He established a close relationship with some leading Hungarian manufacturers such as the Nagybecskerek textile factory.

Horti's mature style of design emerged relatively rapidly in the course of the 1890s. While his early works displayed a strong strain of historicism, often derived from Rococo sources, he established a decorative language in a series of designs for flat decorative patterns used in stained glass and carpets exploiting arabesques, exaggerated floral motifs and strong tonal contrasts that became recognised as a Hungarian variant of Art Nouveau. Horti's major works were a small number of designs for interiors. In touch with the spirit of the *Gesamtkunstwerk* (total work of art) found in the oeuvre of the leading Viennese Modernists such as Josef Hoffmann, his unified interiors were marked by a strong aesthetic sensibility. A 1902 prize-winning interior designed for a Society of Applied Art (Magyar Iparművészeti Társulat) exhibition and made by the firm of Vukovics and Kaufmann, for example, came entirely from Horti's drawing board. An oblong shape recurred throughout this design both as a motif and as a proportional principle; his furniture designs were emphatically undecorated though Horti exploited the expressive qualities of

the constructional elements of his furniture designs such as joints; and his designs were richly coloured.

Horti was responsible for a number of interiors for various Hungarian pavilions at international exhibitions in the early years of the new century. His designs featured at the Paris Exposition Universelle in 1900 where he was awarded a gold medal for his carpets and furniture, as well as his ornamental designs. Such was his reputation as an important advocate for Art Nouveau, that in 1904 he was asked (with the support of a small group of architects and designers including Geza Maroti and Ede Thoroczkai Wigand) to oversee the design and installation of the Hungarian display at the St. Louis International Exhibition. Reinforcing the peculiarly Hungarian mix of Art Nouveau and the vernacular, the façade of this display was styled as a Transylvanian country house with characteristic wooden fencing and a Székely gate. Horti reported the successes of the Hungarian display to his compatriots in a ringing article in the pages of *Magyar Iparművészet* (Hungarian Applied Art). In this report he also claimed that the measure of the Hungarian success could also be taken in the “brilliant contract offers” that he and his colleagues received from American companies. While little is known about these offers, Horti did create a number of furniture designs for American manufacturers including a large, wooden upholstered chair. This low, simple design, known as a “Morris Chair”, was part of a library suite commissioned by Oscar Onken Co. of Cincinnati in 1905.

In April 1906 Horti travelled to San Francisco from where he planned to travel to Mexico then across the Pacific to Japan and China and through Asia collecting works for display in the Budapest Museum of Applied Arts. He succeeded in making only part of this journey. In Mexico he caught Yellow Fever and while he continued his voyage, he died in May 1907 in Bombay. His grave in Budapest was testimony to his high reputation among his colleagues, for it was designed by sculptor Ede Telcs and decorated with a mosaic panel by Miksa Róth.

DAVID CROWLEY

Biography

Born Pál Hirth in Pest, 1865. Studied drawing and furniture-making in Budapest. Trained as a painter in Munich, London and Paris, 1880s. Appointed lecturer in painting, Budapest School of Applied Art, 1890. Active as a designer of ornament, textiles, furniture and interiors from the mid-1890s. Exhibited at the Paris Exposition Universelle, 1900, and the St. Louis International Exhibition, 1904. Travelled to San Francisco and South America, 1906. Died in Bombay, May 1907; buried in Budapest.

Selected Works

- 1900 Exposition Universelle et Internationale, Paris (Hungarian Pavilion interiors, carpets and furniture)
- 1902 Esposizione Internazionale d'Arte Decorativa Moderna, Turin (Hungarian pavilion, building and interiors)
- 1904 Louisiana Purchase Exposition, St. Louis (Hungarian pavilion layout and display)

Publications

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Hotels

The evolution of the hotel followed the evolution of travel and in the sense that we use the word today – “a superior kind of inn” – it dates only to 1765 when some sophistication was replacing the plain necessities of the inn. A short list of late 18th century hotels may give some idea of their levels of comfort and efficiency of management as most were the subject of recommendation by literary travellers. Unfortunately, though, little indication of their interiors was recorded. The Rotes Haus in Frankfurt, which housed royalty, and the Drei Mohren in Augsburg were well-known. The latter was rebuilt in 1722–23 with a Rococo and pilastered exterior. It housed a ballroom which, as many expert stuccoists were working in Augsburg at the time, may well have had a correspondingly decorative interior scheme. In France, little remains of the large and famous Dessin's Hotel complex in Calais (1768) or of the Henri Quatre in Nantes (1782). The Lion Hotel at Shrewsbury had an assembly room added about 1775–80; it was plain but elegant, with an apse at one end and semicircular-headed windows.

From ancient times spring waters have been recognised for their medicinal qualities, and by the early part of the 19th century the spas in Europe, named after Spa, a town in Belgium, were becoming popular centres for health-seekers. This attracted entrepreneurs with a mercenary interest in building accommodation to house these visitors. One of the first spa hotels was the Badischer-Hof at Baden, converted from a Capuchin monastery by the Neo-Classical architect Friedrich Winbrenner in 1809. The church was turned into a majestic banqueting hall with music and conversation rooms; the former cloister was transformed into a dining hall, being covered by a gigantic barrel vault supported by 18 giant Doric columns, with galleries on three floors. This monumental space was lit by a skylight and in the later 19th century was turned into a staircase hall. Although much extended, the hotel still survives recognisably. At Wiesbaden, architect and developer J.C. Zais designed the Hotel Vierjahreszeiten (1817–18) as part of a symmetrical town centre plan. It had 150 rooms, 44 baths, and a banqueting hall to seat 124 “adorned by a spectacular array of columns” (Watkin, 1984). Only vestiges remain after destruction in World War II. A comparable English complex was built in Plymouth as the Royal Hotel and Athenaeum (1811–19) incorporating a large Dining or Tea

Room for Assembly, a Commercial Room, Billiard Room, suites of sitting, dining and bedrooms (with scant provision of sanitary accommodation), a Bar and Coffee Room, as well as a Theatre. The building was designed in the Neo-Classical style by the architect John Foulson. Other popular spa towns of this period, including Bath, Brighton and Leamington, also had hotels; the best example still in use is the Regent Hotel, Leamington Spa (1819) by C.S. Smith, a pupil of Sir Jeffry Wyattville.

In 1825 the first steam railway was opened between Stockton and Darlington in the north of England and almost instantly revolutionised travel on land. Steam-powered transport increased the pace of life, affecting the construction of buildings, the development of technology, and the mobility of the populace wherever the railroads spread. The hotel world entered a period of accelerated development which, except in time of war, has scarcely slowed. The United States, Canada, France, Belgium, and Germany all opened railway systems within the space of ten years.

Hotels in the United States had, from their first introduction at the end of the 18th century, been large and fitted out with all the available amenities. The first in New York was the City Hotel (1794–96) with 73 rooms on five floors though “really no more than two houses”. Boston’s Exchange Coffee House (1806–09) by architect Asher Benjamin, was larger, with seven storeys, a domed atrium with classical pillared galleries, and 200 apartments. The ballroom had three domes and 12 Corinthian columns and the dining room was over 70 feet long. The Tremont House, Boston (1827–30) became a landmark in hotel quality. It was designed by Isaiah Rogers and was featured in some detail in Charles Dickens’s *American Notes* of 1842. Dickens commented on the “boarders, both married and single, many of whom sleep upon the premises” as though this was unusual, but in America there was already a tradition of residential hotel accommodation which offered a permanent way of life far less easily achieved by the private individual. The Tremont House had 170 rooms and could seat 200 in its dining room. Its management was innovative in training staff to be respectful to the customers, and in providing room keys, proper curtains, a rug, and, best of all, a piece of soap with the washing water. Having seen the Tremont House, J.J. Astor briefed Rogers to design him a New York hotel which would exceed it in size and quality. The result, the Astor House (1832–36), had 309 rooms, 17 basement bathrooms, and privies on the upper floors, and was described as “the marvel of the age”. Some classical Greek Doric design elements persisted, corridors as well as rooms were carpeted, and American black walnut – perennially a favourite joinery timber – was widely used for fittings.

On both sides of the Atlantic large hotels proliferated, providing varying degrees of luxury. The United States has always tended to excel in matters of size and was usually first with new types of equipment. Bed springs, which had been invented in Massachusetts in 1831, were not mass-produced for a further 40 years, but thereafter made a great contribution to comfort. Steel-framed buildings and hydraulic or electrically powered “rising rooms” added greatly to the possibilities of height and size. Well-known pioneering hotels of the time were the Palmer House, Chicago (1870) which burnt down, and the

Palace Hotel, San Francisco (1875) destroyed in the earthquake of 1906 in spite of precautions against fire.

Summer and resort hotels in the middle of the 19th century catered for great numbers of people; for many, their accommodation may have been a small bedroom with access to a distant bathroom and meal service in a vast dining room. Figures cited for the Mount Vernon Hotel at Cape May, New Jersey (1853–56) were 9½ feet square for the bedroom and 425 feet long for the dining room, so it is not difficult to understand the popularity of family suites or private cottages with their own bathrooms. The Mount Vernon, timber framed and generally sparsely furnished, had been planned to accommodate 2100 guests but it too burnt down even before final completion. Saratoga Springs in New York State, with its spring waters and race track, became fashionable in the 1860s. Saratoga’s United States Hotel, which was rebuilt in 1875 following a fire, claimed to be the largest hotel in the world. Nearby, the Grand Union Hotel by J.A. Wood, architect, vied for the same distinction and boasted a 305-foot dining room to serve 1400 people. In addition, it had 12 acres of carpet, an acre of marble tops and tiles, and a mile of covered piazzas. Crystal chandeliers, black walnut stairs, and a steam-powered elevator by the Otis brothers were listed by the local press when the whole property was sold after the owner’s bankruptcy.

In Canada, the hotel network followed closely on the construction of the Canadian Pacific Railway. Plain and basic designs such as the first Vancouver Hotel (1887) by Thomas Sorby were overtaken by the tourist-orientated enterprises of CPR Hotels. The firm’s first project was the Banff Springs Hotel (1888) designed by the New York architect Bruce Price and executed under the direction of the company president Cornelius Van Horne, for whom impressive planning and design were matters of policy. It was a first step in the development of the “château style” and attracted international interest in its siting and amenities. The Château Frontenac, Quebec (1893) by the same architect, was soon redecorated and refurbished by Kate Reed whose taste for European antiques and *objets d’art* was allowed full rein in other CPR hotels including the Place Viger Hotel, Montreal; the Empress, Victoria, British Columbia; Royal Alexandra, Winnipeg; and Glacier House, Mount Stephen House, and Chalet Lake Louise, all in the Rockies. All Mrs. Reed’s schemes were planned in detail down to harmonising or matching linen. The overall effect was a successful blending in the interiors of domestic comfort and pleasant atmosphere with monumental scale and historical allusions.

New mid-century European hotels were substantially less spectacular in capacity and size than their Northern American counterparts and were developing from a totally different background in which a network of hotels already existed with long-established standards arising from visits by royalty, nobility, or gentry who required comfort, good food, and service. Interiors followed the fashions of the times with a leaning towards classical grandeur and much ornamental detail in the large public spaces. Good representative examples existed in Paris beginning with the Grand Hôtel du Louvre (1855), which had 700 bedrooms and the great advantages of originating under the general benevolence of Napoleon III and of being designed in the Second Empire style. The architects, A.

Armand, J. Hittorf, C. Rohault de Fleury and A. Pellechet, had the earlier Great Western Hotel in London as a model on which to expand and improve. The Grand Hôtel survived until it was replaced in 1927 by another hotel. The Hôtel de Crillon had different origins, having been built originally behind the majestic colonnade of the Place de la Concorde by L. Trouard as a Parisian town house in 1765. It was not put to use as a hotel until 1909 and the interiors of many of the main rooms were skilfully remodelled in 1912 by H. Destailleur in Louis XVI style. The *belle époque* ambience can be savoured in the Continental (now Intercontinental) built in 1878 to designs by H. Blondel and influenced by Charles Garnier. It retains magnificent Second Empire interiors, and features luxurious sculpture and red and gold painted and gilded columns. A Moorish room imitated the details and decor of the Alhambra in Granada.

Monaco's Hôtel de Paris (1862) was developed four years before the railway connection, by Francis Blanc who already ran the casino and was also able to succeed with the hotel. It was enlarged by Dutrou in 1865. Its rotunda entrance hall, with a glazed dome and sculpted naiads and tritons, now incorporates much of the lavish 1908 remodelling by Edouard Niermans. The Hôtel de l'Ermitage in the same area dates from 1890 and shows local architect J. Marquet indulging in a delightful confection of stained glass and Art Nouveau in the cast iron rotunda, used as a winter garden. The oval Louis XIV dining room ceiling was designed by A. Levasseur and painted by G. Ferrier. The town of Menton eastwards along the coast had developed ten years previously with several Baroque / Rococo / Moorish six-to-eight storeyed hotels, now used as apartments and offices, but of which the Riviera Palace, designed by Abel Gléna, is perhaps the most interesting. This had a columned entrance hall and a small integral theatre originally with a sliding roof to be open or closed as required. Nice, to the west, has remained more fashionable than Menton, and the memorable Negresco (1912) is another example of Niermans's work with a large glazed dome over the Salon Royal on the ground floor supported by paired Ionic columns and scrolled iron cantilever brackets made by Gustave Eiffel, designer of the Eiffel Tower. The central chandelier by Baccarat is similar to one supplied to the Tsar of Russia and the Savonnerie carpet is claimed to be the biggest ever made. The same architect executed a design much resembling this salon for the Palace Hotel in Madrid at the earlier date of 1909.

Switzerland built up a reputation for hotel management which has never been surpassed and which created its own hierarchy. Johannes Baur, whose hotels Baur en Ville and Baur au Lac, Zurich (1837 and 1844), are still in existence, was among the pioneers of the Swiss hotel establishment. Alphonse-Rodolphe Armelder opened the Grand Hotel Richemond in Geneva (1875) and three generations later it is still run by his family. A restored Art Deco façade conceals eclectic interiors in Louis XV, Louis XVI, Empire and Napoleon III styles. In St. Moritz Johannes Badrutt had first built the Engadiner Kulm, and, as the resort expanded his son Caspar carried on the family enterprises with the Palace (1896). His architects Chiodera and Tschudi departed from classical models on his instructions which resulted, in Raymond Flower's words, in a "combination of mountain

schloss and baroque château, with gingerbread features such as turrets and arrow-slits, all topped by a great tower". The resulting profile, restored after serious fire which destroyed the tower in 1967, adds distinction to St. Moritz just as the interior Victorian Gothic pine-panelled public rooms, with more than a touch of the required Baronial manner, attracted the noble and the rich. The original Badrutt hotel which was incorporated in the present palatial one, was supplied in 1878 with hydro-electricity generated from the river Inn and this was used to light the dining room – the first electric light in Switzerland, we are told. The new building was short on private bathrooms – three only in a total of 140 bedrooms plus one more for communal use on each of three floors. A ladies' drawing room, a men's smoking room, a library, and a billiard room augmented the large dining and ballrooms.

César Ritz epitomised the skill and attention to intricate detail needed to produce service of the highest possible standard. From Switzerland and the Côte d'Azur he came in 1889 to manage the Savoy in London and was later involved with the Carlton. His co-operation with architect Charles Mewès resulted in the creation of several hotels which took his name, in Paris, Madrid, and London. Ritz hotels which had no direct connection with César multiplied, in much the same way as Bristol hotels did during the 18th century and later, which claimed no contact with the eccentric Earl-Bishop of Bristol other than a certain standing derived from this persistent traveller's name.

The Grand Hotel in Stockholm (1874) has had a long and consistent history as an important asset to Sweden's capital. Architect Axel Kumlien designed it with neo-Renaissance exterior, the main banqueting hall being influenced by Brunelleschi's church of San Lorenzo, Florence. The basement Porcelain Café, with slightly Moorish references, had walls and ceiling lined with lime green tiles. These interiors disappeared with the 1898 alterations from which the white and gold Mirror Room emerged which survives today. Designer Thure Steuberg went to Versailles for his model, adding gilded Corinthian columns and a small stage. The resulting room accommodated the most important Swedish functions until 1929 when the next Stockholm Town Hall presented an equally distinguished setting in a modern idiom.

Two central European spa hotels have survived in partially changed form. The Grand Hotel Pupp takes up the spa theme in 1893 in the long-established town of Carlsbad (Karlovy Vary) which was well accustomed to visitors. The Pupp family, after years of assembling a central site adequate for their ambitious plans, commissioned Viennese architects Ferdinand Fellner and Hermann Helmer to develop their land to include a Festival Hall and Restaurant (1905–07) flanked by two hotel wings totalling 270 rooms. Neo-Baroque characterises the interiors in the form of the rich stuccowork, which abounded in the Austro-Hungarian Empire. Politics and wars disrupted the old luxurious spa life and, after numerous vicissitudes, the hotel found itself by the late 1950s known as the Grandhotel Moskva as it remained until 1989. Unsympathetic restoration after a fire spoiled the south side, although much else has fortunately been preserved as has a certain amount of historical atmosphere. The Hotel Gellért in Budapest was completed in 1918, the work of Artur Sebestyén, Izidor Sterk and Armin Hegdüs; the interior work was under the direction of Ferenc

Szjaba. The main hotel rooms have largely been modernised with little character, but the adjoining medicinal baths, with original tiling, sculpture, and faience work as well as a sliding roof, retains the Art Nouveau character in the main bath halls area.

Also in the 20th century the Hotel Metropol, Moscow (1905), is surprisingly the work of an Englishman, William Walcot, who was commissioned by the financier and art patron Savva Marmontov to prepare designs and carry out the work for the new hotel even though he had not been a winner in a previous competition for the project. The hotel turned out to be a success which lasted until the October Revolution in 1917. Its Art Nouveau-flavoured interiors, called *style moderne*, are attributed to A.E. Erikson and were augmented by other Neo-Classical and neo-Baroque schemes.

In Britain the advent of the railways brought with it the introduction of the railway hotel. Notable in London were the Great Western Royal, Paddington (1852) by Philip Hardwick, the Grosvenor, Victoria (1861) by James Knowles, the Charing Cross (1863), by E.M. Barry, and the Midland Grand Hotel, St. Pancras (1876) by Sir George Gilbert Scott. Interiors improved from the barn-like coffee room at the Great Western through the heavily carved stonework in the hall of the Grosvenor to the high Victorian Gothic at St. Pancras, with intricately decorated and painted structural wrought iron work, a world away from its contemporaries on the Continent. Scottish resort hotels were opened when rail systems reached northwards, in part-classical, part-baronial styles and throughout the country good railway and non-railway hotels were built to provide a very acceptable level of accommodation and service.

American tourists and businessmen took full advantage of easier long distance travel at home and abroad and returned with many ideas and plans. Lifts, electric power, centrally-fired heating, telegraph and telephones were installed, new fashions and manners were observed, and hotels became skyscrapers. Rooms multiplied in number, aiming at 1000 or more – the Stevens in Chicago reaching 3000 – against the norm in, for example, Switzerland of about 300 for large hotels. Historicism dwindled except for the occasional fantasy such as the Moorish style Tampa Bay Hotel, Florida (1891) by J.A. Wood, which, eccentrically, depended for some of its steel reinforcement on unwound cable from old submarine telegraph lines and cable car wires. A number of rural sites inspired more designs in the vernacular idiom and Frank Lloyd Wright produced not only the outstanding Imperial Hotel in Tokyo but also the Arizona Biltmore, Phoenix, in which he supplied design ideas direct to the builder Albert Chase McArthur in 1929. The Greenbrier, White Sulphur Springs, West Virginia should be mentioned as one of the most prestigious resort hotels in the United States, with a long history and many transformations. It was completely refurbished after World War II, re-opening in 1948 with attention to every small detail in the sophisticated, elegant classical-cum-Victorian interior by Dorothy Draper.

Fashion in hotel decoration before and after World War II often adopted the English Country House style, which was suitable for both renovating older buildings and fitting out new hotels. The Dorchester, Park Lane, London (1931), by W. Curtis Green, was one of the latter and opened to great acclaim

for its highly successful interiors, charming and comfortable as well as lavish and extremely well-equipped. Five main suites were decorated by five different designers with the Oliver Messel Suite being regarded as the most notable. This was restored closely to its original state with the help of Messel's sometime assistant, John Claridge, in the 1989–90 redecoration.

The Midland Hotel, Morecambe, was designed as a railway hotel by Oliver Hill in 1933, replacing the early 1848 North Western Hotel. The design is unique in its complete commitment to the Modern Movement of which it is an excellent example, with sculpture and relief work by Eric Gill, a mural by Eric Ravilious, and specially designed rugs by Marion Dorn. Under private ownership it has now been restored after years of deterioration.

In recent decades travel has come within the reach of many and the railway hotel industry in a large part of the world is able to provide the traveller and tourist with reliable plumbing and heating, usually an en suite bathroom, comfortable beds, adequate cupboards and shelves, telephone, and a television set to supply world-wide news. An increase in outdoor activities and sightseeing has reduced the need on the regular tourist circuits for impressive rooms, although in existing historic buildings they are certainly regarded as assets. Pacific islands, Indian palaces, and African safari are accessible at the higher end of the scale and the state-run *paradores* and *pousadas* in Spain and Portugal have pioneered current conservation policies in restoring and adapting outstanding historic buildings for hotel use. Commercial hotel chains which standardise planning, equipping, and catering have played an important part in making the timid traveller feel more at home in strange places. The United States has again led the field as such familiar names as Hilton and Sheraton with their corporate design styles repeated in many different parts of the world bear witness. Air travel and motoring on a continental scale have provided the mobility which underpins the entire scene.

ELAINE DENBY

Further Reading

A useful introduction to the history of hotel architecture is Watkin 1984 which also includes many original views and illustrations of interiors and a geographical index of the major European hotels from 1800 to 1930. Donzel 1989 contains a geographical index of hotels in America and Canada and a short further reading list. More detailed information about individual hotels can be found in some of the numerous commemorative publications produced by the hotels themselves.

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I

Ince and Mayhew

British cabinet-makers and upholsterers, 1759–1804

The prominent and long-lasting partnership of William Ince and John Mayhew began in 1759 in premises opposite Broad Street, in Carnaby Market, London. Both partners were young men not long out of their apprenticeships. Mayhew had served his time with William Bradshaw an upholsterer, and Ince trained with John West, a cabinet-maker of some repute. This valuable combination of the two main furnishing skills would stand them in good stead in the development of their business. Not only did they have the advantage of a good training, but by taking over the premises and part of the stock of an established business they ensured themselves a substantial start in trade.

Almost immediately after embarking upon their business they began to publish designs, as a way of advertising their business and creating trade, no doubt following Chippendale's successful example. In a listing in the *Gentleman's Magazine* of 13 July 1759 it was recorded that: "A general system of useful and ornamental furniture by Mess. Ince and Mayhew, [is] publishing in numbers at 1s each". The venture was initially to have had 160 plates but the difficulty of meeting deadlines for regular publication made the partners decide to amalgamate the designs and add a small metalwork section to make 101 plates. This was published in book form in 1762 under the title *The Universal System of Household Furniture*. The layout of the volume is directly based on Thomas Chippendale's *Director*, and Matthias Darly, who engraved most of the plates for Chippendale, was also responsible for those in the *Universal System*.

Although the designs were based on an interpretation of the Rococo style they have their own characteristics. Ward-Jackson has defined some of them as having "the frequent use of elaborate symmetrical patterns, half Gothic and half Rococo, executed in fretwork and applied blind to panels or used as an open-work filling for a frame" (Ward-Jackson, 1984). Some of the designs in their pattern book owe a little to contemporary French taste, especially in upholstery. For example, a design for a bergère chair with a bolster, and a couch with three graduated cushions at the back reflect contemporary and fashionable French taste. It is also noteworthy that the title page and notes of the *Universal System* were translated into French, no doubt

intended to indicate a knowledge of the prevailing fashionable taste as well as a desire to spread their markets abroad.

The criteria that were employed by tradesmen and customers to ensure a furnishing scheme that was both functional and attractive were clearly defined. In the preface to the pattern book it was remarked that: "In furnishing all should be with propriety. Elegance should always be joined with a peculiar neatness through the whole house, or otherwise an immense expense may be thrown away to no purpose either in use or appearance."

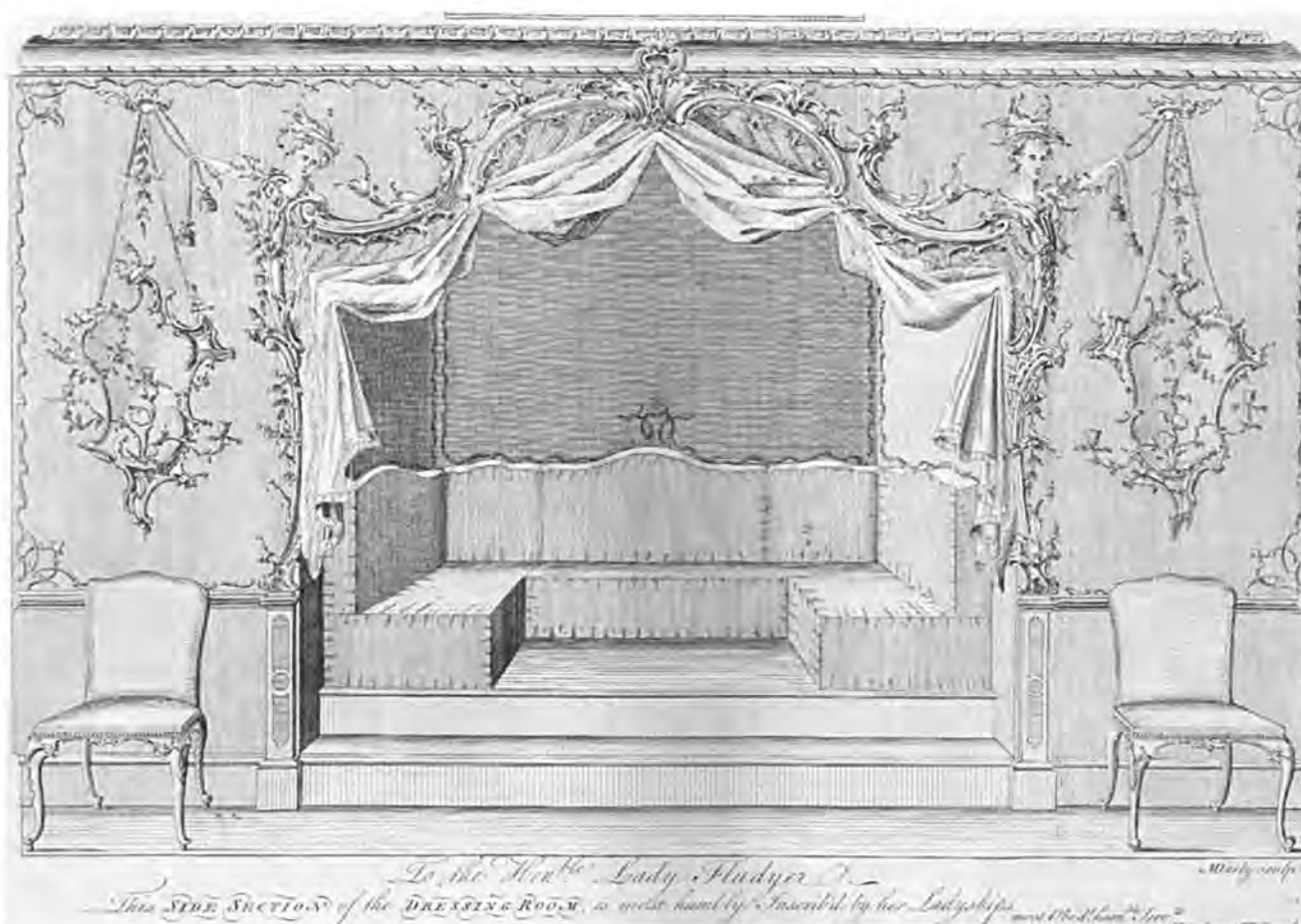
The pattern book was apparently successful, even though Chippendale had published his third edition of the *Director* in 1762. Sheraton considered that the *Universal System* had "been a book of merit in the day, though much inferior to Chippendale which was a real original, as well as more extensive and masterly in Design".

As well as being a partnership of cabinet-maker and upholsterer, the business was also divided upon other skills. Ince was the partner who dealt with the designing, while Mayhew supplied capital and managerial skills. This division of labour appears to be one of the first conscious attempts explicitly to separate the profession of designing from the running of the business. Mayhew, for example, dealt with Sir William Chambers, the supervisor of commissions for the Duke and Duchess of Marlborough. On another occasion it was Mayhew who attended to Boulton and Fothergill's complaints about faulty glass. Although Mayhew was considered to be the entrepreneur and financial manager of the partnership, his supervision of the accounting side of the business appears to have left a lot to be desired; he made out only nine partnership balance sheets in the 45 years of trading.

Ince's early interest in design is evidenced by his subscription to Chippendale's *Director* in 1754 and his ownership of important architectural treatises. He was the main contributor of designs to the *Universal System* and his skills were also required for patterns to be published in a joint trade venture entitled *Household Furniture in Genteel Taste* (1760).

As with many 18th-century comprehensive furnishing firms, the partners were also dealers. Specific mention of glass and furniture for export, runs parallel to such offers as "An assortment of French furniture consign'd from Paris for immediate sale very much under the original cost, which may be seen at their warehouse Broad Street Soho".

The partnership was clearly well-thought of and highly



Ince and Mayhew: design for a dressing room, 1762

respected both by its customers as well as its employees. In 1775, Ince and Mayhew asked for apprenticeship fees of £210, a record for a furniture-making fee, which is indicative of their high reputation. They were also employed by many of the most important architects and clients of the time.

Although the partners initially employed a Rococo style, in their work for Adam at Croome Court they developed a Neo-Classical manner of design which was to be highly valued. In 1768 Lady Shelburne noted the details of a visit to the partnership in her diary. "To Mayhew and Inch [sic] where is some beautiful cabinet work and two pretty cases for one of the rooms in my apartment, and which though they are only deal, and to be painted white, he charges £50.00 for". In 1775 the firm supplied an important satinwood and marquetry commode for Robert Adam's patron the Earl of Derby. This was one of a range of superb commodes finished with marquetry work, exotic veneers and ormolu mounts that are now associated with them.

Both Mayhew and Ince were elected as directors of the Westminster fire office for various periods of office. This connection no doubt helped the firm secure a 1792 order for 18 new chairs for the office. However it was not an easy commission, as the board of Directors told Ince and Mayhew that "the charge of making desk and chairs is high and wish to refer it to their consideration".

The partnership also supplied furniture to the instructions of Henry Holland for Carlton House in the 1780s. This encouraged the development of a squared off classical style which later evolved into typical Regency forms. The partnership formally continued until 1799, but they remained in business in a reduced way until 1804 when Ince died. Mayhew continued trading under the partnership title until 1808.

CLIVE D. EDWARDS

Selected Works

Examples of Ince and Mayhew's furniture survive *in situ* at Cobham Hall, Burghley House and Caledon Castle; a marquetry cabinet made for Kimbolton Castle, Huntingdonshire is now in the Victoria and Albert Museum. Only one drawing can be firmly attributed to the firm (Victoria and Albert Museum) but miscellaneous bills and accounts survive in country house archives including Burghley. A full list of the firm's commissions appears in Beard and Gilbert 1986.

Interiors

- 1761-1803 Cobham Hall, Kent (bedroom and seat furniture): 3rd and 4th Earls of Darnley
- 1764-94 Croome Court, Worcestershire (furnishings; interiors by R. Adam): 6th Earl of Coventry
- 1767-79 Burghley House, Lincolnshire (furnishings for private apartments): 9th Earl of Leicester
- pre-1773-93 Blenheim Palace, Oxfordshire (furnishings for private apartments; interiors by W. Chambers): 4th Duke of Marlborough

- 1783-96 Caledon Castle, Co. Tyrone, Ireland (furniture, carpets and curtains): 1st Earl of Caledon
 1787-92 Daylesford House, Gloucestershire (furnishings; building and interiors by S.P. Cockerell): Warren Hastings
 1787-93 Woburn Abbey, Bedfordshire (furnishings for bedrooms): 5th Duke of Bedford

Publications

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Further Reading

No monograph on Ince and Mayhew exists but a survey of the firm's history appears in Kirkham 1974, with further details in Kirkham 1988. For a list of their principal commissions see Beard and Gilbert 1986.

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India

From the dissolution of the Roman Empire, India's wealth had always been greater than that of Europe, and when traders began to bring back tales of the opulence of the new Mughal dynasty from the mid-15th century, the interest of the West grew. Before long, imported Indian goods and designs began to influence Western products – particularly textiles. With the colonisation of the subcontinent, this influence became reciprocal and the history of Indian design and interiors from the 16th century to the present day includes a rich vein of cross-fertilization between East and West. This essay examines that cross-fertilization.

The arrival of the Mughals in India dates from the defeat by Babur of Ibrahim Lodi at the battle of Panipat in 1526. This victory enabled Babur to claim the Delhi Sultanate. Babur consolidated his position by a second victory over the Hindu rulers at Khanua in 1527 and only after this was he able to survey his new kingdom and its contents. Little remains of Babur's building projects, although he is known to have employed 680 masons on one building at Agra alone, and to have laid out at least one garden, the Ram Bagh at the fort in Agra. Much of the time he lived in tents like his Central Asian ancestors. He was succeeded by his son, Humayan in 1530, but as he was in exile from 1540 to 1555 and died in 1556, Humayan had little opportunity to build, although his brother

Kamran built an extensive palace in Lahore on the banks of the Ravi.

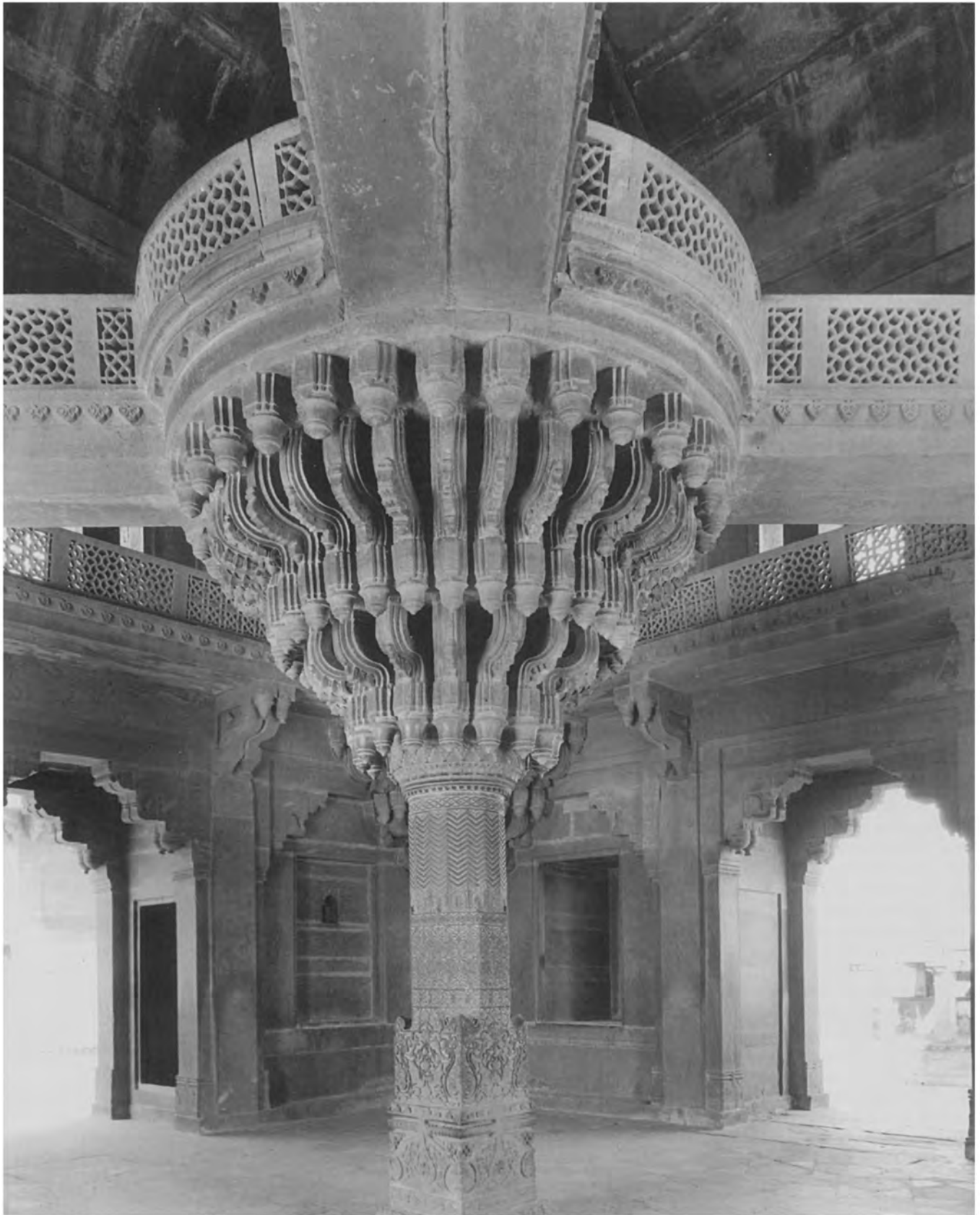
Early Mughal works are mosques and tombs for favoured persons, such as the Jamali Kamali Masjid and tomb (1528-36) and the tomb of Adham Khan, c.1562. From Humayan's reign remain the ruins of the Purana Qila, the old fort, begun as the first Mughal capital city, the sixth of the seven Islamic Delhis. A mosque (1541) and a three-storey octagonal pavilion known as the Sher Mandal survive from this period. Due to his sudden death, Humayan was unable to plan his tomb during his own lifetime, which was the Mughal tradition. Instead it was commissioned and built in the 1560s by his senior widow, Haji Begum, who employed an architect, Mirak Mirza Ghiyas specially brought from Persia for the purpose. Standing in the centre of a garden, it was to become the first in the series of great Mughal tombs and buildings. The design combines elements from 15th-century Delhi tombs of the Sayyid and Lodi sultans on a new and massive scale. An elaborate geometric structure is complemented by decorative surface decoration on the façades, emphasized by the use of three different colour stones. William Finch, an English merchant, visited it in 1611 and described the building as "spread with rich carpets ... a rich semiane (coloured tent) over head". Other Mughal buildings, typical of the early period of Mughal architecture, stand in the same garden.

Such was the wealth of the state during this period that monumental building programmes could be undertaken and completed. Palace complexes in Delhi, Agra, Fatepur Sikri, Allahabad and Lahore were built by the Mughals in the late 16th and 17th centuries. These complexes included gardens and pleasure and hunting pavilions.

The Jahangir Mahal, in the Agra Fort, was built in 1570 by Akbar and is the only palace apartment which survives from his time. He was also, however, responsible for building work in the forts at Allahabad and Lahore, in the fort and palace at Ajmer, and in his summer palace at Mandu on an elevated plateau in central India, as well as his masterpiece, Fatepur Sikri near Jaipur, where he was able to put his philosophical, religious and architectural ideas into practice. Akbar began this palace complex in 1571, but he had abandoned it by 1585, when he transferred his capital to Lahore, and never returned. Water problems may have been a factor in its decline, but it is more likely that it was a result of Mughal architectural prodigality: a frontier slash-and-burn mentality that involved building magnificently and lavishly and then moving on when the building was found no longer suitable or convenient.

Jehangir built the Khamba pavilion at Nizamuddin, now part of New Delhi, in 1623. The small, white marble pavilion is seen as prefiguring the architecture of Shah Jarhan's reign and the Taj Mahal. Jehangir also made alterations to the fort in Lahore and is responsible for the Bari Khwabgah (sic), the large bedroom, among other interiors.

Shah Jahan (ruled 1638-48) was mainly responsible for the Red Fort in Delhi and also for interiors in the fort in Agra including the Khas Mahal and the Anguri Bagh garden and pavilion. He also commissioned the building of the Taj Mahal I (after 1631 to mid-17th century) one of the crowning achievements of Mughal architecture. Private domestic architecture was simpler than the royal complexes, although the arrangements were not dissimilar, but furnished on a lesser



India: column, Fatepur Sikri

scale. Furnishing was often minimal, with low thrones, or mattresses and bolsters brought in as required, and the rooms decorated with rare and precious textiles which were removed and stored when not required. This type of interior remained more or less the same until the widespread arrival of European manufactured goods by the beginning of the 19th century, and the increasing use of European-style furniture within India began to change the appearance of Indian interiors around the same time. Shah Jahan's buildings often included the use of semi-precious stones embedded into the walls, as in the Taj Mahal; others could not afford to copy this, but Rajput princes often used a similar but cheaper method of decoration, with multi-coloured glass inserts. Few domestic interiors of the 16th and 17th centuries are still extant, with the exception of some of the royal palaces mentioned above, and some in palaces in Rajasthan where even the rare 15th-century interior may remain, although much altered.

The enormous wealth of the Mughal emperors attracted craftsmen from many countries to the royal ateliers. The Mughal *karkhana* (workshops) were attached to the major centres of government such as Agra, Delhi and Lahore, and in them the artisans, goldsmiths, painters and weavers produced artifacts for the court. The craftsmen usually worked in family units, fathers passing on skills to their sons. Provincial centres followed the Mughal model, each workshop answering the need of a particular noble or ruler. Commercial centres also existed for particular products traded with the rest of India and exported to Iran, the Middle East and (with the increasing involvement of the European East India Companies) to the West.

The impetus was two-way trade; crafts also came from Europe during the Mughal period and influenced the work of the Mughal *karkhanas*. European royal gifts had a bearing on the Mughal style in painting and the decorative arts. A fusion of indigenous Indian and imported Iranian and European styles took place. A *Deposition from the Cross*, for example, copied by a Mughal artist in Lahore in about 1598 from a Flemish print, was made under the personal supervision of Prince Jehangir. The ceaseless flow of European artefacts to the Court, the strong Iranian cultural and political ties, and the arrival of European and Iranian artisans, who were taken into the emperor's workshops to join the Indian Hindu and Muslim craftsmen there, profoundly influenced the style and decoration of objects, and seems to have been responsible for the creation of entirely new industries.

In India the idea of art for art's sake was unknown until the Mughal emperors. Courts, temples and export markets to east and west motivated Indian art, as well as the everyday needs of its population.

The stability that developed during Akbar's reign, from 1556 onwards, and the attendant wealth generated, allowed him to encourage the manufacture in the royal workshops of copies of artefacts that appealed to him, things that came from abroad, or for which there was a demand. Court-patronized crafts were unparalleled; architects, builders and craftsmen were brought to Mughal cities not only from all over India but also from other parts of Asia. Due to political disturbances in Italy in the 16th century, Italian architects worked in many other parts of the world, seeking royal or imperial patronage. In France, Portugal, England, in the Spanish West Indies and

Goa, knowledge of Renaissance architecture and design, even if not widespread or long lasting, arrived in this manner. Italian and Portuguese architects were working in Goa from the mid-16th century onwards, and European artisans may also have travelled inland to the Mughal court.

Government-sponsored design workshops – an idea not developed in Europe until Louis XIV in the 17th century at Versailles – produced combinations of indigenous Indian and traditional Islamic designs. Specialised designers conceived each work of art, causing for the first time in India a separation between the craftsman and his inspiration, an emphasis on the individual versus the anonymous. Pile carpets, wall hangings, floor coverings, tent-panels, ivory and mother-of-pearl inlay on wood were some of the items introduced or improved under Akbar's court workshops.

In 1592 the English had captured a large Portuguese ship the *Madre de Dios* and had found it to contain a cargo of incredible wealth, including porcelain, jewels, spices, silks, calicos, carpets, quilts and dyes. The size of this prize encouraged English merchants to press for the formation of the English East India Company (established 1600) to open up the profitable trade to the east.

The Portuguese had been the first European colonisers to build extensively in India – in Goa – where Don Alfonso de Albuquerque created a thriving settlement with domestic, administrative and religious buildings from 1510 onwards. A previous Portuguese “factory” and settlement had been at Cochin in the south. Early buildings were wooden, fortified with palisades, but by the middle of the 16th century Daman, Diu and Bassein contained many stone buildings, chief among which was the Basilica of Bom Jesus in Old Goa.

Goa contained many religious buildings, both convents and monasteries. The Portuguese had assigned responsibility for the conversion of the Goans to Christianity to European-based monastic orders, such as the Franciscans and later the Jesuits, so the design of Goa's churches followed contemporary European styles. Most were built at the cusp of the late-Renaissance / early-Baroque style. The most important – Bom Jesus – was built by the Jesuits between 1594 and 1605 in a style derived from Vignola's Gesu church in Rome. Bom Jesus and other churches were designed for preaching, and similar façades, with superimposed classical pedimented fronts, can be seen throughout the parts of the colonial world where the Jesuit order was established.

Almost all Goa's churches have Baroque interiors with gilded altarpieces. Paintings on wood were usually by local artists, many assisted by Italians, whereas those few that were painted on canvas were imported from Europe. Wooden statues were the norm, as western India is largely forested, although some imported stone statues do exist.

Domestic architecture also followed Portuguese precedents. The Indo-Portuguese aristocracy developed a version of the Portuguese town house and plantation house adapted for a tropical climate, and this style was repeated throughout Portugal's colonies. The officially encouraged policy of inter-marriage with local people also meant that an Indo-Portuguese style of domestic architecture developed in their colonies from quite early on. By contrast, the “factories” of the Dutch, English, French and Danish colonisers in India in the early period were institutional, almost male-only enclaves and had

little architectural influence on their surroundings. It was not until the 18th century, when the journey became less costly and the political situation more secure, that more women began to travel to India and an indigenous European domestic architecture began to develop in and around the enclaves of the colonists.

Danish, Dutch, French and English settlements followed the Portuguese. The Dutch already had a fort at Cochin, where the Dutch palace existed from the 16th century. A Jewish synagogue there had existed from very early on, and was decorated with blue and white export tiles brought from China in the 18th century.

In Surat, the Portuguese, Dutch (1616), British (1612) and French (1668) erected factories; long, low, defensive buildings, facing inwards onto courtyards, acting both as dwellings and warehouses. Built first in mud and brick, and later in more permanent materials, they provided communal living, as in a college or mess. None of these early European factories survive; they are known now only from drawings and engravings.

European colonisers had been able to establish footholds in India relatively easily as the arrival of the earliest settlers actually pre-dated that of the Mughals. The Portuguese had established themselves on the west coast of India in the 1490s, while the first Mughal emperor arrived in 1526. To the local Indian population the regime of one foreigner appeared little different from that of another. The European colonists might even have seemed preferable as, initially, they were interested only in establishing trading relations, while the Mughals actively sought to impose political and possibly religious hegemony over the subcontinent.



Early in the 16th century merchants of the Portuguese East India Company, already established at Goa, began to look to Bengal in eastern India, motivated by commercial and religious considerations. In 1536, after many attempts, they gained a foothold, setting up trading posts at Satgaon and Chittagong and controlling the customs houses there. They gradually ousted the Arabs from their key position in the eastern sea trade and the period of European dominance began. In the 16th and 17th centuries a three-way trade existed, with textiles from the Indian subcontinent being used as barter for spices from South East Asia. Europeans had to break into the textile market if they were to procure the spices which were their main prize. The most favoured commodity demanded in exchange for textiles at Dacca, the capital of Bengal, was gold and silver bullion, giving the Bengali merchants the ability to trade with the rest of the subcontinent with a freedom they had not known before.

The Portuguese, who had established the trading post at Hooghly in the 16th century, were mainly interested in richly embroidered backstitched quilts, bed-hangings made in and around Satgaon, the old mercantile capital of Bengal on the banks of the river Saraswati. These were used in Europe as bed-covers, highly prized in England as well as in Portugal. (The earliest reference to Bengal quilts is recorded in 1618 in the English records of the East India Company, but the Frenchman, Pyard de Laval, visited Bengal in 1607 and described the embroideries there). The Portuguese were them-

selves often represented on the embroideries, as well as in temple reliefs, as an exotic motif.

In 1632 the increasingly hostile relations between the Portuguese and their Arab hosts culminated in the siege and fall of the Portuguese settlement at Hooghly. Thereafter Portuguese influence and power in Asia declined and their role was taken over by other Europeans, anxious to avail themselves of India's merchandise. Nevertheless, the Portuguese never entirely disappeared from Bengal, where their descendants are still found, having intermarried with the local population.

Little furniture was used in India before the arrival of the European colonisers, with the exception of the *charpai* or *charpoi*, the archetypal Indian bed. The Portuguese in the 16th century were the earliest colonisers to use Indian artisans, and the carvers of wood and ivory who embellished temples and palaces now diversified to provide items for the Portuguese Asian export market, such as portable communion tables and church furnishings. These would be decorated with Christian motifs and subsidiary Indian designs and are known to have existed from the 1580s.

Portuguese-designed furniture was hardwood with inlaid Mughal decoration. Ivory caskets were produced in Sri Lanka for dispatch to Portugal as diplomatic gifts – these, and Communion tables, are the earliest datable examples of Indo-Portuguese furniture design. Furniture was assembled in Goa from different production centres in India, including Sind, Gujerat and the Deccan, for shipment to Europe. Both the Portuguese and later the Dutch took part in this trade.

Ebony was prized for its hardness, durability and grain, taking a brilliant polish and providing a dark, lustrous background for applied decoration in ivory and bone. Rattan, or cane, first appeared in the Indo-Dutch export trade furniture in the 17th century and within a generation was known all over Europe. Indian-made furniture continued to be almost solely for the European market until the 18th century, when increasing numbers of European settlers created a demand for furniture for the home, as opposed to the export market. Local craftsmen re-interpreted models from imported pattern books.

The English and the French rapidly expanded their ports along both coasts during the 17th century. With these new ports came an increased demand for goods. As pre-industrial India was still 90 per cent rural, it was largely the village farmers and craftsmen who supplied the market. Indian wares flooded European shops and warehouses, creating fashions in design and changing styles in every field. Textiles were among the most important exports: chintz, calico, gingham, muslin, silk, satin, velvet and brocade as well as quilts, embroideries and carpets. For three hundred years a steady flow of Indian fabrics exported to Europe increased in popularity and demand.

In the latter part of the 17th century in Europe the fashion was for complete sets of Indian hangings, in chintz, embroidery, or a combination of both techniques. These sets were almost certainly entirely designed for the export market and might comprise wallhangings, bed-curtains with valances and coverlet, perhaps matching chair and cushion covers and small carpets to surround the bed. Some purchasers were content to acquire only a coverlet, or chintz yardage to line a small room, such as was bought by Samuel Pepys in 1663 and mentioned

in his diary. The attraction of these Indian chintzes lay in the brilliance and fastness of their colours and the fineness of their designs, and such was their popularity that Louis XIV banned their sale in France in the late 17th century. As a result, textile workers set up in Provence, which was a separate administrative area until the French Revolution. Various enterprises began reproducing the fabrics in Nîmes, Tarascon and Marseille, calling them “indiennes” after their country of origin, the name by which they are still known in France, although in England they are called Provençal prints.

In textile design Gujerat and Bengal were the main bulk producers and suppliers, and had the sites from which transportation overseas was easiest. *Kanthas* from Bengal were also produced commercially for export, with biblical scenes for a foreign clientele and double-headed eagles for Spain in the 16th century. Bengal embroideries were exported from very early times. Tome Pires in his *Suma Oriental* states that as early as 1515 the exports from Bengal included “very rich and beautiful bed canopies of cut-cloth work [appliqué] in all colours, and wall hangings like tapestry”, and they formed part of the royal household in Portugal by 1570.

Printed cottons from India were known in England in the 16th century or earlier. The word calico, which means painted cotton cloth, entered the English dictionary in 1540 and the word chintz, derived from *chitt*, in 1614.

During the 17th and 18th centuries foreign travellers witnessed the wealth and prosperity of Dacca, and its flourishing commerce based on the production of cotton goods. Gradually the East India Company set up an extensive system of procurement. It took two years before orders for selected samples or “musters” at different factories could reach London for the two major sales in March and September. Decisions of the Court of Directors in East India House were communicated to remote weaving centres in the Subah of Bengal through the Governor General and Council at Fort William in Calcutta and its factories. By the mid-18th century every town and almost every village had its looms worked on a joint-family basis. Medium grade cloths of all types provided the bulk of the piece-goods exported to Europe.

The finest silks and muslins (plain, figured in the loom, or needle embroidered) were reserved for the Mughal courts of Delhi and later Murshidabad. These translucent muslins suited Muslim rulers, with their lavish tastes, and provided a desirable alternative to Qur’anic restrictions on the use of pure silk by men. Jamdani muslin was lavished with the best techniques and designs of the Persian masterweavers settled in India. In the period of the European Companies, the best Bengal muslins came from Dacca and Santipore. The *tasar* and other wild silk embroideries of Satgaon in Hooghly district had been a major export commodity in the age of Portuguese supremacy, but declined thereafter.

As trade became more highly competitive in the 18th century, the agents of the European companies and other private merchants farmed out their orders to weaving villages and tried to buy export orders in direct sales. Therefore by 1751 more direct supervision was considered necessary. The British introduced standardisation of the product for export to Europe, thereby dispensing with the outstanding quality possible in the limited quantities required for the royal courts.

Textile design in Bengal did not only consist of woven

muslins. At Dacca, *chipikars* or block printers printed cotton prayer shawls for Hindu rituals and shrouds for Muslim funerals, applied gold and silver leaf to wedding garments and printed the outlines for *khasida* embroideries. Indian textiles were not only woven and printed but also embroidered. Chamba *rumals*, Bengal *kanthas*, Punjab *phulkaris*, Kashmir shawls, Bihar *sujani* quilts are just some of the names that are widely known. In Bihar the appliqué technique for commercial purposes was mostly confined to canopies, tents and large walled enclosures, a form of decorative art which derived from the originally nomadic Mughals and could assume vast city proportions. Mughal tented encampments were extremely elaborate. They usually had two sets of tents, one of which was sent ahead to be set up. These were organized like small towns and each person had his allotted place. Jehangir’s quarters were a fort of painted wood and canvas 300 yards in diameter and included a harem and a mosque.

Historical and religious conditions applicable in Bengal (and differing from the rest of India), meant that the influences on the arts were different. At the beginning of the 18th century conditions at the Mughal capital, Delhi, were no longer conducive to the employment of artists, and the consequent dispersal of painters led to the establishment of a school of provincial Mughal painting in Bengal, at Murshidabad, which soon acquired distinctive characteristics of its own. Within the ambiance of the newly independent court, a demand for the trappings of aristocratic life resulted in the development of crafts, such as metalwork, ivory and textiles, in which the decorative motifs stemmed from Mughal, rather than local artistic traditions – although it is at the landlord and middle-class level that the distinctions between Hindu and Muslim cultural icons were most sharply made. However, during the 18th century particularly, Hindu rajas and zamindars involved with the Mughal court, adopted aspects of Persian culture in its Mughal forms. The transmission of visual form from the courtly to the village level again indicated the cohesion of the culture. Murshidabad also supported a flourishing school of ivory carving, which has a history in India dating back at least to the Mahabharata. During the colonial period this craft flourished wherever culture was high enough to support such luxuries. Ivory sheeted wooden caskets were among the early state and diplomatic gifts of the Portuguese period, some showing Christian scenes. Eastern India is known to have had an ivory carving tradition from at least the 10th century. It became important in the 18th century when Murshidabad was a major regional capital, with the decline of the Mughal powers in Delhi. The National Trust at Powis Castle in Wales has Lord Clive’s ivory and partly coloured chess set, made in Murshidabad in about 1760. The industry seems always to have been dependent on the level of local patronage; at the end of the 18th century the focus changed from Murshidabad, with the decline of the Nawabs’ court no longer the regional capital, to nearby Berhampore, an army cantonment town where the increased demand for ivory was from Europeans, as Fanny Parks noted when in Berhampore in 1836.

Sandalwood inlaid with bone and ivory was used in both furniture design and later for decorative chess sets. The two major centres of furniture-making at this time were Murshidabad in Bengal and Vizagapatam in south India, each close to an administrative centre of the East India Company

and both with traditions of ivory carving, veneering, and, in Madras, inlaying wood. Vizagapatam was a large and important furniture-making centre for elaborate and intricately inlaid furniture popular with European purchasers in the 18th century. In both these centres, local craftsmen, experienced in working for foreign markets, were known for their ability to work from “musters” (patterns), and to copy unfamiliar objects.

Indian furniture in the 18th century generally followed the styles of Chippendale and later Hepplewhite and Sheraton. In Bengal the ivory workers of the Murshidabad court produced ivory furniture strongly influenced by the Neo-Classical style. In Vizagapatam, furniture was either wood with ivory inlay, or was veneered with sheets of ivory on a wooden core. Ivory was decorated by incising a pattern and filling the depressions with black lac. The monochrome black, on work for Europeans, is probably due to the monochrome engravings they provided for the craftsmen to copy, or possibly due to less exuberant taste. Later examples of furniture, from Berhampore, are of ebony with ivory embellishments. The size and importance of the market in providing European-style furniture is demonstrated by the wealth of the Kat Gola complex near Murshidabad, a large early 19th century Neo-Classical mansion and grounds built on the profits from the making of European-style furniture.

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In the 18th century the power of the centre in Delhi began to decline and various regional centres of influence and patronage developed. These included the states already carved out by the Rajputs and Marathas in western India, and the Muslim states of rulers such as the Nawab of Murshidabad in Bengal, the Nizam of Hyderabad in the Deccan, the Nawab of Arcot, and later Tippoo Sultan, in the South. The Rajput and Maratha states were traditional opponents to the Mughals in Delhi. The Muslim rulers on the other hand, had earlier been feudatories of the Mughals in Delhi but were able to set themselves up as rival power centres as conditions in the centre weakened. Conditions in the Mughal Court were no longer conducive to the kind of patronage required by artists and painters, and they moved to seek work and patronage elsewhere. A thriving school of Mughal-derived painting developed in Murshidabad. The Rajputs developed not only a style of painting but also an architecture in which a successful and aesthetic synthesis of Mughal and Hindu art became Rajput art. These regional styles originated in Delhi but mutated as they reached the provincial courts. Examples from this period in Rajasthan are the palaces of Kotah, Bundi and Dungapur, all with interiors of the period. In the South, Tippoo's winter palace in Bangalore was frescoed, as was his summer palace at Seringapatam, still extant but recently in need of repair, which was decorated with fresco murals of his victories.

An early example of planned city layout is the city of Jaipur. Jai Singh, the ruler of what would come to be known as Jaipur, abandoned his fortified rock palace of Amber in the early 18th century to lay out the new city in the 1720s. The grid plan was used, and although such high standards of town planning had been known two thousand years earlier (as evidenced by excavations at Mohenjo Daro, in present-day Pakistan), this is the first known major example in the recent historical era. Jai Singh may have had access to European books on architecture

known to have been circulating in India, and certainly one building in Jaipur of this period exists which has a very European façade to the street, with alternating triangular and segmental pediments to the windows. Jai Singh also built the astronomical observatory at Jaipur, and another almost identical building exists in Delhi. To his reign dates the Diwan-i-Am and other interiors of the city palace in Jaipur. But, apart from these rare examples, architecture and design in India continued to follow oriental norms; domes on religious (Islamic) buildings incorporated squinches, arches were ogival, and labour was often seasonal.

At this period, although the activities of the French and British colonisers were becoming more evident in India, the connection between European and Indian thought on the matters of architecture and design was very much a matter for individual rulers and their tastes and interests. There was much greater interest in European astrological and navigating instruments, which were of a high standard and had always been much sought after. The ruler of Mandvi in western India financed a young man, Ram Singh, to go to England to learn various trades, such as watch-making, and he set up workshops on his return to India, various European technical crafts being practised in Mandvi during this period.

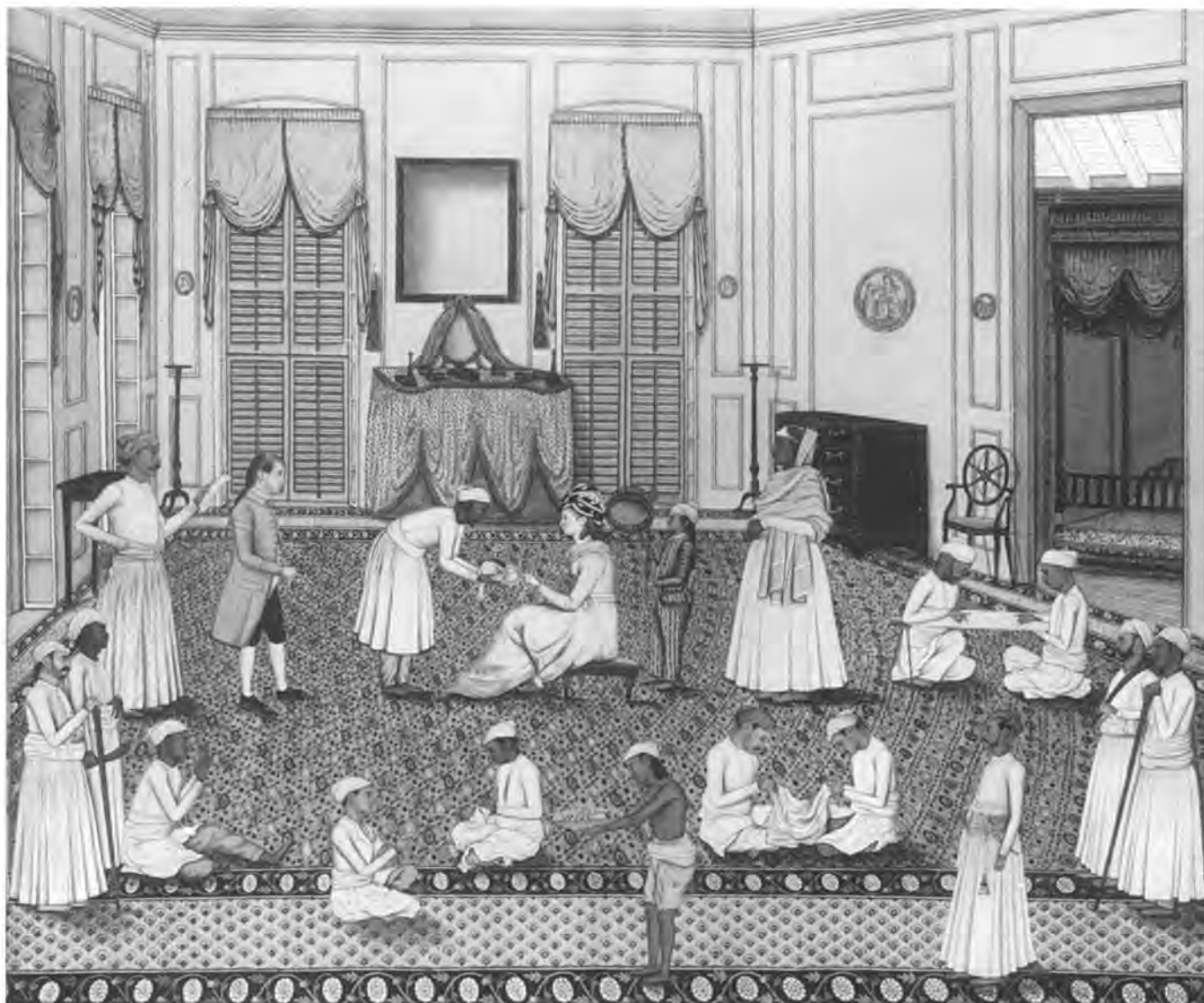
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In addition to Bengal, colonisers had settled earlier in the south, around Madras and Tanjore where the major architectural and design influences were French and British. Unlike the parsimonious East India Company, the French state provided impressive residences for their governors in Pondicherry in the south and later in Bengal at Chandernagore. Thus the magnificent Baroque Government House in Pondicherry (founded 1674) which was commissioned by Dupleix, built in 1752 and destroyed by the British in 1761, was rebuilt in the Rococo style from 1766 onwards, while the governor's house in Chandernagore in Bengal was in the Neo-Classical style.

After the conquest of Pondicherry, the British led in matters architectural as well as in commerce. Although the French had built earlier in the 18th century, the major architectural contributions of the British began after 1750.

Calcutta had become the site of the East India Company factory in eastern India in 1690. The new Fort William was begun in 1758, after the Battle of Plassey. Bricklayers and carpenters recruited from England acted as instructors for local Indian labour. By 1780 Calcutta was known as a “city of palaces”, and the more settled existence necessitated a variety of different building types; churches, town halls, residences, tombs, monuments, official, legal and administrative buildings and a Mint went up rapidly in a Neo-Classical style mainly derived from the architectural books of James Gibbs, written much earlier in the century, and others. The administrative Writers Building existed by the 1780s. In 1794 the Government House, Council House, Accountant General's Office and Supreme Court had all been built, only to be replaced within ten years by even grander edifices.

Alongside official architecture, domestic building developed. Rich merchants' town houses, designed in the manner of Palladian town palaces, required 50 to 100 servants to function. Increased mercantile expansion allowed the inhabitants to live lavishly. Sophisticated country or garden houses flourished around the large cities from the middle of the 18th

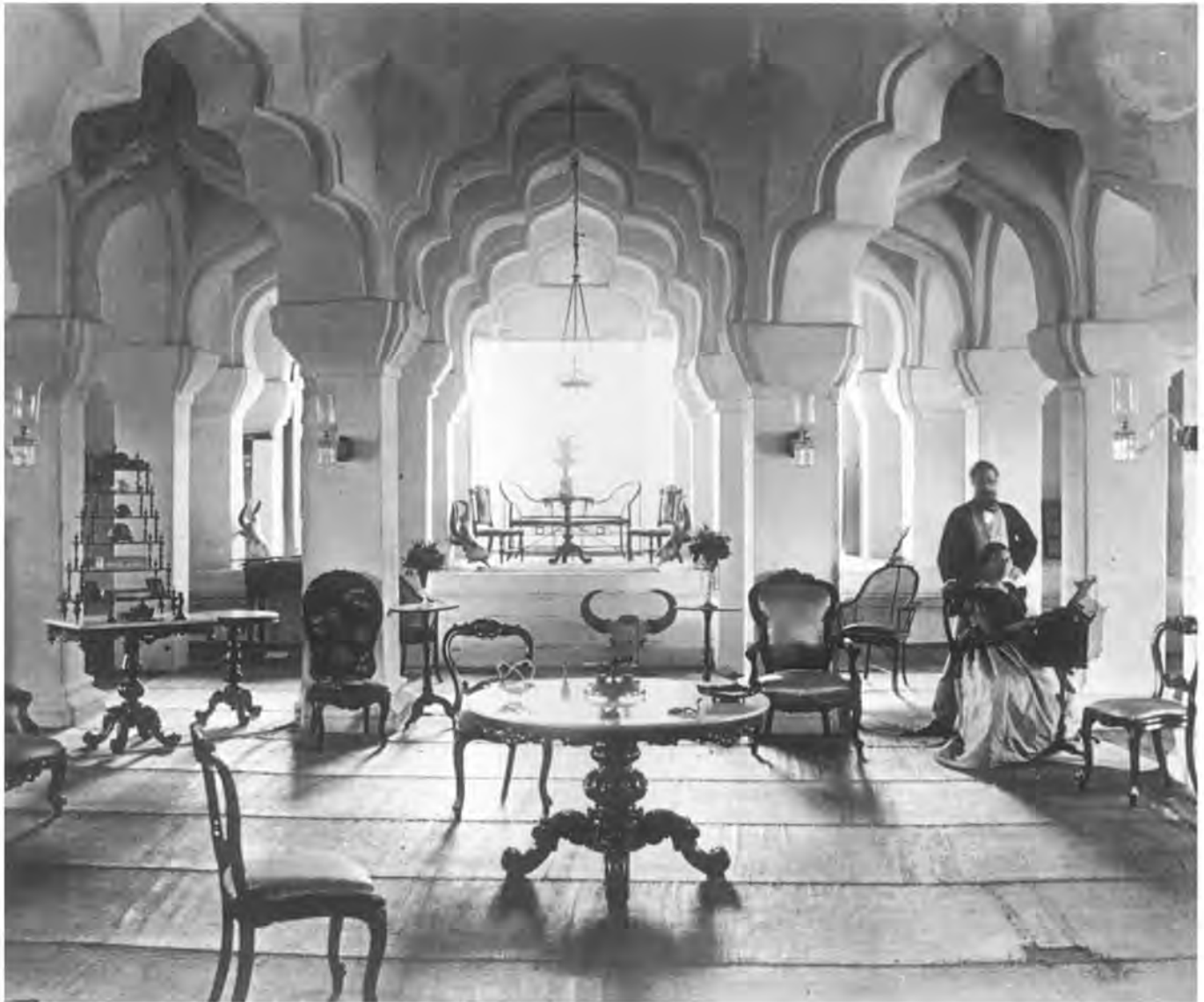


India: interior in Impey household showing Lady Impey with her servants, c. 1780; watercolour by Shaykh Zain al-Din

century. Their design may have been influenced by the books of architecture of Andrea Palladio, or later James Gibbs and John Nash – with the addition of very wide verandas on the south side for shade, and *punkas* (cloth ceiling fans, aiding air circulation) – but the usual bungalows were more rustic. As the name suggests, they originated in Bengal but were also built in northern India and in the south, adapting to local conditions. In the beginning clay and thatch were used. These materials would be replaced later on by stone walls and roof tile; the character changing from *cutcha* (raw, unfinished, unripe) to *pukkha* (finished, ripe, complete).

Two gouaches painted c.1782 for Sir Elijah and Lady Impey show fashionable European interiors in Calcutta in the late 18th century. Sir Elijah Impey was Chief Justice of Bengal and the Impeys were important art collectors, connoisseurs and patrons. One interior shows Lady Impey in her bedroom, giving instructions to her household staff. The bed is tucked away in an alcove. The French windows are hung with fash-

ionable balloon shades, the floor is covered with a large patterned carpet with a distinctive border, the wheel-back chair set against the wall is in the style of Adam, the dressing table and its mirror are draped in the manner fashionable in England at the time (as shown in the portrait by Zoffany of Queen Charlotte with two of her children). The other interior shows the large nursery furnished much more sparsely. French windows lead from a semi-circular bay onto a veranda, the floor is covered with a simple striped *dhurrie* and the children's beds have posts at each corner to support the mosquito nets. The Impeys are among those families whose collections provide important documentary evidence in the history of European art in India, as are the collections of the Clive family, now at Powis Castle in Wales, or the works commissioned by Marquis Wellesley, Governor General from 1798 to 1805. Many European artists were also working in India at this period, including Chinnery who eventually moved to China and later died there. Devis and the Daniells are among the best



India: the Judges' bungalow, Madura, 19th century

known of the British artists, and a portrait by Reynolds remains still in Calcutta.

Architecture and design commissions remained in the hands of military engineers until the 1820s, when a course in civilian architecture was introduced. Previous to that, study of Belidor's *La Science des Ingénieurs* and consultation with patrons had been considered adequate training. This system had produced, for example, the new Government House, Calcutta (1799–1803) for Marquis Wellesley by Charles Wyatt, a member of the Bengal Engineers and one of the Wyatt architectural dynasty, who had been inspired by James Paine's project for Kedleston Hall in Derbyshire which had been published. John Garstin, also a Bengal Engineer, designed the circular storage *gola* (meaning round) at Bankipore in Bihar (1784–85) – as a means of preventing famine – and also the Calcutta Town Hall (1805–13).

Architecture and design also celebrated military successes, as with the circular temple of St. John in Calcutta, commemo-

rating the second Rohilla war. The Banqueting Hall at Madras built c.1803 for Lord Clive by the Danish-born astronomer and mathematician John Goldingham, remembered the Freedom of Amiens. In the same year the Neo-Classical British Residency at Hyderabad was begun by Samuel Russell of the Madras Engineers. Like the Government House, Calcutta, it was intended for extravagant state occasions. Elsewhere, at Lucknow, General Martin's yellow stucco palace-cum-tomb had no parallel in Europe; neither did Garstin's *gola*.

As British political power in India increased, Neo-Classicism became the preferred architectural style. It was fashionable in the mother country, and its adherents felt that it was well adapted for the tropical climate. Also, the overtones of classical antiquity suggested an association with imperial Greece and Rome which cannot have been absent from the minds of the colonisers and their architects.

By the end of the 18th century, smaller towns outside

Calcutta were developing. Barrackpore, the country seat of the Bengal governor, was a military cantonment. Officers usually lived in bungalows and soldiers in tents. This new urban pattern developed to meet the military's need for mobility and speed. Troops were located away from the old forts in permanent camps. Building was planned around a large open space, or *maidan* for gatherings and parades. Bankipore in Bihar, Meerut in northern India and Berhampore grew up in much the same way; a large brigade station with a very full European cemetery containing Neo-Classical tombs and monuments rivalling the Park Street cemetery in Calcutta. Nearby Murshidabad's European palace, with its Indian Neo-Classical interiors, was built on the river front by Bengal Engineers in Neo-Classical style between 1817–20.

From the 16th century onwards Italian architects were in service with the Portuguese in Goa, but the majority working in India were British and Irish. Tiretta, the East India Company's architect in Calcutta in the late 18th century, was an Italian architect. European architectural books circulated; the works of James Gibbs, James Paine, the Adam brothers and William Chambers were all known, as well as Leoni's editions of Alberti and Palladio, Vauban's plans for fortifications and the works of Vignola.

In the areas colonised by the British, many churches derived their plan from that of James Gibbs's St. Martin in the Fields, included in his 1728 *Book of Architecture*; these included St. Mary in Poona, (1825), St. John, and St. Andrew in Calcutta and St. George and St. Andrew in Madras. The latter church was designed after drawings by Thomas Fiott de Havilland and contained a memorial statue by John Flaxman. Catholic churches, especially in Goa, often followed the Baroque, Vignola-derived, style popular in southern Europe. Skinner's church in Delhi is in a more Northern Italianate, Tuscan style.

The Gothic style was rarely used at this period, except, in a very early example, at the garrison church at Fort William, Calcutta, in the late 18th century. St Paul's Cathedral (1829–47) in Calcutta, an early example of Victorian Gothic, has interesting stained glass by Sir Edward Burne-Jones, and is more or less the first example of the revival of this taste. Thereafter, however, Gothic was to become the official style.

Neo-Classicism dominated European architecture in India until the middle of the 19th century; Madras was the "Grecian city". The Greek Revival was introduced into the Presidency towns by William Nairn Forbes (Calcutta Mint) and Thomas Cowper (Town Hall, Bombay). Both had been inspired by Stuart and Revett's measured drawings of Greece – Forbes's Doric order on the Calcutta Mint derived from the Parthenon. The earlier generation of architects, Garstin (b.1756) and Wyatt (b.1758) were firmly rooted in the Palladian style, whereas Cowper (b.1780) and Forbes (b.1796) were Greek Revivalists, a more directly historic style. Many of those working in India in various capacities were Scots, and as Edinburgh was a city almost rebuilt in the Greek Revival style at the end of the 18th century, this doubtless influenced their choice. The change in emphasis occurred c.1820 simultaneously in India, Europe, Britain and the United States. The engineers in India worked in the same antique Grecian manner as their colleagues in Europe and the former "western colonies".

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In the early 19th century, the artist Robert Home was

appointed Court Painter in Lucknow, and "school of Home" thrones, chairs and furniture designs flourished across northern India and survived, at least in Benares, until as late as 1880. Thrones however, normally maintained their traditional Indian shapes. Often octagonal, they were made as portable objects, to be used in camp as well as at court, the upper section lifting off the base.

The Victoria and Albert Museum possesses the famous Tipu's tiger, c.1795, the world's best known mechanical toy, made for Tipu Sahib, Sultan of Mysore, 1782–99. French artisans were employed in his court workshops, contributing to the renaissance of crafts Mysore enjoyed during his reign. Tiger motifs adorned most of Tipu's possessions. His cannon and mortars were cast in the form of tigers, and the covering over his tomb is the mock print of a tiger skin. The tiger head finial of rubies, diamonds and emeralds from his throne is at Powis Castle in Wales. It was given by Marquis Wellesley to Lord Clive's daughter-in-law, who had become a keen collector of material related to Tipu Sultan during her stay in India, searching out his relics immediately after the siege of Seringapatam in 1799. Indian princes had always understood the importance of the image and of "face", but Tipu Sultan was possibly the first Indian ruler to develop the use of a logo identifying his personal possessions as part of his cult of personality.

European influences had formed a small component of the imperial style of painting and decoration from the first half of the 17th century, but it was not until the 19th century that we find them affecting the manner and form, as distinct from the content, of the indigenous tradition. The Vizagapatam style of furniture and decoration in south India remained important until the end of the 18th century. Magnificent pieces, such as those commissioned by two generations of the Clive family and now in Powis Castle in Wales, were made there.

The Vizagapatam style fell out of favour in the 19th century when more middle-class Europeans began to come to India. This furniture was expensive, had to be commissioned to order and was also unable to stand up to the rigours of the constant moves necessitated by the frequent transfer of administrators and officials around the country. Important officials who had arrived in the 18th century lived in style and commissioned furniture to take back to Europe on their return. The early 19th century watershed saw the arrival of administrators without capital, who bought their furniture at auction when they arrived in India and sold it when they left. Interiors and furnishings became more bourgeois. Furniture began to adapt to the needs of the middle classes, often becoming portable and usually finished in a simpler manner with a black Indian shellac finish known as French polish. Indians in the large urban areas, and particularly in British India, now also began to use more furniture, usually following English styles. Department stores and furniture companies also developed in British India, in Calcutta, Bombay and Madras, to cater for the needs of more middle-class British administrators. In the early part of the century designs were based on the English Regency style, while in the mid-century they followed the mid-Victorian Rococo Revival style.

Travelling furniture, pieces bound with brass corners and edges to prevent damage, was popular. The reclining armchair with swivelling or sliding footrest section and caned seat was also developed at this time. Beds had reeded, turned tapering

legs, bulbous reeded supports (for mosquito curtains) and spindled railings.

In the early 19th century, Lord Wellesley's new, grand Government House was built in Calcutta and it is known later to have contained a large suite of furniture, made in India, in the French Regence Revival style, a style which had been popularised by Wellesley in the interiors of his London residence Apsley House – which he later sold to the Duke of Wellington. Some of this furniture is still in the Government House, Calcutta and some is in a private collection in London. The visit of Edward, Prince of Wales to India in 1876 necessitated the purchase of a suite of Louis XVI chairs from Paris for the Government House, Calcutta. Some of these are also now in the same London private collection.

By the late 19th century, furniture manufacturing and retailing shops existed in major cities such as Calcutta, where the firm of Lazarus and Tomlin produced Rococo Revival furniture to order. Calcutta's Whiteway and Laidlaw department store provided movable "campaign" style furniture for those out of town. These pieces could be easily dismantled and moved about from place to place. Furnishings were also available by mail-order from catalogues for those administrators in "up-country" bungalows. Their differing needs gave rise to a particular style of life, with gardens arranged with plants in pots, for easy transportation to the next posting, and readily transported furniture.

Design and architecture for the urban middle classes became much more important in the 19th century. Nineteenth-century households in India had much of the clutter of a Victorian home in England. For the Indian wealthy, there was lavish display including, for the aristocracy, even glass and crystal furniture in certain instances. Much of this was manufactured in Belgium and transported to India, and a suite is still extant at the palace in Udaipur. Particularly in Bombay and Calcutta, some sections of society became so prosperous that they commissioned and influenced design. In Bombay the Parsis were an immensely wealthy and influential community originally from Persia, as were the Marwaris, originally from Rajasthan. The Marwaris had made their fortunes in Calcutta, but retained homes in their ancestral districts of Mewar and Shekawati in Rajasthan, incorporating large traditional house complexes called *haveli*, often elaborately frescoed inside and out, with frescoes based on Indian and European themes.

British successes in the early part of the 19th century meant that territorial jurisdiction now extended into the first range of the Himalayas, at a height of about 7,000–8,000 feet. The government began to develop "hill stations" in these regions, with their alpine-type climate, as recuperation centres for British soldiers in India, and they later developed into summer resorts. The hill station bungalow developed as an alpine adaptation of the plains bungalow, similarly furnished with simple interiors. Later the development of the railway system meant that the whole machinery of government could be transferred from Calcutta, the capital, to Simla the summer capital, for eight months of the year. An enormous summer residence for the Viceroy, and others almost as large for important officials such as the governors of the states and the Chief of the Army Staff, were constructed there in timber and brick in the Elizabethan or Jacobean Revival style popular at the end of the 19th century. Suburban Surrey was recreated 8,000 feet up in

the Himalayas, with interiors typical of the "English country house" of the end of the century.

Although the arrival of the railways had made the annual move to the hills easier, this peregrination had been an annual event from the 1830s when the annexation of these territories had taken place. The British had continued the Mughal tradition of moving through the country in tented encampments. Emily Eden wrote about her brother's period as Governor General in India in the 1830s; the retinue housed in his tented encampment numbered some 12,000 persons. The use of tented encampments continued to be important throughout the 19th century, culminating in the Coronation Durbar of 1911, when all the Indian Princes and King George and Queen Mary were housed in an enormous tented encampment at the site of what was to become New Delhi.

The impact of Indian design in Britain, which was particularly strong in the second half of the 19th century, was complex, creating new markets and in turn affecting design in India. But ultimately, and perhaps inevitably, increased demand led to a decline in standards.

Benefiting from Cornwallis's permanent land settlement of 1790, which increased the revenue of land-owners, the landed aristocracy, the rajas and the zamindars devoted their new prosperity to the cultivation of European tastes by furnishing their palaces in what they took to be the style of the colonial mansions erected for the East India Company's merchants and officials. Even Bengal's major goddess, Durga, was housed under a Regency style portico with Corinthian columns, such was the influence of European design. Hindu religious ceremonies increased in grandeur after the establishment of British rule and landowners lavished much larger sums on ceremony than before. The Hindu gentry and rural aristocracy derived their status and importance from conspicuous consumption and by religious philanthropy; they still do so today in certain areas.

By the 1870s people were fearing deterioration in quality, loss of artistic integrity and the destruction of traditional modes of production in the decorative arts in India. George Birdwood, Professor of Medical Science and founder of the Victoria and Albert Museum, Bombay, talked about this at the Paris Universal Exhibition in 1878: "Indian collections are now also ... [becoming] ... more overcrowded with mongrel articles, the result of the influences on Indian art of English society, missionary schools, schools of art, and international exhibitions and, above all, of the irresistible energy of the mechanical productiveness of Manchester and Birmingham, and Paris and Vienna". Birdwood had a romantic image of the Indian craftsman living in a democratic village community working with simple tools in his own home. His anxiety about the dangers of market exploitation and official encouragement of industrial development in India was identical to that of contemporary design critics and the leaders of the Arts and Crafts movement in England. India came to represent an ideal artisan society which had long disappeared in Europe. The importance of these arguments was not lost on the Nationalist leaders in India. A few decades later the same ideas were used effectively in the *swadeshi* (home industry) campaigns of 1905–10 and further elaborated by Mahatma Gandhi in the 1920s and 1930s.

Following their introduction in England, Schools of Art

were established in Madras, Bombay and Calcutta in the 1850s and in Lahore in 1875. The British debate about the purpose of Art Schools – whether as training grounds for artisans or institutions providing a generalized artistic education – had an added complexity in India. Their practical purpose was to provide a new generation with useful and employable skills in the industrial and ornamental arts – a vocational training for those in the expanding middle classes who were unable to undertake a literary or scientific education. During the 1870s and 1880s there was much debate on the state of Indian crafts. In Calcutta there were token attempts to support a few surviving traditional art industries, but there was also a new emphasis on training in the techniques of Western academic art.

Indian art schools were doomed from the start because of the conflicting ideological imperatives which had brought them into existence. Their failure to recruit artisans – who could afford neither the time nor the fees – encouraged students with a taste for European academic art, and they became the purview of the gentry. The Calcutta Art School, for example, was a haven for unemployed graduates. By the end of the 19th century, the Calcutta Art School had also become associated with the developing Nationalist movement. E.B. Havell, the Director from 1896 to 1906, an ardent critic of British policy on the arts, encouraged the study of India's own fine art traditions and supported the painter Abanindranath Tagore's development of a new "Indian style" of painting.

In Lahore, Lockwood Kipling (1837–1911) took charge of the new Mayo School of Craftsmen, helped to set up the influential *Journal of Indian Arts and Industry*, and worked with the American designer Lockwood de Forest to promote the export of Indian design. Kipling was the Municipal Architect of Bombay and Curator of the Lahore Museum from its inception in 1875 to 1893. He had trained as an artist in London and was closely associated with English art circles – his sister-in-law was married to Edward Burne-Jones. Kipling was instrumental in bringing English mid-Victorian sensibilities to India and, later, a knowledge of the Arts and Crafts movement. He realised the importance of craftsmanship and India's enormous design heritage, and almost single-handedly revived the craft of the stonemason in Bombay. He also designed and installed, with the help of Indian artisans, an Indian billiard room for the Duke of Connaught at Bagshot Park, Surrey, and a dining room for Queen Victoria at Osborne House on the Isle of Wight, as well as the Durbar room at Elvedon House in Suffolk for the Maharaja of the Punjab.

In the 19th century many of the Indian princes used their energies and revenues to build large new palaces in European styles, using British architects, such as Sir Swinton Jacob, among whose other works is the Art Museum in Jaipur. Udaipur and Mysore are examples of 19th-century palace complexes which show the influence of European taste, as do several of the Palaces of the Nizam in Hyderabad.

By the end of the century, Indian princes had also come to emulate the fashions and lifestyles of their British overlords. Factory-made fabrics from distant Europe displaced traditional textiles. Men's headwear and garments became more uniform. Some Indian rulers took to wearing western clothes. Under the British umbrella, myriad communities had moved to the new cities of Calcutta, Kanpur, Bombay and Madras. The ease of the journey to India, with the opening up of the Suez Canal,

meant that a flood of Europeans travelled out to India to seek work, particularly Scottish and Irish nannies, raising generations of the aristocratic and the wealthy in India, burdening them with nicknames such as Baby and Bubbles and leaving them with a taste for Europe, including copies of French châteaux and Italian villas. The architecture the British left throughout the subcontinent is a testimony to their presence, but their cultural impact remained limited, and it is easy to overestimate the extent to which the mass of Indian art or society was influenced by the West before 1947. After the decline in arts and crafts in the late 19th century, a revival took place in the earlier part of the 20th century, helped in part by the artistic aspect of the Bengal Renaissance, and later by the political counterpart to this.

The Coronation Durbar of 1911 was the catalyst for the decision to build a seventh Delhi – New Delhi – moving the capital from Calcutta, which was felt to be too far from the centre of the country. Sir Edwin Lutyens, along with Sir Herbert Baker, was commissioned to design and develop the new capital, a project which occupied him until the 1930s. Lutyens had long been looking for a grand project where he could develop his ideas on classicism. The most important domestic building of the complex is the Viceroy's Lodge, now known as the Rashtrapati Bhavan, and the official residence of the President of the Republic. Lutyens studied many examples of Indian architecture and combined them successfully, synthesising the English Baroque Revival style of the early part of the century with elements from Hindu architecture. It was furnished in the Edwardian Country House style, mixing European antiques and decorations with caned *bergère* suites of furniture. Lutyens was closely involved with all the interior planning, even down to designing some of the chandeliers in the children's bedrooms himself.

"Lutyens Baroque" was the official British style of the 1920s and 1930s, but Art Deco was preferred by avant-garde collectors and Rajput princes, and unlike in Europe, the style did not suddenly end at the outbreak of World War II, but lingered on into the late 1940s and early 1950s. Its popularity was enhanced by the fact that it was perceived initially as a non-British style whose origins derived from non-European sources. This was an important consideration for independent rulers living in a society where the coloniser was omnipresent, even if not officially recognised as being so.

During the period following the end of World War I, many Indian princes became assiduous travellers to Europe – especially France where Art Deco originated – and purchased numerous items of furniture and objects in the Art Deco style to be shipped out to India. Several palaces were built in the Art Deco style and examples in both Jaipur and Jodhpur have Art Deco interiors, as well as some in the smaller states such as Orcha and Dungapur. Jodhpur has the Umald Bhavan palace, built between 1929 and 1940, which was the largest private residence in the world, with Art Deco furnishings, interiors and murals by the Polish artist Stephan Norblin. The Maharaja of Morvi also built a new palace in this style. Art Deco buildings were still being put up in Calcutta into the 1950s. Also exceptional is the Bauhaus palace of the Maharaja of Indore built in the 1930s by a German architect with Bauhaus / moderne interiors featuring furniture by Jacques-Emile Ruhlmann, Le Corbusier, Louis Sognot, Eileen Gray and others.



India: Durbar Hall, Viceroy's House, New Delhi, by Edwin Lutyens and Herbert Baker, 1931

Art Deco, "Lutyens Baroque", and much Victorian clutter, lingered on into the late 1940s and even into the early 1950s, in Calcutta. The Modern Movement was significant in India only after World War II. An attempt in the 1930s to introduce the Modern style into India by the architect Walter Burley Griffin proved abortive. But in the post-war period, French influences became important – Le Corbusier was invited to plan and build the new capital of the Punjab at Chandigarh from 1951 – as did Scandinavian design. Modernist furniture, copied by Indian carpenters, was derived from "Scandinavian modern" models, American design magazines and British "Festival of Britain" period furniture. These trends lingered on well into the 1970s.

One of the leading figures of the Bengal Renaissance, Rabindranath Tagore, the poet and Nobel Prize laureate, established a craft programme to increase interest in Indian design at Santiniketan, his country estate in Birbhum District in Bengal which he turned into a university. Within the university at Santiniketan, he established a Craft Department. Kala Bhavana was the College of Fine Arts and Silpa Bhavana the Hall of Industries or crafts. At the beginning a graphic art and craft workshop, Vichitra Studio, was set up at Kala Bhavana, where teachers and students learned and practised various decorative arts and crafts such as alpana, lacquer work, calico painting, batik work, bookbinding and illumination, also wood-engraving and mural decoration. As these so-called "craft" activities were always overshadowed by the art programme, they were eventually moved to Silpa Bhavana in Sriniketan, a sister campus related to rural development, education and organization.

Rabindranath Tagore at one time had a keen desire to build a craft-based educational system in Sriniketan, based on the "Sloyd" system in Sweden. Staff were sent to Sweden to study the system and in 1934 and 1935 two Swedish weavers came and taught at Santiniketan and Sriniketan. The 1933 catalogue mentions the products available: *dhurries*, carpets and curtains, for which they also took orders, as well as for upholstery. These designs and items were non-traditional, catering for the needs of the newly-educated upper- and middle-class consumers wanting indigenous, as opposed to foreign, manufactured items.

The Silpa Bhavana products were very influential in India in the 1930s and 1940s among the educated elite. Their Art Nouveau flavour managed to reconcile East with West, art with craft, and personal creativity with mass production. Decline and stagnation took hold in Silpa Bhavana in the late 1940s and early 1950s after Tagore's death. Tastes had changed, and by then the movement had outlived its context. It was overtaken by the concerted effort, in the 1950s, of the newly independent government to re-equip the traditional handicraft sector to meet new demand. Traditional units were more resourceful in making quality products and had greater technical range. The Indian public wanted simpler, less ornamental and more functional design.

In the late 1950s, the Government of India invited the American designers Charles and Ray Eames to recommend a programme of design training as an aid to small industries. Out of this grew the National Institute of Design, founded in Ahmedabad in 1961, designed to function as "an autonomous

national institution for research, service and training in industrial design and visual communication".

In the late 1950s, the American architect Edward Durrell Stone (1903–78) designed the new American embassy in Delhi (1954–58), where he combined American Modernism with elements from Mughal architecture, surrounding the building with pierced Mughal screens. By the 1970s, however, a much more confident generation of architects and designers had grown up in India who had never been confined within the strait-jacket of colonialism. Notable among them are Charles Correa, architect of the Cidade de Goa in Goa, and Laurie Baker, the British-born Trivandrum-based architect. Both Correa and Baker have attempted to tackle the perennial Indian problem of finding a solution to the widespread lack of affordable middle-class housing.

Indian architects and sculptors, such as Satish Gujral, have also designed embassies in Delhi, and hotel design has become important with the growth of tourism. Significant among the new hotel interiors are the redecoration of the new wing of the Taj in Bombay, by the Hong Kong-based designer Dale Keller (who has since built the new palace for the Sultan of Brunei), and the interiors of the Intercontinental Hotel in New Delhi 1951–58, by Durga Bajpai and Piloo Mody.

Whereas in Europe and America one of the reactions to Modernism had been the Postmodern classically influenced style, the new generation of architects and designers in India has returned to its ethnic roots; low divans, stools and other types of furniture referring to Indian history now fill New Delhi colonial bungalows and exist cheek-by-jowl in Bombay high-rise apartments with shiny chrome and glass furniture.

The large amounts of money pouring back into India from Indians working overseas has also influenced styles in architecture and design as has the upsurge in numbers of the vast new urban middle class, estimated at some 150–200 million people, whose buying power is beginning to count. Several new or recently founded design magazines in Delhi and Bombay disseminate the work of leading architects and designers and shape the taste of this newly prosperous class. However, as far as the general level of taste is concerned, the stage of development in design resembles the situation which existed in western Europe after World War II and which continued well into the 1950s, when many things were in short supply and most people made do with whatever was available.

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Inglennooks

The inglenook is an ubiquitous feature of the late Victorian and Edwardian interior. Serving both decorative and practical functions, these built-in fireside seating areas had antecedents in the interiors of the 16th and 17th centuries. Inglenooks appear in drawing rooms, dining rooms and halls in both Britain and the United States. They are a feature of Richard Norman Shaw's "Old English" and "Queen Anne" styles, the American Shingle Style and were particularly important within the context of the Arts and Crafts movement on both sides of the Atlantic.

Although the use of seat furniture immediately adjacent to the fire had a precedent in the fireside positioning of benches and settles in the great halls of manor houses of the 16th and 17th centuries, it was in fact with the Arts and Crafts movement that the inglenook lost its purely practical aspect and became an integral part of contemporary interior schemes. The incorporation of the inglenook into late Victorian and Edwardian plans for domestic housing came about for both logistical and emotional reasons. Often central to the plan of the Arts and Crafts house, the inglenook can also be viewed as the psychological heart of the home. Equally, it provides a microcosmic view of many of the connotations and associations of the movement's philosophy for interior decorative schemes.

The Arts and Crafts movement had gathered pace in England in the 1880s and had been given its impetus by a number of designers, architects and theorists key among whom were William Morris and John Ruskin. The movement's practitioners sought to provide an alternative to the harshness of life in 19th-century Britain. A central tenet of the Arts and Crafts designer's creed was to ameliorate ordinary people's lives, bringing greater harmony into their living and working conditions through an improvement both of the work process itself and of its products. Indicting the machine age as being responsible for both the loss of personal freedom and poor standards of design, Arts and Crafts advocates paradoxically saw the way forward in a return to the practice of craftsmanship along the lines of the medieval guild system. In this way, the close identification of a way of life with the creation of objects and buildings and their interiors meant that the movement became very largely focused on the domestic. It is against this background that the key significance of the inglenook to contemporary schemes should be viewed.

Perhaps one of the finest examples of an Arts and Crafts inglenook is the one in the Great Parlour at Wightwick Manor near Wolverhampton (1897). Here the fireplace and surround dominate one wall, and form a typical alcove with built-in seating. As happens elsewhere, the Wightwick parlour inglenook provides a secluded seating area and makes a neat enclave in an otherwise vast gallery.

Of all the Arts and Crafts architects to incorporate inglenooks in their schemes, it was H.M. Baillie Scott who really championed their use. Baillie Scott advocated using plain brickwork hearths, simple fire-baskets and oak settles in the inglenook's alcove. His work reflected the desire to build according to a simplified but idealised version of the traditional country manorhouse. His schemes, in which the fireplace is usually of central importance illustrated the cherished



Inglenook in a house in Rugby, designed by Barry Parker; photograph c.1904

belief that not only the comfort but the aesthetic charm of a room depended on the situation and appearance of the fireside area.

In addition to its dominance in the interior of the typical Arts and Crafts scheme, the inglenook fireplace was often of indirect importance to the exterior of such houses. Richard Norman Shaw's "Old English" style typified by Cragside, built during the 1880s near Newcastle, combines a fusion of styles and uses very imposing Tudor chimney stacks to give the house something of a quaint manorial feel. Here it seems that the exaggerated height of the chimneys signifies the most important element of the rooms indoors.

In Britain, the Queen Anne and in the United States, the Shingle styles also referred to an architectural past and reflected it in the use of large open fireplaces in drawing rooms, dining rooms and libraries. In such schemes, wooden chimneypieces with shelves displaying plates and pottery were built into large recesses which were made to accommodate oak benches or settles on either side of the fire.

The incorporation of discrete seating areas provided by inglenooks in interiors in both Britain and the United States, paradoxically goes hand in hand with one of the innovative aspects of late 19th- and early 20th-century interiors: the use of open-plan design. Within interiors of this kind, the inglenook fits perfectly as it allows for privacy, and the much sought after Arts and Crafts quality – cosiness – without

compromising the fluidity of the large open room. The British architects Parker and Unwin even went as far as commenting that, "if your big room is to be comfortable, it must have recesses" (Kaplan, 1989).

The inglenook's central status in the Arts and Crafts interior reveals the extent to which the twin notions of hearth and home have remained as deeply entrenched emotional issues within attitudes towards the domestic environment and its culture. Above all, its popularity as an integral part of late 19th- and early 20th-century interior schemes points to the importance of addressing questions of symbolism and meaning when evaluating any aspect of design relating closely to personal life.

HARRIET DOVER

See also Arts and Crafts Movement; Scott

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Intarsia

The term intarsia causes some confusion as it is derived from the Italian word which refers to all kinds of inlay (including marquetry). It is accepted that intarsia is a particular form of decoration for furniture and architectural panels that is distinct from other types of wood decoration, including inlay, certosina and marquetry. It is, in fact, an inlay process which builds up a pictorial design by setting timber pieces 3mm to 6mm thick into recesses cut into a solid ground. The process was intended to provide colour by using stained or shaded timbers set against a dark background.

Generally, intarsia incorporates *trompe-l'oeil* perspective designs, often using humanistic motifs such as books, globes, and other trappings of Renaissance learning. Motifs also included architectural perspectives of imaginary buildings, both complete and in ruins, and it was these that could be found in both furniture and architectural woodwork.

Intarsia appears to have originated in Siena in the 14th century and was initially used for the decoration of religious buildings. The first recorded use was in the choir stalls of Orvieto Cathedral. This was the work of Giovanni Ammannati who died c.1340. Later examples can be found in the chapel of the Palazzo Pubblico Siena executed by Domenico di Niccolo de Cori (1415-28). The process matured in Florence and was at one time considered equal to painting. Giorgio Vasari in his *Lives of the Artists* gives details of artists who worked in the medium and credits Francesco di Giovanni as the originator of the process. He also notes that Brunelleschi taught perspective to artists by using intarsia examples.

The religious use of intarsia continued and both the choir stalls of Siena Cathedral (1503) and the doors of Raphael's Stanze in the Vatican (1514-21) are examples of this continuing church patronage. Both were executed by Fra Giovanni da Verona of whose work Vasari comments: "Fra Giovanni executed not only the surrounding panelling, but also some very fine doors and chairs, with perspective studies, which won him generous praise and rewards from the Pope". Although this work was planned to complement Raphael's paintings, designs might be supplied by contemporary painters. It is known that Piero della Francesca provided designs for the

intarsia work in the Sacristy of Modena Cathedral, while Lorenzo Lotto designed the intarsia screen for the church of Sta. Maria Maggiore at Bergamo.

Apart from the religious applications of intarsia it was also used in secular decoration, for cabinets and *cassoni*, but also for decorating interior wall panelling. Perhaps the most famous use in a domestic room was the decoration of the Studiolo of Federigo da Montefeltro, in the Ducal Palace at Urbino. Constructed c.1470 and still *in situ*, the small room is enlivened by amazingly skilled intarsia decoration. The *trompe-l'oeil* effect is achieved by creating the illusion of half-open cupboards with their contents tantalizingly on display, shelves with lifelike objects and architectural detail which is featured all round the room. A similar example by Francesco di Giorgio for the Palazzo Gubbio is now located in the Metropolitan Museum of Art in New York.

In Italy, by the mid-16th century intarsia was moving out of high fashion and gradually became a craft rather than the high art it had once been. Work in hard-stones replaced the supremacy of wood.

The strong influence of Italy meant that intarsia became attractive to South German cabinet-makers. The high quality intarsia work from Augsburg and Nuremberg was evidence of their expertise in the field. The famous Wrangelschrank made in Augsburg during 1566 is a fine example of the cabinet-maker's skill. Unlike much of the Italian work preceding it, the designs were Mannerist, incorporating strapwork, animals, and birds, within an imaginary architectural ruin. Intarsia can often be found on the back and top as well as the front and sides of a cabinet, clearly an indication of prestige.

More typical is the example of the cabinet dated 1561, made by the Master HS, which demonstrates a close connection with the Italian tradition. Three central panels are decorated with an inlaid design, based upon architectural perspective. Renaissance designs were being produced in Germany for use by craftsmen, such as those by Peter Flötner. The Augsburg intarsia workers often used the printed designs of the type produced by Lorenz Stör, who published woodcut designs in his *Geometria et Perspectiva* in 1567.

As in Italy, intarsia was also occasionally used for panelling. An example is the panelled room from the Schloss Haldenstein, in Switzerland, which is now in the Kunstgewerbe Museum in Berlin. This has a deep frieze ornamented with inlaid architectural scenes.

From Germany the influence of intarsia decoration spread further north. Towards the end of the 16th century, parts of the Low Countries had developed the skills to use intarsia work, particularly Zeeland and Antwerp, both using the imaginary architectural scene to decorate the fronts of cupboards and chests. In England, the well-known Nonsuch chests were made up from a form of intarsia, and often incorporated architectural scenes in their front panels. With the development of the marquetry process, which was much more adaptable, intarsia became redundant.

Intarsia should not be confused with the Islamic-influenced process of certosina. This is a 15th-century Italian inlay process which uses wood, metal, bone, and shell, cut into small polygons and arranged geometrically on a surface.



Intarsia: Studiolo of Federico da Montefeltro, Palazzo Ducale, Urbino, c.1470

See also *Pietre Dure*

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Interior Design, history and development

Before the 20th century the profession of "interior decorator" or "interior designer" did not exist. Interiors would exceptionally be designed by architects but more usually by tradesmen such as the cabinet-maker, upholsterer or retailer. Key examples include Waring and Gillow or Lenygon and Morant, who specialised in buying and selling antiques, rather than interior design specifically. It was during the early years of the 20th century that the profession of interior decorator emerged, to be superseded by that of interior designer in the post-war era.

The role of interior decorator has traditionally been a feminine one, of adviser and confidante working from natural instinct rather than professional training. Before World War I



Interior Design: the London drawing room of Mrs. David Bruce, decorated by John Fowler

interior decoration was established as an acceptable way for women to earn a living. The decorator was responsible for the selection of suitable floor- and wall-coverings, furniture, furnishings, lighting and overall colour-scheme for pre-existing rooms. The decorator would not undertake structural alterations which were the responsibility of an architect. Interior decoration has never shared the status of architecture or interior design, being regarded as a lowly branch of fashion. This is due to the ephemeral nature of much of the work and the fact that the profession was dominated by women in its early days.

During the 19th century decorating the home was regarded as an acceptable past-time for the middle-class married woman, and women played a major part in the Arts and Crafts movement. The translation of this traditional role into a profession began in America, where women were less restricted by social convention. Candace Wheeler, founder of the Society of Decorative Art of New York City and of Associated Artists, encouraged women to enter the world of interior decoration in her article "Interior Decoration as a Profession for Women" in the Christian magazine, *The Outlook* in 1895. Interior decoration achieved greater status in 1897 when novelist Edith Wharton and architect Ogden Codman published *The*

Decoration of Houses, which established a standard criteria for judging "good taste". Such good taste consisted of any French, English or Italian architecture from the Renaissance to the 18th century, with a particular emphasis on the latter. Codman and Wharton also worked as interior decorators in New York, emphasising the qualities of harmony and good proportion in their work. This inspired Elsie de Wolfe, another pioneer of interior decoration in America. She practised in New York from 1897 onwards, decorating the Colony Club and Henry Clay Frick's private apartments on Fifth Avenue. She travelled to Europe frequently to obtain antiques for her clients, mingled socially with them and adhered to Codman and Wharton's dictates about classical proportion and the desirability of 18th-century French furniture.

During the inter-war years a group of professional interior decorators emerged in America and Britain to enjoy great success. Among them were Nancy McClelland, Eleanor Brown (McMillen) and Ruby Ross Wood in America and Betty Joel in Britain. Joel used mainly Art Deco and Moderne furniture and effects in her commercial interiors. The two women who were to contribute most towards the development of interior decoration as a profession in Britain, Syrie Maugham and Lady Sybil Colefax, worked largely on commissions for the decora-

tion of private houses. After her marriage to the novelist Somerset Maugham failed, Syrie Maugham trained in the antique department at Fortnum and Mason's before establishing her own business in the late 1920s. Her most distinctive and influential interior was the "All White" room she created for her London home in c.1929–30. Actually decorated in tones of cream and beige, the room featured a large Moderne mirror screen, a Marion Dorn abstract rug and off-white, Louis XV chairs. In contrast, the work of her rival Lady Sybil Colefax was inspired by the English Country House look. Heavy chintzes and solid furniture were a feature of the Colefax interior from 1933 onwards. In 1938 she formed a business partnership with John Fowler, an expert in 18th-century decoration and influential figure in the world of authentic, period decor. Fowler was chief adviser for the National Trust's restoration of Syon House, Middlesex and Wilton House, Wiltshire during the post-war years. Schemes such as these were featured in British and foreign periodicals throughout Fowler's long career, contributing to the popularity of the English country house look from the 1930s onwards. Interior decoration therefore acquired the reputation for accurately restoring or recreating past styles.

While past styles provided an important source of inspiration for many interior decorators, that of Surrealism also played an important role in the 1930s. For example, France's leading interior decorator Jean-Michel Frank designed the Cinema Ballroom for Baron Roland de l'Épée using a startling colour scheme. The carpet was bright red and each of the four walls had a separate colour – pink, pale blue, sea-green and yellow. The theatre-boxes were draped with purple velvet framing the ultimate Surrealist seating, Salvador Dalí's *Mae West Lips* sofa of c.1936. The sofa was based on his painting, *Mae West* (1934). British versions were commissioned by the foremost collector of Surrealist art, Edward James, for Monkton House near Chichester, and an example is housed in Brighton Museum. In America interior decorators such as Dorothy Draper and Rose Cumming were also influenced by Surrealism.

By the 1930s the profession of interior decoration was well established in America, with the American Institute of Interior Decorators (now the American Society of Interior Designers) founded in 1931 and trade journals launched. *Home Furnishing* was established in 1929 and *The Decorators' Digest* in 1932. More men now worked as interior decorators, some of whom had received some formal training and adopted a more commercial approach. Terence Harold Robsjohn-Gibbings had been trained as an architect and was brought to America by Charles Duveen, the antique dealer and brother of the art dealer Joseph Duveen. Robsjohn-Gibbings set up in practice on Madison Avenue, New York City in 1936 and undertook commissions for California jeweller Paul Flato in a mixture of Scandinavian modern and period styles. The rise in status of the interior decorator was interrupted by World War II, and the subsequent shortages of materials. By the 1950s the emergence of interior design as professional practice challenged the hegemony of interior decoration. Key interior decorators to emerge during the post-war years include David Hicks in Britain and Albert Hadley in America. Hadley was an admirer of the work of Eleanor Brown and joined McMillen Inc. in 1956. In 1962 Hadley joined Mrs. Henry Parish II as a

partner, and the firm of Parish-Hadley undertook many commissions to restore or recreate period interiors throughout the 1960s and 1970s.

While post-war interior decorators catered for the wealthy client in the creation of luxurious, domestic surroundings frequently with a period flavour, a new breed of architects undertook interior designer commissions for commercial and modern interiors. For the first time in the history of design, America was now at the forefront in terms of stylistic leadership. While Modernism had originated in Europe during the 1920s and 1930s, the migration of émigrés to the US during the war and the official American encouragement of Modernism established their cultural leadership. Much interior design work executed during the 1950s and 1960s in America was the work of architects. For example, the architectural practice of Skidmore, Owings and Merrill (SOM) designed one of the most important post-war office buildings – Lever House, New York in 1950–52 complete with open-plan offices. SOM became established as world leaders of the contract interior market, that is, interiors designed for commercial as opposed to domestic purposes. Offices designed by SOM for the Chase Manhattan Bank, Pepsi Cola and the Connecticut General Life Insurance Company under the direction of Davis Allen were classically modern in style. In terms of domestic interiors, architect-designer Alexander Girard designed the Rieveschel house in Grosse Pointe, Michigan in 1952 with Corbusian ramps and built-in furniture to create a fluid interior space. Much use was made of natural light while fur rugs and plants served to blur the distinction between interior and exterior as a key modern architect, Philip Johnson, had done with his Glass House in New Canaan, designed in 1949.

The American modern style had an enormous influence throughout Europe by means of film, television and magazines as did the concept of the architect-designed interior. For example, in London the Architects Co-Partnership designed a house in 1956 bearing all the hallmarks of the modern style: built-in furniture and storage, a scattering of free-standing lamps and the integration of indoors and out with a sliding glass door leading to a balcony. This style was established by architects trained in the International Style, the classical Modernism of the 1930s. The interior designer was yet to emerge, even though other design areas were receiving recognition, for example, commercial artists were now graphic designers. The transformation of interior decoration into interior design was marked with the changing titles of societies and journals. For example, the Incorporated Institute of British Decorators, founded in 1899 added "and Interior Designers" to its title in 1953 and were eventually to drop "Decorator" altogether in 1976 to become the British Institute of Interior Design. During 1987 it merged with the Chartered Society of Designers. Across the Atlantic the American Institute of Interior Decorators was founded in 1931 and transmuted into the American Society for Interior Designers during the 1970s. Journals followed a similar trend with the American periodical *Interior Design and Decoration*, founded in 1937, becoming simply *Interior Design* during the 1950s. In 1940 *The Interior Decorator* became *Interiors*. A further indication of the emergence of interior design as a profession can be found in the extent of training provided. In Britain by 1968 five art colleges ran diploma courses in interior design and the Royal College

of Art had created a department of Interior Design. In America the Fashion Institute of Technology, New York introduced a course for interior designers in 1951. By the 1970s most American colleges offered courses in interior design.

In terms of professional practice in Britain, interior design played an important part in the 1980s retail boom. Fitch and Co. were responsible for the design of the interiors of Top Shop and Top Man at Oxford Circus, London during the 1970s and Midland banks and Debenhams during the 1980s. Fitch were important in terms of the development of interior design as they were specialists in this field, rather than architects who also designed interiors. In 1985 British design turnover was over one billion pounds, with interior design contributing 35 per cent of the business. Interior design had become an important part of the corporate identity of any company, whether it be a retail chain or a building society. The questioning of international modern architecture during the same era also put more emphasis on interior design. With the impact of Postmodern design from the mid-1970s onwards and the more recent experiments of Deconstructivism, interior design formed an exciting showcase for such developments. For example, the work of British designer Nigel Coates exemplifies the verve of recent interior design. His Metropole restaurant in Tokyo of 1986 combined elements of the London gentlemen's club, classical columns and *trompe-l'oeil* paintings to create an exhilarating interior. Interior design is now a well-established profession, enjoying a distinct identity from architecture in the commercial sector.

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See also Architect; Upholsterer

Further Reading

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Ireland

Interior design in Ireland may be summed up in the overall relaxed informality of the arrangement of rooms and a love of excess of ornamentation, particularly in plasterwork during the 18th century. If there is such a thing as an Irish style it is essentially a country house one, and it is in the rural parts of Ireland that survivals of the unique characteristics of interior design may be found both in the vernacular interiors of the country cottage or farmhouse and in the great country houses.

As a result of its unsettled history – marked out by rebellion, civil war, famine and more recently, the destruction caused by greater affluence – few domestic interiors in Ireland have survived intact with their original decorative schemes and contents or with the accumulation of objects and styles from succeeding generations. The number of houses of any significance that have descended in the same family with their contents intact may be counted on the fingers of two hands. The surviving interiors date from after 1700 and are generally to be found in buildings of the 18th century. The period of peace that followed the Battle of the Boyne in 1690 brought about a spate of house building after the destruction that marred the previous centuries and the relative prosperity of the 18th century allowed for more lavish decoration to be undertaken. The professional training of designers and craftsmen in drawing at the Dublin Society's School, established in 1746, contributed to the improvement in standards of design and decoration.

Specifically regional elements are found in the vernacular country cottage and farmhouse interiors. The rudimentary cabins and cottages constructed along traditional lines form a continuous history from earliest times well into the 20th century. The interiors were sparsely furnished, partly due to poverty but also because since the 16th century there has been a shortage of native timber. Locally available alternatives were used in the construction of cabins, such as turf (peat), clay or wattle and daub with roofs thatched in straw, reeds or flax. The interiors of these long, low houses, usually one room deep, were whitewashed and the floors were earthen or of a mixture of pebbles and flagstones. The hearth was the functional centre of the house around which the seating was arranged often with stone hob seats and built-in benches. The most inventive aspect of these interiors was the way the furniture formed an integral part of the construction of the interior: two pieces of furniture such as a cupboard and dresser acted as a room divider or were literally built-in as part of a partition wall. A door could be placed in between to create a separate room. This room was usually a bedroom but in the 19th century modest farmhouses were extended to include a parlour in imitation of the houses of the gentry. Another common feature was the bed alcove situated close to the hearth and curtained off.

The interiors of many cottages were painted in dark brown, green, ox blood or black halfway up the wall and whitewashed above. The larger pieces of furniture, dressers and settles, were always painted, stained or grained and often painted in contrasting bright colours.

The most important surviving interiors from before 1600 are at Malahide Castle, Co. Dublin, which contains a 15th-century medieval great hall in its original form which continued to be used as a dining room. Although re-roofed and partly



Ireland: wooden staircase from Eyrecourt Castle, Co. Galway, c.1660

altered in the 19th century, the dimensions of the hall, the vaulted undercroft and carved corbel heads are original. In the medieval core of the castle is the Oak Room with walls covered in carved and stained oak paneling with strapwork decoration, scenes from the Old Testament, and a Flemish carving of the Coronation of the Virgin. Carrick-on-Suir Castle, Co. Tipperary built c.1568 contains a brightly lit long gallery on the *piano nobile*. The plasterwork ceiling is decorated with geometrical strapwork and the frieze contains an iconographic scheme that demonstrates the loyalty of the 10th Earl of Ormonde to Queen Elizabeth I. The portrait of Elizabeth is placed in a roundel between fluted pilasters and is flanked by personifications of Equity and Law that are set in niches on either side. The gallery is dominated by a limestone chimneypiece that breaks the frieze and has an elaborately carved overmantel that displays the Ormonde arms. Originally the walls were covered in tapestries that may have been woven in Kilkenny where the 8th Earl of Ormonde established a manufactory employing Flemish weavers.

The construction of Portumna Castle, Co. Galway, now a ruin, in 1618 marks the arrival in Ireland of more fully-fledged Italian Renaissance decoration. The gateway is in the form of a classical triumphal arch and the doorcase is decorated with strapwork and obelisks. However, these advances were interrupted by the political upheavals of the 17th century. The most significant event took place in 1662 when the Duke of Ormonde was made Viceroy; his patronage ensured that the classical style was established in the great public building schemes he undertook, but similar developments in domestic architecture would have to wait.

After 1700 house building took on a new importance in Ireland. The strength of Dutch influence, after the triumph of William of Orange in 1690, may be seen in both urban and country houses. Sash windows were introduced at this time and high-pitched gable-roofed houses with wainscoting and corner chimneypieces decorated with blue and white Delft tiles were commonplace in Dublin. Only a few of these interiors survive with such early chimneypieces and paneling; the best preserved example is 48 Montpelier Hill.

The most important interiors of the early 18th century are at Beaulieu, Co. Louth, which combines a mixture of medieval, Dutch and English classical influences as well as rare painted ceilings. The great central two-storey hall is a descendant of the medieval hall. This contains a large chimneypiece with overmantel incorporating a topographical view of Drogheda. The triumphal arch theme is suggested by the arched central doorway which is flanked by wooden Corinthian pilasters and decorated with carved timber trophies, musical instruments and coats of arms. The drawing room, dining room and study are wainscoted throughout with bolection-moulded paneling. The drawing room ceiling is compartmented with garlands of flowers and leaves framing an oval central panel that contains a *trompe-l'oeil* view of a Baroque colonnade with urns in niches and a cloudy sky with flying putti in the manner of Antonio Verrio (1639–1707).

Dutch influence was quickly supplanted and the building of Castletown, Co. Kildare, which began in 1722, represents a definitive shift to Italianate taste. Castletown remains the largest house in Ireland, its interior design and decoration took up most of the 18th century and any discussion of taste or inte-

rior decoration in Ireland is dominated by its overwhelming influence. The architectural shell of the house was designed along palazzo lines by the Italian Alessandro Galilei (1691–1737) for William Conolly (1662–1729), the Speaker of the Irish House of Commons. Conolly wanted Castletown to show off his wealth and status but also to be a patriotic expression of national pride. Bishop Berkeley (1685–1753) was influential in the design and planning of the interiors and he may have suggested the inclusion of the long gallery. In a letter to Berkeley, Sir John Perceval (d.1748) refers to the design and decoration of Castletown: "... recommend to him the making use of all the marbles he can get of the production of Ireland for his chimneys, for since this house will be the finest Ireland ever saw, and by your description fit for a Prince ... I would examine the several woods there for inlaying my floors, and wainscot with our own oak, and walnut; my stone stairs should be of black palmer's stone, and my buffet adorned with the choicest shells our strands afford. I would even carry my zeal to things of art: my hangings, bed, cabinets and other furniture should be Irish, and the very silver that ornament my locks and grates should be the produce of our mines" (M. Craig and others, *Country Life*, 1969, p.724–25).

The hall was designed by Sir Edward Lovett Pearce (d.1733) who visited Italy and studied the writings of Palladio. (Pearce's annotated copy of the *Quattro libri dell'architettura* still exists.) The entrance hall at Castletown is articulated with Ionic columns on the ground floor and an idiosyncratic Corinthian order in the form of tapering pilasters with carved wooden capitals of baskets of flowers and fruit at gallery level. The gallery has a delicate wrought-iron balustrade and the plasterwork on the coved ceiling with bold Greek key pattern is reminiscent of earlier 17th century work. Documentary evidence and paint scrapes indicate that the hall has always been painted white. Thus there is a spectacular contrast with the polished black limestone chimneypiece and black and white chequered floor. The entrance hall of Pearce's fully executed Palladian villa at Bellamont Forest, Co. Cavan, contains busts of Roman emperors set in *oculi*; here Pearce repeats the Greek key pattern in the coved ceiling.

Richard Castle (c.1690–1751) came to Ireland from Hesse-Cassel in 1728 and worked for Pearce on the Parliament House, Dublin. After Pearce's death Castle dominated Irish country house architecture and he was commissioned to design most of the significant interiors of the 18th century including Westport, Co. Mayo; Carton, Co. Kildare; Powerscourt, Co. Wicklow (interiors destroyed); Russborough, Co. Wicklow; and Leinster House, Dublin. The interiors at Russborough are the best preserved and an impression of their original arrangement may be established since much of the contents of the house, notably the furniture and pictures, were donated to the National Gallery of Ireland in the Milltown Bequest.

Russborough was built in 1741; the state rooms (hall, saloon and music room) have lavish late Baroque stucco ceilings that are largely the work of the Lafranchini brothers, stuccodores from Ticino who worked in Ireland for most of their careers. Paolo (1695–1770) and Filippo Lafranchini (1702–79) worked with Richard Castle at Carton; Summerhill, Co. Meath; and 85 St. Stephen's Green, Dublin. They probably worked with other foreign or Irish craftsmen, as the stylistic variations in the decoration at Russborough are great, ranging



Ireland: Saloon, Carton, Co. Kildare, 1739–45

from the controlled and balanced Lafranchini work in the saloon to the overwhelmingly crowded plasterwork on the staircase which must have been the work of their studio. The lavish plasterwork spills over the cornices and down the walls. In the drawing room the elaborate plaster cartouches were executed to frame four seascapes by Claude-Joseph Vernet (1714–89). Each room (except the dining room) has a four foot high mahogany dado which acted as a backdrop for the heavily carved mahogany furniture and gilded mirrors that were originally designed for the house. Dark San Domingo mahogany is

used lavishly throughout the house in the doorcases, staircase and geometrically patterned floors which are unusual in Ireland. The hall has a polished black limestone chimneypiece, an established feature of the hall of an Irish country house. The walls of the saloon are covered with mid-19th century Genoese cut velvet which survived in the house and was conserved under the direction of Lady Beit in the 1950s. In the saloon the chimneypiece flanked by terms with a panel showing Androcles and the lion was carved in London by Thomas Carter the younger (similar to one at Uppark, Sussex); the

inlaid marble mantelpiece in the boudoir is by Pietro Bossi who worked in Dublin. The scale of the interiors decreases dramatically on the first floor. In comparison with the robust proportions below there is a doll's house quality upstairs with superb details in the paneling, doorcases and chimneypieces.

Only the ceiling of the saloon and the Chinese room at Carton, Co. Kildare remain as they were in the 18th century. The interiors were remodeled by Richard Castle in 1739 and in that year the Lafranchini executed the stucco work in the saloon depicting the *The Loves of the Gods*. The engraved sources for this ceiling and its connections with the saloon ceiling at 85 St. Stephen's Green, Dublin, also by Castle and the Lafranchini are fully described in Joseph McDonnell's *Irish Eighteenth-Century Stuccowork and its European Sources* (1991). The florid Lafranchini plasterwork decoration soon gave way to the Rococo of Robert West (d.1790) whose best work is in the staircase hall of his own house 20 Lower Dominick Street, Dublin and at 86 St. Stephen's Green. Michael Stapleton (fl.1770–1801) was the most important Irish Neo-Classical stuccodore of the late 18th century. Working in the style of Robert Adam, Stapleton created delicate interiors covered in finely detailed plasterwork on the ceilings and walls using moulds and freehand work. He repeated the designs in several rooms, for example in the Wedgwood room at Lucan House, Co. Dublin and 17 St. Stephen's Green and at Powerscourt House both in Dublin. Robert Adam (1728–92) designed the interiors for Headfort, Co. Meath in 1771; the coloured drawings for these interiors are in the collection of the Yale Center for British Art.

The interiors created by Emily, Duchess of Leinster (1731–1814) at Carton and her sister Lady Louisa Conolly (1743–1821) at Castletown are among the most important surviving interiors of their type. In 1759 Emily purchased some hand-painted Chinese paper depicting scenes of everyday life and landscapes. The large panels were framed on the walls with borders made in a Chinoiserie design and the smaller panels were cut out in irregular shapes and arranged around the borders. A carved and gilded Chinoiserie fillet frames the wall below the cornice and above the dado. The gilded Rococo overmantel is sumptuously carved with tiny brackets that would originally have carried Chinese jars, snuff bottles or figurines frames the chimneypieces. One of the most delightful interiors in Ireland is to be found in the park at Carton. During the 1760s, the Duchess of Leinster created a *cottage orné* with a shell room in the style of the one at Goodwood, Sussex. The walls, coved ceiling and central lantern are decorated in patterns of shells, with coral and shells suspended from the rafters. Mirrored glass is set into the walls and there is a rocky grotto.

Lady Louisa Conolly was inspired by her older sister in the decoration of Castletown. For instance, each designed and made a print room and each employed the Lafranchini stuccodores. In 1759 the Lafranchini were employed to decorate the staircase hall at Castletown with family portraits, masks representing the four seasons and Vesta (the goddess of the hearth), as well as grotesque heads, Chinese dragons, cornucopias and shells, symbolic of the four elements. Paintings were set into plasterwork frames. The cantilevered Portland stone staircase was built under the direction of Simon Vierpyl (c.1725–1811) and the brass banisters that contrast with the

white stucco ornamentation were made by A. King of Dublin in 1760. In 1768 Lady Louisa set about creating a print room using favourite prints and decorative borders. This remains one of the most elaborate print rooms to have survived without alteration since the 18th century.

The state rooms at Castletown were redecorated in a rigid Neo-Classical style to designs attributed to Sir William Chambers (1723–96). The dining room and drawing rooms contain compartmented ceilings, chimneypieces and door cases in the manner of Chambers. The cabinet-maker Richard Cranfield (1713–1809) carved the pier glasses in the dining room in the form of fruiting vines appropriate in a room presided over by Bacchus. The Dublin firm of Thomas Jackson were responsible for much of the rest of the carving and gilding in the house. The remaining state rooms form an *enfilade* comprising saloon, drawing room, closets and state bedroom. The red drawing room contains a set of Chinese Chippendale seat furniture that was made in Dublin and pier glasses in the style of Chambers. 18th and early 19th century textile wall coverings have rarely survived *in situ* but in this room the walls are covered in red French damask that dates from the 1830s.

The long gallery was redecorated in the Pompeian style under the direction of Lady Louisa Conolly in the mid-1770s. It was to be used as an informal drawing room. The gallery is illuminated by three Venetian glass chandeliers and four exceptionally large sheets of French mirrored glass. The room was originally filled with furniture, commodes by Pierre Langlois, tables by John Linnell, bookcases (now at Barons Court, Co. Tyrone), a billiard table and musical instruments. The walls and fields of the ceiling are painted lavender blue, with gilded cornice and frieze against a red background. Charles Reuben Riley (c.1752–98) and Thomas Ryder (1746–1810) carried out the decorative painting. They covered the walls with Raphaelesque grotesque decoration and the twin themes of love and marriage are celebrated in the murals which derive from engravings in d'Hancarville's *Antiquités Etrusques, Grèques et Romaines* (1766–67) and Montfaucon's *L'antiquités expliquée et représentée en figures* (1719). Painted interiors were not unusual, and some survive in Dublin town houses in Fitzwilliam Square and Merrion Square (notably no.49) and at Lyons, Co. Kildare, which was painted with Claudian landscapes by Gaspare Gabrielli (fl.1803–1833) in 1806.

Sir William Chambers's designs for Lord Charlemont's Marino Casino were published in his *Treatise on Civil Architecture* (1759) and executed by Simon Vierpyl. Nothing of the original furniture, pictures or contents survive at the Casino. The interiors suffered severe damage during the early part of this century and the chimneypieces were removed. The quality of the plasterwork and joinery that remains is outstanding and gives some indication of what must have been perfect early Neo-Classical interiors. The hall takes the form of an atrium in a Roman villa. It originally housed marble sculpture and is appropriately painted white. The hall compensates for its small scale by the use of receding coffering in the semi-circular apse that gives an illusion of depth, as does the detailed plasterwork on the ceiling and frieze. The plasterwork throughout the main interiors is filled with classical references. The theme of Apollo representing the arts, and his attribute the lyre may be found in details of the stone carving on the exte-



Ireland: Long Gallery, decorated in the Pompeian style, Castletown, Co. Kildare, 1770s

rior and in the plasterwork inside. The lyre dominates the central panel of the compartmented ceiling in the hall, along with Mercury's caduceus. The frieze is decorated with garlands of flowers and musical instruments, both symbols of festivity. The saloon continues the Apollo theme with his mask in a sunburst against a blue background in the centre of a white coved ceiling. The original blue and white colour scheme in the saloon has been restored. Extensive paint scrapes were carried out at the Casino and documentary evidence is extant for the interiors in the Charlemont Manuscripts (Royal Irish Academy), making the Casino one of the best documented buildings of the 18th century.

In the 1790s James Wyatt (1746–1823) created the grandest Neo-Classical interiors in Ireland at Castle Coole, Co. Fermanagh. The interiors are remarkable for the quality of the joinery, and the plasterwork and the textiles are outstanding. That they have survived in such good condition is a tribute to the tradition of rigorous housekeeping now continued by the National Trust. John Preston (fl.1807–25), the finest Dublin upholsterer, supplied elaborate curtains with intricate borders, fringes and tassels, suites of gilded furniture in Greek Revival

style and a magnificent State Bed hung with scarlet silk curtains. Joseph Rose (1745–99) executed the plasterwork and there are six chimneypieces by Richard Westmacott (1747–1808).

Two other interiors have survived virtually intact from the 1820s. The drawing room at Newbridge, Co. Dublin, contains the furniture and curtains made by the Dublin firm of Mack, Williams and Gibton in 1828 and the collection of pictures is arranged as it was in the 1830s. At Killadoon, Co. Kildare the drawing room retains its 1820s French green and gold wallpaper, original red curtains, flounces and gilt pelmets.

Sir Richard Morrison (1767–1849) and the stuccodore James Talbot (fl.1802–1808) excelled in decorative plasterwork. Morrison and his son William Vitruvius Morrison (1794–1838) created opulent Regency interiors at Ballyfin, Co. Laois, Baronscourt, Co. Tyrone and Borris House, Co. Carlow with richly encrusted coved ceilings and screens of *scagliola* columns. The dining room at Carton, Co. Kildare and the entrance hall at Fota, Co. Cork demonstrate their mastery of interior spaces.

At Lismore Castle, Co. Waterford, part of the interior deco-



Ireland: Red Drawing Room, Newbridge, Co. Dublin, early 19th century

ration was designed by the Gothic Revivalist A.W.N. Pugin (1812–52) and the work was carried out by J.G. Crace (1809–89) in 1850. The Banqueting Hall has an ecclesiastical air with choir stalls, perpendicular Gothic windows and stained glass. The walls and timbers of the open roof are richly stenciled. Pugin and Crace also worked on the Great Hall at Adare, Co. Limerick.

Humewood, Co. Wicklow was designed by William White (1825–1900) in 1866. It contains the most virtuoso Gothic

Revival interiors surviving in Ireland. The staircase hall is dominated by a pair of polished black marble columns and heraldic stained glass, however the rooms are relatively small in scale and the ceilings were painted by an Italian artist Grispini. Humewood was finished by James Brooks (1825–1901) the church architect who adapted his French 13th-century Gothic to domestic use in the design of the banqueting hall. The paneling and the ironwork in the gun room anticipates later Arts and Crafts developments.

The mid-19th century was dominated by the influence of Ruskinian Gothic and the work of Sir Thomas Deane (1792[-1871] and Benjamin Woodward (1816-61) who formed a partnership in Cork in 1851. Ruskin greatly approved of their work with its Byzantine Revival vocabulary and for the freedom they gave to their stone carvers, Charles Harrison (1835-1903) and the O'Shea brothers (fl. 1846-64). The great staircase of the Kildare Street Club was destroyed in 1971 and Woodward's achievement in domestic architecture may be fully appreciated at Clontra, Co. Dublin. In 1862 the interiors were decorated by John Hungerford Pollen (1820-1902) in a series of Pre-Raphaelite fresco cycles. Above the internal staircase a knight in armour and his lady drink a stirrup cup. The *Seven Ages of Woman* decorate the end walls of the drawing room and in the dining room frescoes depict *Spring Morning* and *Autumn Evening*. The timber construction of the high-pitched roofs is left exposed and the space between the rafters is decorated with birds, flora and fauna. On the walls is Celtic interlace, probably the earliest use of this Celtic Revival motif in an interior scheme.

The Arts and Crafts Movement in Ireland had a rich life, notably in enameling, stained glass and ecclesiastical interiors. Domestic interiors such as those at Belle Isle, Co. Fermanagh and on a modest scale at Baytown Park, Co. Meath with exposed beams, paneling and stained glass are rare.

Sir Edwin Lutyens (1869-1944) remodeled interiors at Howth Castle, Co. Dublin, adding a library with oak paneling and bookcases. He created a series of romantic vaulted interiors at Lambay Castle, Co. Dublin, using pale grey limestone and contrasting white rendered walls.

Iveagh House, Dublin contains some of the finest neo-Rococo and Italianate interiors of the late 19th century. The staircase was designed by J.F. Fuller (1835-1924) and the decoration of the walls in Algerian onyx, alabaster and marble in the staircase hall and ballroom are to designs by William Young (1843-1900).

Eclectic late-Victorian and Edwardian taste is reflected in the work carried out by Dublin firms of professional decorators and house fitters that flourished at the turn of the century. Many of these firms survived into the 1960s and 1970s reproducing a variety of neo-Georgian and neo-Rococo interiors. The largest firm of decorators was Millar and Beatty Ltd., with branches in Grafton Street, Dublin and in Londonderry, where they employed more cabinet-makers and upholsterers than any other firm. They specialized in reproducing French Rococo Revival, Sheraton and Chippendale style interiors and reproduction furniture. In 1905 they advertised a range of interiors in *The House Beautiful*; one in the "New Art" style comprised of imported American mass-produced furniture and fittings as well as Donegal and Cork (Youghal) carpets and linoleums in Art Nouveau patterns. Millar and Beatty designed an interior for the Irish section at the St. Louis Exhibition in 1904.

Maguire and Gatchell were decorators, lighting specialists and suppliers of bathroom fittings (their work is perfectly preserved at Killineer House, Co. Louth). They also sold jewel safes and strongrooms at their showrooms in Dawson Street, Dublin and were pioneers in modern forms of central heating.

H. Sibthorpe & Sons' early work included fitting out the Kildare Street Club (c.1860) in robust plaster friezes and corbelled beams. They are more usually associated with the

variations of Rococo such as their own "Marie Antoinette style" and Louis Seize decoration. Sibthorpe provided the more popular neo-Adamesque that fitted in with existing 18th-century plasterwork. At 18 Parnell Square, Dublin, they added gilded friezes and lincrusta mouldings with paintwork in the manner of Angelica Kauffmann. Their Neo-Classical work is best preserved at Coolmore, Co. Cork. There, the drawing room wallpaper has stenciled decoration in red and green, and medallions of classical figures painted on a blue ground. Sibthorpe specialized in decorative painting and created a Rococo painted ceiling and gilt interiors in the Royal Train for the visit of Edward VII in 1904. Sibthorpe continued their work as the leading decorators in Ireland until the 1960s. Other notable professional decorators were Pilkingtons of Kildare Street and J.F. Keatinge & Sons Ltd., who were founded in the 1882 and ceased trading in 1994.

Textiles were designed, manufactured and sold by Walpole Brothers Ltd. of Dublin, Belfast and London. The firm was founded in 1766 and supplied hand-woven Irish double damasks and linens often with hand embroidery made by the Royal Irish Linen and Damask Manufacturers. Whyte & Sons specialized in glass and china and household goods as did the great Dublin department store Pim Brothers Ltd. of South Great Georges Street, established in 1841. Combridge & Co. Ltd. were picture framers, gilders and stationers who specialized in decorative bookbinding and library fittings. Cramer, Wood & Co. sold musical instruments and a range of pianos for the cluttered Victorian interior.

Several country house interiors were redecorated in the grand manner although none with such opulence as Castle Forbes, Co. Longford. Beatrice, Countess of Granard was assisted by two firms of architects, Frederick Foster of London and Kaye, Parry & Ross of Dublin, who were employed to execute her ideas. The French interior decorator Fernand Allard and the firm of Lenygon and Morant of 31 Old Burlington Street, London, were more influential in the design of the interiors. Allard designed the hall and staircase which is lined with grey ashlar. The London decorators fitted out Cunard liners at this time and they designed the dining room, lined with oak paneling and a *trompe-l'oeil* ceiling of an open dome. The drawing room is an English Palladian room in the manner of William Kent. Lavish ceilings were imported and an 18th-century ceiling was inserted in the drawing room depicting an allegory of the *Genius of Architecture*. In the library Faith, Hope and Charity preside with the Four Seasons set in each corner of the ceiling.

At Birr Castle, Co. Offaly, Anne, Countess of Rosse (the founder of the Victorian Society) reinterpreted some of the most beautiful Victorian rooms in Ireland in the skillful arrangement of furniture, flowers and pictures. The ballroom is hung with Victorian green and gold damask patterned wallpaper and during the 1940s Lady Rosse hung red flock wallpaper in the dining room and restored the dado. In the 1950s Luttrellstown Castle, Co. Dublin was transformed in the grand manner by the Hon. Mrs. Aileen Plunket who created interiors of great elegance with the help of the English decorator, Felix Harbord, a pupil of Sir Albert Richardson. A mixture of styles was brought together in the 18th and 19th century rooms. These incorporated a Baroque painted ceiling by Sir James Thornhill (1675/6-1734) and grisaille paintings by Peter de

Gree (d.1798) of allegorical scenes depicting *Mercury introducing the Arts and Industry to Ireland*.

In the post-war years a number of houses were decorated by their owners who relied on their own good taste. Dunsany Castle, Co. Meath with Neo-Classical plasterwork by Michael Stapleton was elegantly redecorated by Lady Dunsany with impeccable taste and individual style. A new delicacy was introduced in the warm colours used and the arrangements of Sèvres porcelain and pictures. Russborough was bought by the Beits in 1951 and Sir Alfred and Lady Beit restored the house to form a backdrop for one of the finest private collections of art in the world.

International Modernism began to filter into the design of domestic interiors in the Dublin suburbs during the 1930s. Robinson and Keefe designed semi-detached "Sunshine" houses at Dollymount, Dublin, that retained a traditional internal plan but had unadorned white walls, windows and doors with decorative glazing bars, and tiled chimneypieces. Walter Gropius visited Ireland in 1936. The greatest Irish exponent of his theories was Michael Scott (1905–1989). Scott's house Geragh, near Dun Laoghaire was designed in 1937–38, exemplifying the Gropius style in the severity of its white interiors and tubular steel furniture. The Australian architect and designer Raymond McGrath (1903–1977) was appointed to the Office of Public Works and was responsible for the redecoration of many public buildings, including Aras an Uachtarain (President's Official Residence) in a neo-Georgian style incorporating 18th-century plasterwork and designing carpets based on the ceiling decoration. McGrath did much to revive Donegal Carpets and Waterford Glass. Eileen Gray (1879–1976), the creator of some of the most spectacular Parisian interiors of the 1920s, was born in Ireland and during the 1960s some of her abstract carpet designs were reproduced and manufactured in Ireland.

In the 1950s two significant events took place; the Hon. Mr. and Mrs. Desmond Guinness bought Leixlip Castle, Co. Kildare, and in 1958 they re-established the Irish Georgian Society. At this time very few people in Ireland appreciated Irish interiors, and the redecoration of Leixlip was important in that here for the first time a specifically Irish look was recreated using heavily carved 18th-century Irish furniture. The style may be characterized by an overall simplicity, the use of strong colours, blues, reds and brilliant white, the dramatic placing of furniture and the rejection of fussiness and upholstery. This was a highly architectural style that respected the structure of interiors, windows were left uncurtained, layers of flaking paintwork left untouched and furniture unrestored. Shells, prints and books were collected, arranged alongside doll's houses and the ubiquitous fresh green or golden autumnal beech leaves. This new aesthetic of the informal, unrestored yet grand interior was well-suited to Irish houses that had been neglected for generations. These ideas were disseminated through the Irish Georgian Society in the rescue projects that it sponsored, most importantly at Castletown, where repainting was done with sensitivity. Entire rooms were shown to the public in an untouched state. In the conservation work that the society undertook in Dublin this minimal intervention left the rooms essentially undecorated, and this may best be seen at 13 Henrietta Street where the Casey family have maintained the purity of a very grand but unrestored interior. Many influential

English and American decorators visited Leixlip and Castletown and were greatly influenced by these ideas.

This renewed interest in historic interiors encouraged many country house owners to restore their family property. Desmond FitzGerald, Knight of Glin, was a kindred spirit of the Guinneses in the revival of interest in Irish interior design and furniture. Glin Castle, Co. Limerick has been carefully restored and provides a unique setting for a collection of Irish furniture and pictures. In Dublin the large houses in the unfashionable north inner city had been turned into tenements in the 19th century. This slow decline has been arrested and although many of the finest interiors have been lost, among those that survive there have been some remarkable restorations. Since the 1960s a dozen houses have been rescued or restored, particularly in North Great Georges Street and Henrietta Street.

PAUL CAFFREY

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Isokon

British furniture manufacturers, 1931–1939

Founded in 1931 by Jack Pritchard and Wells Coates, the Isokon company was one of only a handful of inter-war British forays into Modernism. Pritchard, then working for the Venesta Plywood Company, had come across Coates's shop interiors for the Cresta Silks chain (1929–32), where plywood was used, not as a cheap substitute for solid wood as was generally the case, but as a truly modern material. Pritchard subsequently commissioned Coates to design a house for his own family on Lawn Road in Hampstead; a brave decision considering that the engineer and former *Daily Express* journalist had not, at that point, had anything substantial built. Through discussion about what was the most socially responsible use of land in London, the project eventually developed into a block of "minimum" flats, and the Isokon company was founded principally to manage its erection and promotion. (The name "Isokon" was coined because of Coates's preference for drawing his designs in isometric projection.)

Completed in 1934, the monolithic concrete structure, with its bold external staircase and access galleries, and which the one-time resident Agatha Christie likened to a cruise liner, represents one of the first appearances in the UK of what was to become known as the International Style. The internal planning of the building was equally revolutionary. The flats were designed as complete "ready-to-live-in" dwellings specifically for young single people with few possessions. It was Coates's belief that furniture, like the plumbing system, should become part of the fixtures of a dwelling, rather than be taken from home to home. Moreover, built-in multi-purpose furniture would ensure a more economic use of space; an important consideration in a modern city. Each of the 22 minimum flats – consisting of a living / bedroom, kitchen, bathroom and dressing room – occupied only approximately 271 square feet (25 square metres), and was comprehensively equipped with standardized built-in furniture, most of it manufactured from plywood.

Perhaps because simplicity and lack of ornament in home furnishings are today not unusual, it is easy to overlook the significance of the Lawn Road interiors, which, as Nikolaus Pevsner noted, made no "compromises with convention". The undisguised use of modern materials, such as plywood and tubular steel, which had not yet entered the everyday vocabulary of the home, and the inclusion of built-in furniture (which effectively removed choice from the resident) were indeed unconventional design decisions – especially in England, which lagged behind the rest of Europe in its acceptance of Modernist ideas. References to the more established European "masters", particularly Le Corbusier, abound in contemporary descriptions of the building, although, as one commentator has noted, Coates's enthusiasm for built-in furniture may have been influenced as much by the traditional architecture of Japan, where he was brought up, as by Continental Modernism.

Nevertheless, the notion of minimal living, or *Existenzminimum*, had a great deal of currency among Modernist sympathizers, having been advocated at the 2nd meeting of the Congrès International d'Architecture Moderne (CIAM) in Frankfurt in 1929, as one solution to Europe's housing prob-

lems. While Coates and Pritchard were undoubtedly inspired by the socialist rhetoric of policies such as this, the Isokon flats were beyond the means of those most in need of new housing. Indeed, simply to ensure their erection, the flats were pitched at the middle-class *cognoscenti*.

The Lawn Road flats quickly became a focus for Hampstead's intellectual and artistic communities, themselves soon to be augmented by an émigré population fleeing Germany. While Coates clearly played a very important role in the formation and direction of Isokon, it was the involvement of a number of these émigrés – Walter Gropius, Marcel Breuer and László Moholy-Nagy – which has done most to ensure the company's enduring significance in the eyes of design commentators.

Pritchard invited Gropius to England to design a new block of flats (in partnership with E. Maxwell Fry), to be built in an affluent suburb of Manchester. In the event, this project, as well as a small development planned for Birmingham and a much-celebrated scheme for Windsor, fell through due to lack of funds, and Isokon focused its attention on its furniture operations. The company had been involved in marketing Coates's plywood bookcases as early as 1933, but the formation of the Isokon Furniture Company in 1935 effectively marked the transition from architecture to furniture. More significantly, it also signalled the adoption of *moulded* plywood construction over more conventional techniques. The new company's Bauhaus-inspired philosophy – which stated that form should be determined by function rather than superimposed ornament – stressed Isokon's commitment to plywood, which, Pritchard felt, offered more "traditional English comfort" than the arguably more austere tubular steel furniture from the Continent. Nevertheless, the modernity of plywood was emphasised through reference to its use in the aircraft industry.

Gropius became Isokon's Controller of Designs, although only one of his designs was ever manufactured. But it was his insistence that his former Bauhaus colleague, Marcel Breuer, join the design team that proved an important contribution to the company's work. Breuer set about exploiting plywood's intrinsic properties through the re-design of an aluminium chaise-longue he had designed for Wohnbedarf in 1933. The resulting *Long Chair* (1936) demonstrates Breuer's thorough understanding of the material and bears comparison with the furniture of Alvar Aalto. Like much of Aalto's furniture, the Long Chair consists of a single sheet of moulded plywood supported on thick laminated wood leg-forms. Its significance arises, in part, from the fact that, like Aalto's *Paimio* chair, it could not have been manufactured from solid wood and did not try to pretend it was. Moreover, it illustrates very effectively the state-of-the-art of plywood technology in 1936: not until the advent of stronger adhesives would it be possible to mould plywood into complex compound curves.

Apart from a set of nesting tables and a *Short Chair*, Breuer's other designs for Isokon were less satisfactory; their originally simplistic designs were compromised by the need for lateral bracing which gave them a heavy and overworked appearance. It is perhaps for this reason that Isokon furniture has not entered the canon of "classics" to the same degree as many pieces by Le Corbusier, Aalto and Breuer himself. Nevertheless, Breuer's work for Isokon – which also included the Isobar restaurant in the Lawn Road flats – rates among the



Isokon furniture designed by Marcel Breuer, c.1936

most successful realisations of Modernist ideals in the UK, and represents a conscious attempt to tailor those ideals to the perhaps rather spurious notion of Englishness.

In 1937, a shortage of architectural commissions in the UK led Gropius to seek work in the United States; he was followed shortly afterwards by Breuer. Production of Breuer's furniture continued, but the onset of war in 1939 effectively halted the company's supply of timber from Estonia. After the war, Pritchard made several attempts to restart the company, even manufacturing a number of new designs by Ernest Race. Without the enviable Modernist credentials of Gropius, Breuer or Moholy-Nagy (who had designed Isokon's graphics) behind him, however, Pritchard met with little success and the company eventually folded. Nonetheless, between the wars, Isokon was at the cutting-edge of design practice. The mere presence of Gropius *et al.* clearly makes Isokon significant, but the company's modest output continues to look as original and uncompromisingly modern today as it did sixty or so years ago.

ANTHONY HOYTE

See also Wells Coates; Plywood Furniture

Selected Collections

Documentation, correspondence and manuscript material relating to Isokon is in the Pritchard Archive, School of Architecture, University of Newcastle, Newcastle-upon-Tyne; drawings and designs for furniture by Wells Coates are in the Drawings Collection, Royal Institute of British Architects, London. Examples of Isokon furnishings are in the Victoria and Albert Museum, London, the School of Fine Arts and Music, University of East Anglia, Norwich, and the Pritchard Archive, University of Newcastle.

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Isozaki, Arata 1931-

Japanese architect and designer

Arata Isozaki was Japan's leading interpreter of Postmodern trends from the West in the early 1970s when he established personal contacts with Peter Cook in London, Hans Hollein in

Vienna, and Peter Meier and Peter Eisenman in New York. A prolific essayist as well as designer, Isozaki attacked Modern architecture in several books. In the process, he challenged the dominant modern Japanese synthesis, devised by an older generation trained in the 1930s and led by Kenzo Tange and Kunio Maekawa, of trabeated concrete-framed buildings expressive of traditional Japanese carpentry.

From 1954 to 1963 Isozaki was a member of Kenzo Tange's Team and Urtec. Under the stimulus of Metabolism, he enlarged traditional column brackets to the scale of major urban elements in *Cities in the Air* (1960–62), and used ruined Greek columns to support giant lattice beams in *City in Ruins* (1962) which extended in a free system of towers over a chaotic Tokyo. These proposals anticipated the big-beam style of his trabeated beam compositions during the 1960s after he left Tange.

Isozaki's career is punctuated by sudden shifts in style every ten years. This periodicity resulted in a succession of style phases: from the big-beam expression in raw concrete of the 1960s, much of the work being at Oita, Kyushu, where Isozaki was born; to the mannerism of the 1970s, which was followed in the 1980s by international eclecticism, which in turn launched into schizoid eclecticism and hyper-tech in the 1990s. Mannerism was present in one form or another in all the phases, in the exaggerated enlargement of structural beam elements in the 1960s, 45 degree geometry and space bridges, which was succeeded in the 1970s, immediately after Expo '70, Osaka, by a Postmodern orientation that exploited obsessive compositions of neo-Platonic pure forms such as cubes, cylinders and spheres. In the 1980s this mannered idiom flowered into an energetic international eclecticism, with motifs drawn from contemporary styles and sometimes the early Modernism of the 1920s and 1930s, and often looked back across Western architectural history to Claude Nicolas Ledoux, 16th-century Italian Mannerism and Andrea Palladio. By the 1990s, international eclecticism became more *ad hoc* and arbitrary and led to a Schizoid eclecticism that combined motifs that broke up the presumed normalities of integrated form. At the same time, Isozaki experimented with a hyper-tech expression as the occasion demanded. In all of this, Isozaki mirrored the ongoing cultural schizophrenia and confusion of Japan in an era of unprecedented economic growth characterised by a deep obsession with Western culture.

The structuralism of Isozaki's early interiors, where the material was raw concrete, gave way to the use of polished marble, red Indian sandstone, rusticated granite, reflective aluminium panels and silver tiles. From the 1980s on, Isozaki used colour more, and contrasted rough natural textures with smooth artificial materials, together with mirrors and glass blocks.

In his early big-beam works at Oita, the interiors were defined by beams, with the primary material exposed concrete. The entry hall and reading spaces of the Oita Prefectural Library (1962–66) resulted from the placement of exceptionally large U-shaped off-form concrete beams resting on other hollow beams or bedded in cross walls. As with the earlier mega-structure proposals, the primitive structure of the beams defined the character of the interior spaces. These were dynamic and directional in the Oita Library; for the Oita Branch of the Fukuoka Mutual Bank a spine bridge under

diagonal roof beams energised the white interior assisted by bright vivid reds and blues.

The Fukuoka Bank Headquarters, Fukuoka (1968–71) had a suite of remarkable rooms: the meeting room had concentric squares inscribed on the walls and ceiling, the subdued lighting adding to the hypnotic effect of its identical walls; the boardroom in full-blown High-Tech with curved aluminium panels and prominent air nozzles had a decidedly science fiction unreality; but most arresting of all was the large Surreal eye at one end of a black and white chequered floor.

The Kitakyushu City Museum of Art (1972–74), with its twin gun barrels, was notable for its square die-cast aluminium panels and polished marble floors, which produced an effect of public magnificence. Like the previous big-beam concrete works the spaces were the result of the structural scheme. The Museum of Modern Art, Takasaki (1971–74) was clad in polished aluminium panels and based around a composition of cubes which supplied universal frames for the temporary objects on display. The interiors were a remarkable tour de force, with architecture, sculpture and interior design merged in a total work. It explored such typical Mannerist devices as false perspective, dissonant scale and the decaying form. Most notable was the main staircase which was treated in such a way that the edges appear to merge with the polished walls, rising in infinite axial extension to the cylindrical half-landing. Within the first floor lobby, smaller rooms were inserted within the main cube as a Mannerist play on the room-within-a-room theme. The most striking object is a superbly executed stepped marble platform at the far end of the entrance lobby; its perverse perspective and over-large steps made it appear much smaller. Traces on the ceiling and walls of the lecture hall disrupted it.

In the 1970s, semi-cylindrical barrel vaults, inspired by Palladio, took the theme of infinite uni-axial extension and combined it with plastic and passive form which was acted on by powerful external forces. The arbitrary character of such works (a question mark for a golf club), reflected Isozaki's preoccupation with linguistics. On this occasion, the Golf Club barrel vault was moulded into a sign for Isozaki's puzzlement over why the Japanese are obsessed with golf. The best vaulted composition was the Hayashi House, Fukuoka (1976–77), which, like a fragment of plumbing, consisted of a leading vault feeding into two small extensions which covered the main living area and sleeping quarters. The entrance foyer had mirrors on the two facing walls which multiplied the image of the entry's circular vault. The effect was both arresting and disorienting – a similar illusion was achieved in the Mickey Mouse canopy of the Team Disney Building (1991).

Tsukuba Center Building, Tsukuba (1979–83) had Isozaki's most important interiors in the 1980s. So great was the totality of its conception it is difficult to separate the interior from the exterior design, especially the ironic sunken Campidoglio. Besides Michelangelo, the project owed much to Isozaki's fascination with Ledoux at that time, especially the Salt Works at Arc-et-Senans, which was echoed in the banded columns and rusticated masonry; this was repeated in the concert hall and lobby areas where refined polished surfaces touched rough stone facings in a contest between natural and man-made. Dipping into history, Isozaki refers to Karl Friedrich Schinkel in the night sky ceiling of the banquet hall. At Tsukuba, Isozaki

engaged in a wide use of historical motifs assembled in a contrived Mannerist way with inversions, reverse perspective effects, traces projected from inside imaginary rotated cubes on walls and ceilings to undermine the surface appearance, and subversive angled pavilions, all of which contributed to a pervasive feeling of unease and anxiety. Tsukuba Center was brilliant and marvellously sophisticated, yet underneath it all it was hollow. For all its classical allusions, the classical was subverted in a virtuoso display of architectural facility.

In the Los Angeles Museum of Contemporary Art (1981–86) Isozaki returned to the earlier Fukuoka Bank Headquarters to use red Indian sandstone and to a quieter aesthetic of neutral interiors lit from above that retreated before the art objects on display. It was a mixture of Palladio and Egypt with its palms and pyramids. Because the museum was set below the plaza, light was introduced through the roof through pyramid-shaped skylights and translucent ceilings. As was to be expected, Isozaki's wavy Marilyn Monroe silhouette dominated the entry and lower court.

The Art Tower Mito, Ibaragi (1986–90) was less restrained. Its 100 metre high symbol tower was pure hyper-tech. The hexagonal concert hall casually repeated the vault of Sir John Soane's Breakfast Parlour at 13 Lincoln's Inn Fields. It is refined and elegant with precise timber-panelled seating terraces and creamy walls and ceiling. The tower lobby was Viollet-le-Duc Gothic structuralism in hyper-tech mode with its great angled steel tubes springing from plated columns. The cylindrical Theatre repeated the restrained grey exterior but it was deepened to a metallic blue. Sandwiched between, the entrance hall was lit by an inverted triangular onyx window whose shape overturned structural logic. The walls of the conference hall were decorated with voluminous drapes.

The Disney Building at Lake Buena Vista, Florida (1987–91), was extremely successful and was typical of Isozaki's mature 1990s style. It was calm, assured, less intense, but the earlier Mannerism was still evident in the Dadaist entrance lobby, in the 36 metre high truncated cone and rotated cubes whose forms were disguised by decorative areas of colour and lines. The curtain wall of the 250 metre axial block was converted to a reflective tartan grid of blue and white stripes and squares. The great sun dial connective space was punctured by an elevated bridge which recalled Isozaki's earlier dynamic interpenetrating forms in the 1970s, but, in the 1990s, structure gave way to colour and pattern, and squares were repeated endlessly in subdividing windows and as isolated openings. The impact of the truncated open cone depended on the circling movement overhead of sun and shadow on its brown surface with the yellow gnomon acting as a kind of Dadaist ornament or joke.

Isozaki's interiors show a typical Postmodern concern for widening the design vocabulary to enrich it beyond the limited functionalist scope of Modernism. His excursions into European architectural history are filtered through the agency of ideas from neo-Dada, Marcel Duchamp, Man Ray, and Shuzo Takiguchi. Isozaki's interiors are subversive in intent in relation to Modernism. His elevation of personal experiences to do with death and disintegration mean that his forms shatter, and what seems most solid disintegrates in order to reveal the darkness beneath the surface of things. His ultimate

concern is with emptiness in what is an intense and highly intellectual method.

Isozaki's subversive attack on conservative culture manifest in his Dadaist bias towards ambivalent structured works and the imposition of a Western Mannerist metaphysic of unease and instability reflected the Japanese contemporary condition. As language has its rules, so architecture gains by the breaking and inversion of its grammar. In his recourse to the past, unlike 19th-century eclectics, Isozaki has aimed less at mimicking the past than at turning it inside out in order to drain it of meaning.

PHILIP DREW

See also Postmodernism

Biography

Born in Oita City, 23 July 1931. Graduated from the Architectural Faculty, University of Tokyo, 1954. Married the sculptor Aiko Miyawakiin, 1972. Worked with Kenzo Tange's Team and Urtec, Tokyo, 1954–63. Established his own architectural practice, Arata Isozaki and Associates, Tokyo, 1963; has also continued to collaborate with other architects and studios and was chief architect with Kenzo Tange for the Japan World Exhibition, Osaka, 1970. Designed textiles and furnishings from the mid-1970s. Has taught widely in the United States including visiting professorships, University of California at Los Angeles, 1969, Columbia University, New York, 1976 and 1979, Harvard University, Cambridge, Massachusetts, 1981, and Yale University, New Haven, Connecticut, 1982. Juror for the Pritzker Prize, New York, 1979–84. Numerous prizes and awards including Annual Prize, Architectural Institute of Japan, 1967 and 1975; *Interiors* Award, New York, 1983; Mainichi Art Award, Tokyo, 1983; Gold Medal, Royal Institute of British Architects, 1986. Honorary Fellow, American Institute of Architects, 1983; Honorary Member, Bund Deutscher Architekten, Germany, 1983; Member, Accademia Tiberina, Italy, 1978; Honorary Fellow, Royal Institute of British Architects, 1994; Honorary Academician, Royal Academy of Arts, 1994.

Selected Works

Interiors

- 1962–66 Oita Prefectural Library, Oita City (building and interiors)
- 1966–67 Fukuoka Mutual Bank, Oita City (building and interiors)
- 1968–71 Fukuoka Mutual Bank Headquarters, Fukuoka (building, interiors and furniture)
- 1971–74 Museum of Modern Art, Takasaki, Gunma (building and interiors)
- 1972–74 City Museum of Art, Kitakyushu, Fukuoka (building and interiors)
- 1973–74 Fujimi Country Club, Oita City (building and interiors)
- 1973–74 Kitakyushu Central Library, Kitakyushu, Fukuoka (building and interiors)
- 1979–83 Tsukuba Center Building, Tsukuba Science City, Ibaragi (building and interiors)
- 1981–86 Museum of Contemporary Art, Los Angeles (building and interiors)
- 1981–86 Björnson Studio-House, Venice, California (building and interiors)
- 1983–85 Palladium Club, New York City (building and interiors)
- 1983–90 Sant Jordi Sports Palace, Barcelona, Spain (building and interiors)
- 1986–90 Art Tower Mito, Mito Ibaragi (building and interiors)
- 1987–90 Kitakyushu International Conference Center, Fukuoka, Japan (building and interiors)
- 1987–91 Team Disney building, Buena Vista, Florida (building and interiors)

- 1990–94 The Center of Japanese Art and Technology, Krakow, Poland (building and interiors)
 1991–92 Guggenheim Museum, Soho, New York City (additions and interiors)
 1991–94 Museum of Contemporary Art, Nagi, Okayama, Japan (building and interiors)
 1991–95 Kyoto Concert Hall, Kyoto, Japan (building and interiors)
 1993 La Casa del Hombre (House of Man), La Coruña, Spain (building and interiors)

Isozaki has also designed dinnerware for Swid Powell; rugs for Vorwerk (1988); furniture including the *Marilyn* chair and table by ICF (1973–83), *Fuji* cabinets by Memphis (1981), and bed exhibited at the Milan Triennale in 1985; and jewellery by Cleto Munari (1986).

Publications

- Kukan-e* (Towards Space), Tokyo, 1971
Kenchiku no Kaitai (The Destruction of Modern Architecture), 1975
Shuho-ga (collected writings 1969–78), Tokyo, 1979
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 “The Paradox of Tradition” in *Kagu: Mobilier Japonais*, Angers, 1985
Post-Modern no Jidai to Kenchiku (The Post Modern Era and Architecture), Tokyo, 1985
 “The Current State of Design” in *International Design Yearbook 4*, New York, 1988
Kenchiku no Seijigaku (The Politics of Architecture), Tokyo, 1989
Seikimatsu no shiso to kenchiku (Thoughts and Architecture at the Turn of the Century), dialogue with Koji Taki, Tokyo, 1989
Kenchiku to iu Keishiki (Formalizing Architecture), Tokyo, 1991

Further Reading

There are several monographs on Isozaki; a good recent general book is *Arata Isozaki: Architecture 1960–1990*, 1991 which includes critical essays, a biography, a list of his principal buildings, projects and exhibitions and an extensive bibliography of primary and secondary sources.

- “Arata Isozaki: Square, Cube and Rectangle” in *Japan Architect*, 51, March 1976
 “Arata Isozaki: Cylinder and Semicylinder” in *Japan Architect*, 51, April 1976
Arata Isozaki: Architecture, 1960–1990, New York: Rizzoli, 1991
 “Arata Isozaki, 1985–1991” in *Space Design* (Tokyo), part 1, special issue October 1991; part 2, special issue November 1991
Arata Isozaki: Works 30, Architectural Models, Prints, Drawings, Tokyo: Rikuyo-sha, 1992
 Barattucci, Brunilde and Bianca Di Russo, *Arata Isozaki: Architettura, 1959–1982*, Rome: Officina, 1983
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The Prints of Arata Isozaki, 1977–83 (exhib. cat.), Tokyo: Gendai Hanga Center, 1983
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 Stewart, David B. and Higime Yatsuka, *Arata Isozaki: Architecture, 1960–1990*, New York: Rizzoli, 1991
 Suzuki, Hiroyuki, “The Dismantling of History” in *Space Design*, October 1991
 Taylor, Jennifer, “The Unreal Architecture of Arata Isozaki” in *Progressive Architecture*, September 1976
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Italy

Following the decline of the Roman empire and with the rise of Christian patronage, medieval Europe passed through the Early Christian, Byzantine, and Romanesque periods into the styles and stages of Gothic art and architecture. In Italy semi-independent city states developed, many based on trading and banking activities and represented in other commercial centres of western Europe. A rebirth of classical ideas arose in the 14th century from the rediscovery of classical literature; the works of Dante, Petrarch, and Boccaccio stimulated a new age of intellectual enquiry, philosophical and scientific. Against this background of wealth and the pursuit of knowledge, profound changes were about to take place which would leave indelible impressions on history until the Industrial Revolution.

In Florence, the powerful Medici banking family, engaged in local affairs spasmodically since 1296, encouraged patronage of the arts. In company with like-minded families – Pitti, Rucellai, and Strozzi – they pursued vigorously the emerging ideals of the Renaissance. A new cultural spirit made use of the classical past to inspire the future; evidence of ancient Rome sparked the search for new rules of design.

Because they had applied this new thinking to commerce and art in advance of any competitors, the Italian states had accumulated reserves of wealth. Beyond Medici dominance in Florence, other princely banking and trading families such as Farnese, Gonzaga, Este, and Sforza spent lavishly on public building works which contributed to civic pride and amenity. Prosperous citizens spent well on their own homes, as private sector building was thought to honour the community. Education improved and the invention of printing spread freedom of thought. Tuscany, too, made use of these new facilities in the transformation of art and architecture.

Although in some parts of Italy – including Sicily and particularly the Venetian Republic – medieval styles persisted into the 16th century, Florence and Rome were invigorated by the climate of change known as the Renaissance. Key Florentine protagonists, Leon Battista Alberti (1404–72) and Filippo Brunelleschi (1377–1446), defined geometric systems of

proportion and perspective, Brunelleschi having studied in Rome after the turn of the century. His dome for Florence Cathedral (1420–34) harmonized classical motifs and new structural methods with a Gothic church – one of the first expressions of the Renaissance. In 1485 Alberti, more academic in approach, published his *De Re Aedificatoria*, setting out a design ideal “that nothing could be added, diminished or altered, but for the worse”. Vitruvius’s *De Architectura* was printed in 1486. Written in the reign of Augustus (27 BC–14 AD), it was not translated into Italian until 1521, becoming a lasting source of classical inspiration for many generations. The young theorists, chiefly Andrea Palladio (1508–80), Giacomo Barozzi da Vignola (1507–73), and Vincenzo Scamozzi (1552–1616) studied and interpreted Vitruvius and codified rules and proportions of the five ancient Orders of Architecture – Tuscan, Doric, Ionic, Corinthian, and Composite. Ideal proportions of the human body were mathematically formulated and used to great effect by Alberti and Brunelleschi.

New elements were added to the Renaissance vocabulary, principally a new form of dome with its supporting pendentives and the balustrade with its candelabra-like or vase-shaped balusters. Decorative treatments included rusticated stonework, fashionable initially for the external walls of early Florentine palaces and sometimes transformed into a painted feature for interiors. Much was owed to artists, sculptors, and other craftsmen and many of the architects started in this way, Brunelleschi as sculptor, Ghiberti as metalworker.

Many of Brunelleschi’s designs were built after his death. The Pazzi Chapel at Santa Croce, Florence (1429–46) demonstrates early Renaissance qualities of deceptive simplicity and balance, achieved in a scheme of grey stone classical dressings and mouldings set into near-white plastered backgrounds. Mouldings and oculi are offset by limited frieze decoration and roundels of glazed terracotta reliefs coloured by Luca della Robbia, decoration serving architecture to achieve unity. Secular building took perhaps even greater steps forward – palaces were less fortified than before and housed enormous wealth in terms of building and contents.

The Ducal Palace at Urbino (c.1444–82), which entered the Renaissance after the appointment of Luciano Laurana as architect by Federico di Montefeltro in 1465, relies on elegance and purity of line. Doorcases and hooded carved fireplaces provide centres of interest in otherwise restrained, white plaster backgrounds. In the Sala degli Angeli, the well-known frieze of the chimneypiece bearing gambolling angelic putti is the work of Domenico Rosselli. The palace also contains outstanding intarsia work in the doors and cupboards of the studiolo designed at least in part by Botticelli. Portraits from the studiolo and most of the furnishings have been scattered to collections and museums, but in spite of the empty rooms, traces of influence from Piero della Francesca, Alberti and Laurana who was probably familiar with Diocletian’s Palace at Spalato (Split), add to Federico’s achievement.

The first Medici villa in the High Renaissance style was built at Poggio a Caiano, designed by Giuliano da Sangallo (1443–1516) and completed in 1485 for Lorenzo de’ Medici. Instead of the usual central cortile, there is a two-storey barrel-vaulted hall with coffered gilded stucco ceiling. Lorenzo’s son, Pope Leo X, commissioned the frescoes which were started in

1521 by Franciabigio and finished in a second stage in about 1579 by Allori. Pontormo and Andrea del Sarto contributed to the overall scheme which recorded allegorically various events in Medici family history. Most apartments in the villa suffered 19th-century redecoration, but the great hall survives.

Donato Bramante (1444–1514) worked as a painter under Laurana at Urbino and in mid-life changed to an architectural career in which he exercised wide influence in his handling of space as the chief component of interior design. This was initially demonstrated in the Tempietto in Rome, a small circular “temple” in the courtyard of S. Pietro in Montorio, 1502.

The Palazzo Venezia with its loggia dating from 1467–71 and completed after 1500, grew into the first great Renaissance palace in Rome, home to Paul II and his magnificent collections. Its architect is unknown but attributions have been made to Alberti, Rossellino, and Giuliano da Maiano.

The new ways of thinking fostered an interest in the domestic interior, the layout of rooms, and their fittings and furnishings. Relative stability in society allowed for improvements in convenience and privacy to an extent never practicable in medieval times. The stringing together of rooms reached from a main hall and dining space had, by the mid-15th century, been overtaken by more ingenious planning. Larger town houses were mostly planned round an open courtyard which was often colonnaded to provide protection from the weather and easy access. Planning of country villas was less restricted and symmetry more easily achieved where land was available and the need for defence had diminished. Windows could be placed looking outwards over the landscape, radically affecting the outside appearance and giving freedom of internal and external design.

Before the advent of the Baroque style, rooms were usually rectangular, possibly with flat beamed ceilings on upper floors and for smaller rooms. These would coexist with vaulted or deeply coved ceilings if height was a consideration and, where additional space was required, columns could be introduced for structural and visual reasons. The supporting ceiling members may have been exposed or concealed by a suspended ceiling, with decorated soffit. From the 16th century ceilings became elaborate, with gilded carved wood coffering in geometric shapes, until Baroque outlines began to take over. A number of the Palazzo Vecchio rooms in Florence dating from the 1480s have elaborate ceilings, for example the Sala dei Gigli and the Audience Room, the latter by the Del Tasso brothers.

Doors and windows had architraves in stone or plaster, with varying degrees of carving or stucco decoration. Pilasters in classic styles with entablatures or pediments might, in the most luxurious surroundings, be in marble or *scagliola*. Windows were by this time usually glazed and shuttered. Chimneypieces formed the focal point and gave owners, architects, and sculptors opportunity to show their talents. Fireplace accessories could also be stylish and decorative: sculpted figures or simple architectural forms in worked iron, steel and bronze.

Fired earth in the form of thin bricks or tiles was the most usual flooring, in geometric shapes in simple but effective patterns, particularly the enduring herring-bone. Terrazzo, a mix of marble chippings with stucco and stone dust spread with a trowel and polished when dry, was one alternative, and marble, laid in patterns using varied natural colours came at



Italy: Camera degli Sposi, Palazzo Ducale, Mantua, frescoes by Andrea Mantegna, 1465–74

the top of the scale, in ecclesiastical buildings even more than the imposing palazzi. Timber was another medium for flooring, particularly on upper floors where there was less likely to be a problem with damp. Patterns were produced from naturally contrasting woods, but the finest intarsia inlays were reserved for chests, doors, and cupboard fronts.

Before the Renaissance, Italian furniture seems to have been generally primitive in comparison with the work produced by sculptors, painters, metal, and leather workers. A medieval tradition of church-furniture making did exist, but such fine quality woodwork was slow to enter the domestic market. Cassoni or chests were perhaps the most common pieces, for storing, securing, and carrying personal and household belongings, painted more often than carved until the early 16th century fashion for deeply cut relief panels of scenes sometimes taken from the engravings of famous painters. Carved walnut chests dating from c.1560, with gesso and gilded surrounds to the panels, can be seen in London's Victoria and Albert Museum, and the Museo del Castello Sforzesco, Milan, possesses a fine Lombard chest with intarsia panels.

Chairs varied from the throne-like, upholstered and tasselled ones for the nobility, descending according to rank through smaller, cushioned versions to simple ladder-backs, the older X-form chairs, and finally to wooden stools. The amount of carving and decoration varied considerably, the most ornate

being the most likely to have been preserved. Tables with columned or balustered underframes and fixed tops took the place of earlier trestle types, and, for the grand interior, inlaid marble tops on carved and gilded bases gave splendid opportunities to artists and craftsmen during the 16th century.

Beds ranged from the planks-on-trestles primitive type up through the *lettiera* with frame and headboard to those with posts, testers, valances, and curtains. Evidence of these refinements exists in contemporary paintings, for example, Sodoma's *Alexander Visiting Roxana* in the Farnesina, Rome (1512) shows a bed of magnificent architectural design, although no surviving examples are recorded. Bed-hangings, mattresses, pillows, sheets, and bedcovers were all in use, with wall and door curtains to subdue draughts and give added privacy. Italy produced fabrics of great variety, in wool, silk, linen, and cotton. Patterns were woven or embroidered; cotton with painted patterns was imported, probably as Indian chintz via Portugal. Summer and winter curtains were sometimes hung to suit the seasons and mosquito nets provided protection.

Michelangelo (1475–1564) and Raphael (1483–1520) worked contemporaneously in Florence and then in Rome, and were key figures in the Renaissance but were orientated by great difference of temperament in separate stylistic directions. Raphael spent many years on the papal apartments, the stanze

and loggie in the Vatican Palace, for the Medici Pope Julius II, creating a magnificent parade of Pompeian interiors based on ancient models but brought to Renaissance life by the artist's impeccable skill and freshness of vision. Michelangelo had also been called to Rome by Pope Julius in 1505, three years before Raphael, painting the Sistine Chapel as a vast story of the Creation and man's relation to God (1508–12). In his architectural design for the Laurentian Library, Florence, his unorthodox treatment of the classical orders demonstrated his adherence to the innovative style we now call Mannerism. The library staircase, completed later by Giorgio Vasari (1559), introduced scrolls, exaggerated balusters, and a wanton ingenuity in the combination of outer flights of straight edged steps flanking curved and recurved steps in the central flight. The pilasters on window surrounds have reverse tapers, from top to bottom, an unmistakable departure from High Renaissance handling of established elements. Classical motifs had burst out of theoretical restraints with curved, scrolled, and broken pediments, vigorously-posed figures, strongly emphasized cornices and the addition of acanthus leaves and grotesques. These features, augmenting Michelangelo's earlier freedom of expression in the well-known sculptures and in the completion of the Sistine *Last Judgment* finished in 1541, exerted widespread influence. Michelangelo's Mannerist style affected Italy and northern Europe as the precursor of the Baroque. In Rome, Baldassare Peruzzi (1481–1536) showed a brilliantly executed Mannerist style in the interiors of the Villa Farnesina (1509–11) and the Palazzo Massimo (1533–36) with *trompe-l'oeil* scrolls and stuccoes.

Mannerist tendencies reached Mantua in the 1520s where Giulio Romano's frescoes for the Palazzo del Te incorporated influences absorbed while working with Raphael and Giovanni da Udine in Rome during the preceding decade. The classical reliefs in the Mantua Palazzo's Sala degli Stucchi came from the same Raphael school, but in the famous Sala dei Giganti, Giulio eliminated the frieze and covered the walls entirely with the apocalyptic collapse of huge sections of the composite order of architecture on top of writhing giants. Restraint is abandoned in favour of dramatic energy. Francesco Primaticcio worked as assistant to Romano on the frescoes and used his experience to very good effect, moving to the France of François I where, at Fontainebleau, he and Rosso Fiorentino transformed the interior of the Château in a manner far more elegant than that of the Palazzo del Te.

In the Veneto, Gothic had given way more slowly to the reborn classical style, but the change, once started, expanded quickly. The first work of prime classicist Andrea Palladio was the Villa Godi at Lonigo c.1537 where a repertory of landscape, grotesque, and illusionist relief, all in fresco, decorates the *piano nobile* interiors executed by Gualtiero dall'Arzere, Battista del Moro and Giambattista Zelotti.

Palladio's Villa Caldogno near Vicenza, contains lackadaisical atlantes figures in grisaille holding up a painted cornice, ignored by Gianantonio Fasolo's groups of pastoral figures in their intervening frescoed panels. Many Palladian palaces and villas in the Vicenza area followed in the 1540s and 1550s, all assuming fresco treatment as the main constituent of their interior decoration. Architectural influences from Raphael and Bramante reached Palladio through Michele Sanmicheli (1484–1559), reinforcing the classical strands of Renaissance

networks. Fresco as a medium remained popular over a very long period. Many painters were employed on Palladio's interiors, and the extent to which his strictly classical work dominated the overall effect varied. At the Villa Barbaro, Maser, Paolo Veronese may not have adhered to the principles of Palladio's forthcoming *Quattro Libri dell'Architettura* (1570) for his painted architecture, but their collaboration resulted in an undoubted masterpiece. Another Palladian interior, the Teatro Olimpico, Vicenza (from 1580), unites three-dimensional illusory architecture with a real Roman-inspired interior, completed by Scamozzi, in the form of a permanent stage set showing in detail three diverging city streets disappearing in false perspective to far distances behind a front screen based on a Corinthian triumphal arch.

In Rome, meanwhile, the Catholic church was in turmoil, with the Counter-reformation and the Council of Trent engaged in recovering ground lost to the Lutheran Reformation. The Papacy was deeply involved with the spiritual and physical reconstruction of the Church. Church building proceeded energetically and began to embody a powerful new iconography helpful to its re-establishment. Changes of style seen in the work of Michelangelo, Giovanni da Udine, and Giulio Romano continued to develop in freer modelling and greater use of heavily gilded mouldings. It was a time of many transitions and confusions before a clear conception of the Baroque emerged, led by Italy in spite of its fragmented political structure and its uneven absorption of differing aesthetic trends.

The Third Loggia and the Sala Paolina in the main palace and the Casino of Pius IV (c.1561) and the Villa di Papa Giulio all demonstrate proto-Baroque features and indicate a constant building programme originating from the Vatican. Between Mannerism and Baroque the line is not well defined but there is common agreement that the rule books of the Renaissance were no longer dictating every architectural detail. Giant orders and oval plans entered the repertory, and painting, still with a strong illusionary content, spread freely into available spaces without always being confined to definite compartments.

The growth of an innovative style practised by a limited number of architects and artists in the 16th century had been nurtured by Michelangelo. Others leading beyond Mannerism to form the full-blown Baroque are headed by Carlo Maderno (1556–1629), nephew of Domenico Fontana, designer of the Palazzo Barberini and a robust pioneer of the movement which was still concentrated in Rome. With his nephew, Francesco Borromini (1599–1667) he began work in 1625 on the palace for the family of Pope Urban VIII. Its completion in 1633 by Giovanni Lorenzo Bernini (1598–1680) established unequivocally the presence of Baroque design. The frescoed coved ceiling in the Barberini salone by Pietro da Cortona (1596–1669) was started in 1633. It conveyed in allegorical terms the triumph of the Church through the instrument of Divine Providence in the shape of the Barberini Pope Urban, symbolized in the centre of the ceiling by the three bees of his coat of arms. Painted architecture, garlands and greenery, putti, and mythical beasts intertwine with angelic and human figures, focusing on the corona of the Pope.

Italian Baroque made interior design, sacred and secular, into a heightened setting, theatrical in feeling, for which the



Italy: Galleria Farnese, Palazzo Farnese, Rome, 1597–1603

outside approach had prepared strong expectations. Bernini was to be the ideal practitioner in this art, although his years of preoccupation with St. Peter's piazza and its colonnades resulted in disappointingly few secular interiors. The Vatican's Sala Regia (1663–66) is a monumental staircase in which highly developed skill in the handling of inadequate and irregular space overcomes the drawbacks of the site, giving a worthy ceremonial means of access from the Pope's private apartments or from the Sala Regia to the main portico of the church. Correction of asymmetry and increase of effect through manipulation of perspective devices together with adroit placing and lighting of his equestrian statue of the Emperor Constantine show what Bernini could do in spite of unpromising conditions. False perspective had been used previously by Borromini in the Palazzo Spada (c.1653) and before that to Antonio da Sangallo's entrance to the Palazzo Farnese. Here, at the end of the 16th century, Annibale Carracci executed the complex painted ceiling of the Farnese Gallery. It owes much to Michelangelo's Sistine Chapel ceiling, but is composed with greater intricacy, leading up in a framework of quadratura from a sumptuous modelled and gilded frieze below the cornice to groups of grisaille herms and atlantes who appear to bear another painted cornice. Groups of life-like

figures and large imitation easel paintings carry the design upwards to the crowning centrepiece, *The Triumph of Bacchus and Ariadne*. Lanfranco and Guercino in Rome maintained the Baroque manner of ceiling painting during the 1620s for the Villa Borghese and Casa Ludovisi respectively.

A very different variation of the style was created by Guarino Guarini (1624–83), a Theatine monk who was in Rome undergoing his novitiate during the 1640s. Church building was a function of this order which often trained its own architects and which found in Guarini an eccentric individual talent. Starting from the full Baroque scene created by Bernini, Borromini, and Cortona, he was also influenced by Moorish design, probably having visited Spain and Portugal, but himself supplied the complicated mathematical schemes which he transformed into decidedly original buildings. The management of intricate spaces and the introduction of subtle lighting effects take the place of elaborate surface decoration, but even with a certain austerity there is no suggestion of weakened drama.

Piedmont in northern Italy gained the services of another architect trained in Rome, Filippo Juvarra (1678–1736) who again became known for his churches, chief among which is the Superga on a hilltop just outside Turin. His major domes-

tic work included the Palazzo Madama (1718–21) with its fine double staircase and sculptured detail, compared by Anthony Blunt to the Escalier des Ambassadeurs at Versailles. Stupinigi, a magnificent hunting lodge in the countryside a few miles away, was designed for his patron, Victor Amadeus II of Savoy and begun in 1729. It rises from an irregular star-shaped ground plan, centred on an oval ballroom, with a very large hexagonal court and wings positioned at diagonal angles. The tall galleried ballroom, apsed and pilastered with all the established Baroque characteristics of scrolls, wayward pediments, shells, urns, and putti in grisaille and quadratura, shows nevertheless a slight retreat from the most overwhelming exaggerations. Juvarra, like many of his contemporaries, maintained close control over the interior design and finishes, supervising and possibly executing some of the work himself. Lightness of colour in the *Triumph of Diana* ballroom ceiling and elsewhere may have been enhanced by the Venetian artists Giuseppe and Domenico Valeriani, indicating a definite bias towards the greater elegance and fancy that were to come. Among the last great Italian masters of the Baroque, Juvarra was still able to hold his own in relation to the rising French tide.

In 1720, Turin became the capital of the so-called Kingdom of Sardinia, being previously a substantial trading and commercial city under the Counts of Savoy. Benedetto Alfieri (1700–67) succeeded Juvarra as architect to the king and designed a series of small rooms and cabinets in the Royal Palace, many for the private use of the queen. A *cabinetto Cinese* indicates the extent to which Baroque was being superseded here by Rococo tastes.

Genoa had evolved its own branch of Baroque design. An early start in the first half of the 16th century had produced the High Renaissance palaces of the Strada Nuova to which the Palazzo Doria-Tursi (now Municipio), begun 1564 by Rocco Lurago, and the Palazzo Bianco (1565), by G. Orsolino and D. Ponzello, were later added. Steeply rising sites encouraged monumental double staircases but decorative virtuosity was reserved for the great rooms where fresco was still the preferred medium. In the Palazzo Bianco, flamboyant decoration in the late 17th and early 18th centuries was carried out by Domenico Piola and Lorenzo de Ferrari. This was largely destroyed in World War II but has since been restored in its original Baroque spirit. The Palazzo Rosso (1671–67) by Matteo Lagomaggiore, fared better and contains, within its hundred or more rooms, mature Rococo decorative treatments. The bedchamber has much white and gold with mirror-panelled doors, paintings in gilded wall frames, and a fine saucer-domed bed recess. C-scrolls and more white and gold feature in the Sala della Primavera.

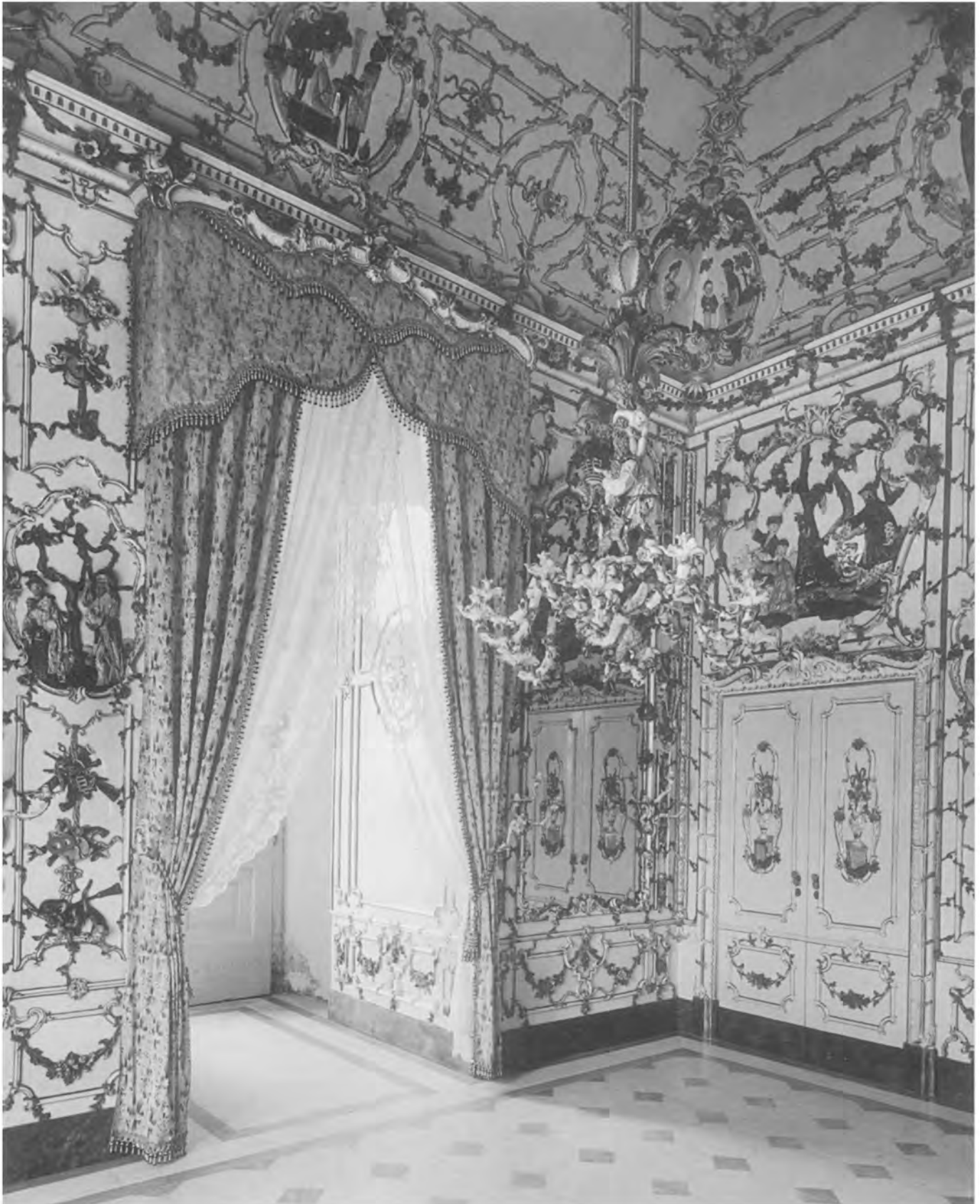
Borderlines between Baroque and Rococo are not governed by date but arose from historic circumstance, variable resources, and artistic influences. Neither Florence nor Venice had fully rejected their classical Renaissance inspiration to assimilate Mannerism and subsequent Baroque. Florence was too deeply immersed in the culture which had originated there to embark on such radical changes once Michelangelo had concentrated his main activities in Rome, where the Papacy had attracted the available creative talent. Venice, too, failed to develop the full panoply of Baroque due, as Anthony Blunt has stated, to the ghosts of Palladio and Scamozzi hanging heavily over it in the 17th and 18th centuries. Instead, greater conti-

nunity of Palladian classicism existed, with little acknowledgement of the freedom of design which was altering the streets and palaces of Rome. Even the one grand essay in Venetian Baroque, S. Maria della Salute (1631–82), by Baldassare Longhena, retained a strong classical basis to support the large scrolled buttresses below the dome, each surmounted by a statue, which give such predominant character to this great octagonal church on the Grand Canal.

Interiors in the great palaces adhered more closely to the current Roman fashion, but this was not innovative and tended to cling to Renaissance grandeur. In the Sala del Maggior Consiglio of the Palazzo Ducale, the redecoration of 1577 produced works by Veronese, Palma Giovane, and Tintoretto. The later *Paradise* of Tintoretto (1588) claims to be the largest painting on canvas in the world and the overwhelming effect of a chamber so decorated is certainly Baroque in spirit. The Albrizzi, Rezzonico, and Pesaro palace interiors are particularly noteworthy, but the slow drift towards a lighter Rococo approach to decoration can be discerned. The quality of light and impressionistic colours of the Venetian painters continued to delight the eye without the need for excessive splendour.

Italian supremacy over the European artistic scene had been taken for granted since Renaissance times, but during the reign of Louis XIV (1643–1715) France usurped Italy's lead. The building of Versailles set the seal on French autonomy in art and architecture. Quality of workmanship and artistic excellence were deployed using French talent educated at the French Academy in Rome, established in 1666. Gradually Louis XV and Louis XVI styles replaced magnificence with the elegance and fantasy of the Rococo, although Italian artists, craftsmen, and architects continued to work throughout western Europe and to diffuse their influence in a way that was not easily superseded. Grand Tourism in the 18th century maintained strong links, and, in England, enriched country houses and art collections, not just through purchase of Italian artefacts but by way of the teams of painters, sculptors and stuccoists who were engaged on the interiors of English great houses.

A sense of direction was lacking in Italy in this period, as it came under French rule for a time in the north and Spanish Bourbon royalty in the Kingdom of the Two Sicilies in the south. Before moving to the mixture of late Baroque and Rococo of Naples and Sicily, a view of Venice and the mainland in the 18th century should be taken. The Villa Valmarana dei Nani, near Venice, was begun in 1669, probably by Antonio Muttoni, but acquired its famous frescoes after the property was bought by the Valmarana family. In the 1740s and 1750s, the Tiepolos, Giambattista and his son Giandomenico, decorated the main house and the guest house or foresteria in free and confident manner, fulfilling the prime purpose of much Italian fresco which aims to make important rooms extend into larger spaces, creating at the same time an autonomous work of art. Giambattista Tiepolo's *Sacrifice of Iphigenia* in the central salon is probably the work of most distinction, but in the Stanza della Villeggiatura, another interior is framed in illusionist Venetian Gothic design which contains surprising Neo-Classical hints. The guest house frescoes are generally considered to be by Giandomenico, and contain distorted, slightly sinister Chinoiserie figures and motifs of Rococo character. The architectural settings were



Italy: Salottino di Porcellana, Palazzo Reale, Pórtici, 1757-59 (now Capodimonte, Naples)

painted by Mengozzi Colonna and the work was probably finished in 1757.

The Palazzo Labia, in Venice, was built from about 1720 onwards by Andrea Cominelli and Alessandro Tremignon for the Labia family. Again, Gianbattista Tiepolo frescoed the grand ballroom, which has some very impressive pedimented doorways, window surrounds, and traditional fluted Corinthian pilasters in fluent Palladian language. This architecture was augmented by Mengozzi Colonna's quadratura and left Tiepolo to depict on the ceiling *Genius Putting Time to Flight*, and within the painted arches on the walls his favourite subjects, Antony and Cleopatra, in legendary scenes. Comparison of the Tiepolos with Veronese, the artist whose influence on them was so strong, shows the greater mastery of the earlier painter but also illustrates the shift of style to a lightness in line and colour and the loosening of compositional relationships.

A completely different social structure greeted the traveller in late 17th century Naples and Sicily, and talent in art and architecture was by no means so plentiful. The Kingdom of the Two Sicilies was from 1734 ruled by Charles VII, son of Philip V of Spain and Elizabeth Farnese, known on succession to the Spanish throne as Charles III. In Naples, Ferdinando Sanfelice (1675–1748) was designing churches in the main but also built palaces where intricately planned staircases vied with each other in their elaborate geometry. In the Palazzo Serra di Cassano (1720–38) an entrance staircase starts at ground level with twin flights which twist and turn to form a bridge giving access to the *piano nobile*. This is in a style far distant from anything found further north. Sanfelice and Antonio Vaccaro (1681–1750) continued to design in ecclesiastical Baroque but employed for secular purposes ideas incorporating Rococo ornament. Vaccaro's cloister of S. Chiara convent in Naples (1739–42), executed entirely in maiolica, is of very worldly appeal. Octagonal piers with spiralling vine designs in yellow, blue and green support pergolas with living vines forming a shady roof. The floor tiles of a nearby fountain depict painted fish under water. Following the French example in royal patronage of manufacture, Charles in 1743 started the royal porcelain factory at Capodimonte where, in addition to *objets d'art* and porcelain for domestic use, a Porcelain Room, now in the Capodimonte Museum, Naples, was created for the Palazzo Portici (1757–59), inspiring examples in Holland, Germany and Austria. Some Porcelain Rooms were merely for the display of collections but this one was completely lined with the material, with finely modelled panels of Chinese figures, gilded mouldings, and tall mirrors among Rococo flowers, trophies, birds, and butterflies, more than 3000 pieces of porcelain.

Charles also imported two Rome-trained architects, Ferdinando Fuga (1699–1781) and Luigi Vanvitelli (1700–71) for an extensive public works programme of which much was left unfinished. Outside the Royal Palace at Caserta by Vanvitelli the long flat entrance front demonstrates an abandonment of Baroque spatial values and indicates reconsideration of classicism. Inside, however, the main entrance vestibule and stairs retain not only monumental scale but clearly express movement and drama, a swirling coffered dome over the upper level vestibule which commands a view of the grand axial composition. Versailles was obviously a source of inspiration

as Charles was a grandson of Louis XIV and had seen the palace at first hand. Furnishing in the palace at Caserta (1780) follows Louis XV and XVI styles and provided a gilded bath with gold taps for the queen. Later First Empire furnishing in the Appartamento Nuovo includes magnificent French furniture, a Roman-style stone bath and an alabaster dressing table centred on a pedestal fountain for perfumed water.

Sicilian variants of Baroque and Rococo in Palermo and Catania had, at the end of the 17th century, drawn directly on Roman ideas. The Oratory of S. Zita, Palermo was decorated in 1685–88 by Giacomo Serpotta (1656–1732) in immensely skilful high relief stuccoes. The design encompassed three-dimensional frames recessed to hold deeply modelled scenes of religious subjects, the frames being set against a stucco mock drapery held by numerous putti and ornamented with scrolls, shells, military trophies, and swags of fruit. The centrepiece on the end wall represents the Battle of Lepanto when Christians defeated Turks, and all is naturalistically created to very small scale – a technique used earlier in the century in Palermo Cathedral. The Palazzo Gangi, Palermo by an unknown architect dates from at least 80 years later but is an equally surprising survival of the fantastic Rococo. The ceiling of the Gangi Galleria degli Specchi consists of an inner curved and pierced dome-like stucco framing above which is a second domed surface brightly lit to emphasise its painted scenery by Gaspare Serenario (d.1759). Lavish gilded Rococo ornamentation and dark panels furnish the walls while maiolica floor tiles are painted with scrolls, leopards, and landscapes. Window shutters decorated on the reverse give a continuous decorative scheme when closed. Adjacent rooms complete an unexpectedly sophisticated suite, used as a location for the film *Il Gattopardo*. The *salone* was painted by Elia Interguglielmi who died in 1773.

Another eccentricity, this time in Catania, involves work by Francesco Battaglia at the incomplete Palazzo Biscari. In a preliminary exterior flourish he perched two small square pagoda-roofed pavilions on a conventional terrace and proceeded to decorate the *gran salone* in an effusion of Rococo stucco. The coved *rocaille* ceiling is pierced to form a musicians' gallery, revealing the well-lit painted dome above, full of flying figures. The musicians' staircase is also clad in *rocaille* stucco with an accompanying wrought-iron balustrade in lightweight swirls which might easily be at home in an Art Deco context.

The status of France as leader of taste in the 17th and 18th centuries was supported by interchanges with Italian artistic culture. In the 17th century Bernini had submitted designs for the Louvre, painters led by Primaticcio were employed on the French royal palaces, and French art students maintained contact through their academy in Rome. French Rococo design scarcely outlived the Revolution and classical academicism persisted, ready to inspire the next formulation of principles. Italy's alternative to Rococo concentrated yet again on painting and stucco. The reappearance of classicism – Neo-Classicism – in Italy was spasmodic, and since its use in interiors had never entirely disappeared, it lacked the novelty it afforded the French.

Giovanni Battista Piranesi (1720–78), a Venetian living in Rome, published sets of engravings from 1748 onwards of views of Rome, its antiquities, and the curiously named

Diverse maniere. He came under many influences from the later Baroque period. The Bibienas and the Valeriani brothers were stage designers, Juvarra and Fischer von Erlach were architects and Gian Paolo Panini was a painter and teacher – all of whom could have sparked off the romantic element in Piranesi's vision. Excavations at Herculaneum and Pompeii had begun in 1738 which disclosed previously unknown ancient interiors; these also changed stylistic direction.

J.J. Winckelmann (1717–68), whose study was Greek art and the ideals of “noble simplicity and calm grandeur” and whose influential *History of Ancient Art* was published in 1764, encouraged partisanship in the Greece-versus-Rome argument which he headed as a counterpoise to Piranesi. The enthusiasm at the end of the century for collecting ancient art and sculpture led to the building of new museums in topical versions of the old formula. Papal patronage under Pius VI added rooms to the Vatican Museum, most notably the Sala Rotonda (1776–80), providing a circle of shell-headed niches for antique statues ranged round a central fountain. The Sala delle Muse and the Sala a Croce Greca complete the suite of Neo-Classical rooms by Michelangelo Simonetti (1724–81) whose source of inspiration was likely to have been Herculaneum. Pietro Camporese (1726–81) and his son Giuseppe (1763–1822) both worked at the Vatican Museum on new sculpture galleries (1786), Giuseppe being credited with successful blending of academic background with the current Neo-Classical motifs. A more formal expression of Neo-Classicism was Raffaele Stern's (1774–1820) design for the Braccio Nuovo, the new wing which was built between 1817 and 1822 incorporating a modified interpretation of Winckelmann's principles but described by Georgina Masson in 1965 as “cold nineteenth century classicism”.

In Rome, Carlo Marchioni (1702–86), talented in all aspects of sculpture, engineering, architecture, and design, provided a setting for Cardinal Albani's collection of antique sculpture in the Villa Albani. His facility in a number of design styles reflected Roman love of display but did not inhibit his choice of the Neo-Classical architecture for this purpose.

Napoleon's ventures in northern Italy gave status to Milan as a capital city, encouraging new design and building. The city's principal architect Giuseppe Piermarini (1734–1808) used Neo-Classicism with elegance and skill in extensive works at the Royal Palace, on the design of La Scala opera house, and in the Villas Ducale and Reale at Monza, all principally in the 1780s, although he was criticized by the theorist Francesco Milizia for too much magnificence. Milizia is connected with a later designer, whom he taught and who worked almost exclusively in the Veneto, Giovanni Antonio Selva (1751–1819). Selva was well-indoctrinated by Milizia and also by his extensive travels through Italy with sculptor Antonio Canova whose monuments later became almost synonymous with Neo-Classicism. Works by Selva include the Venetian opera house, La Fenice (1790–92); the Teatro Nuovo, Trieste; Villa Manfrin, Treviso; and Palazzo Dotti, Padua.

Also in the north, the interior of the Palazzo Milzetti, Faenza, built by Giuseppe Pistocchi between 1790 and 1800, places special emphasis on the local traditions of painting, sculpture, and decoration. Felice Giani (1758–1823), experienced in Napoleonic decoration at the Tuileries, Paris, and Malmaison, and accustomed to working in all parts of Italy,

contributed paintings in the Galleria and Sala degli Sposi to achieve, in combination with Raphaelesque stucco work by Antonio Trentanove, one of the finest intact Neo-Classical interiors in the region.

The introduction of the Empire style was approved by the new ruling establishment, many of whom were familiar with the style through close connection with France. Napoleon's Egyptian campaign of 1798–99 focused attention on Egyptian antiquities, and a translation of Baron Denon's account of the expedition was available in Italian by 1808. The inclusion of Pharaohs, pyramids, hieroglyphs, and sphinxes in the Sala Impero, Palazzo Massimo, Rome in Egyptian Revival fashion is an admirable example. Naples under Murat, also from 1808, was the scene of Empire decoration in the Italian manner with the Appartamento Nuovo (1807–45) in the Royal Palace, Caserta containing the Sala di Marte by Antonio de Simone, with extensive use of marble and heroic bas-reliefs as main wall decorations executed by Villareale, Monti, and Masucci. The frescoed ceiling vault of the Triumph of Achilles is by Raffaele Galliano. In the king's apartment the rooms for the king and for Murat have superb canopied Empire beds, carved and inlaid in mahogany and gilded bronze, with accompanying tables, chairs, and commodes. Similar furniture by Percier and Fontaine who exerted such powerful influence on the whole range of Empire interior design had been imported from Paris by Caroline Murat for the earlier old Royal Palace in Naples.

Palermo is the site of a unique building that is almost a folly. The Palazzina della Favorita or Palazzina Cinese on the outskirts of the city, was built in 1799 as a summer villa for King Ferdinando IV and Queen Maria Carolina who had, the previous year, fled from Naples on Nelson's flagship. Allegedly, they acquired the idea of a “Chinese” style from a successful Chinese setting to a banquet they gave for Nelson. The exterior is unresolved, with heavy, plain columns supporting upturned eaves hung with tiny bells, but the real attraction is inside where architect Giuseppe Venanzio Marvuglia (1729–1814) exercised his considerable skill on Pompeian, Turkish, and Chinese rooms, now well restored and glowing with pleasing colour. Comparison with Brighton Pavilion is unavoidable, although the Palazzina was conceived on smaller and more modest lines, entirely lacking in the rich and sophisticated background which the Prince Regent so much enjoyed in Brighton. In the ballroom of the Royal Palace in Palermo (c.1815) the shallow barrel-vaulted ceiling, frieze, pilastered walls, and traditional dado hark back to the Italian Renaissance but a Neo-Classical statement is clearly intended, if not achieved. The heaviness of would-be Empire furniture underlines the decline of a style which owed so much to elegance and crispness of finish.

Also relevant to Italian Neo-Classical design is a study of interiors by Italian architects and decorators at Pavlovsky Palace, St. Petersburg. Giacomo Quarenghi (1744–1817); Vincenzo Brenna (1747–1819) and Karl Rossi (1775–1849) all left oeuvres which, restored after serious World War II damage, provide a body of work including furniture and other contents, equal to any Neo-Classical source in Italy.

After 1815, the eclipse of Napoleon affected fashions in decoration and design and although Italian Neo-Classicism persisted by way of a few substantial examples, it no longer survived as a mainstream style. It had been a product of



Italy: Palazzo Reale, Caserta, Sala di Marte, 1807

imported French culture and although its archaeological basis was not forgotten, the clean-cut academic approach to design was being invaded by more romantic aspirations. Although individual architects were no longer making international reputations, some distinguished buildings were constructed, particularly theatres and opera houses, and town planning received attention on a classical scale even if, as in Florence, such schemes were not completed.

Some painters were able to assimilate a stylistic change of direction. The Bolognese painter Pelagio Palagi (1775–1860), who developed also as architect and designer of interiors and furniture, was in the forefront of this transition. In borrowing from architectural styles of the past, historicism combined in the first half of the 19th century strong romantic and eclectic elements. An interest in literature was translated into three-dimensional substance, the novels of Sir Walter Scott being a popular source. The improvement of communications and resulting spread of ideas gave wide freedom of choice which characterized design styles in Italy as elsewhere for most of the rest of the century. From ancient Roman, Greek, and Egyptian models the field was extended to include Moorish, Gothic, and Oriental, with even indigenous Rococo, Baroque, and

Renaissance design being searched for inspiration as nostalgia took the place of innovation.

Palagi's abilities had been recognized early, and in 1806 Count Aldrovandi sent the young painter to study in Rome. A series of attributed drawings of romanticized Neo-Classical vases decorated with symbolic subjects must have been inspired by Piranesi and indicates further affinity with Giani and Fuseli. In Rome, Palagi worked with Felice Giani on the redecoration of the Quirinale for Napoleon, but his major achievements were for the king of Sardinia, Carlo Alberto, for whom he improved two royal palaces in Turin. In the Castello at Racconigi, about 40 kilometres to the south, Palagi began to design in 1832 a fine bathroom on the ground floor and rooms with their furnishings for the *piano nobile*, incorporating a reception hall, an Apollo Study, and an Etruscan Cabinet. The Etruscan Cabinet was one of his greatest successes, carried out with help from Carlo Bellosio, with frescoed ceiling, coved frieze, and wall panels, dark backgrounds, and gold or yellow figures. Palagi's fine drawings for furniture show derivation from Percier and Fontaine with caryatids, lion heads and palmettes much in evidence. He favoured the use of bronze to obtain a fine finish, employing French and Milanese foundries

for the work. Another source of French influence was through E.A. Petitot who had enlarged the vocabulary of ornament taken from both ancient and recent periods. By this time Palagi had amassed a substantial collection of antique art which is now in the municipal collections at Bologna.

Palagi's interiors at the Royal Palace in Turin (1835–57) expanded into rich Neo-Renaissance treatments with Corinthian orders and coffered ceilings. Robust carving and gilding with heavily draped curtains and brilliant chandeliers accomplished the transition into a mid-century style which in Britain would be described as Victorian. The Ballroom contains ceiling panels painted entirely by Palagi who also designed carved doors for the Council Chamber which were carried out by Capello, Ferrero, and Marielloni. The elaborately carved gilt furniture in this room shows Palagi's most eccentric vein, but his fertile imagination restored some of the status Italian design had possessed at the time of Juvarra. The staircase of the Palace was redecorated for Vittorio Emanuele II in 1864–65, dominated by a statue of Carlo Alberto by Vincenzo Vela in a Renaissance-type niche and tabernacle and supported by stuccoes and paintings which celebrated the history of the House of Savoy.

The popularity of cafes and restaurants presented opportunities for smaller-scale work catering for a wider public. Turin's Ristorante del Cambio was elegantly renovated by Lorenzo Panizza in 1850 and a cartoon of Cavour still exists above the table where he used to sit, marking the move towards Italian unity which took a further 20 years to achieve. The Caffè Pedrocchi in Padua (1816–31), designed by Antonio Gradenigo (1806–84), and Giuseppe Jappelli (1783–1852), a pupil of Selva, is a Neo-Classical building of character. It was extended on ground and first floors into Egyptian, Etruscan, Moorish and Gothic rooms, with a finishing touch in the Sala Rossini of painted harps above gold-starred walls. According to one historian, it was "the handsomest 19th-century cafe in the world".

The interior of La Scala opera house in Milan was redecorated in 1830 by Alessandro Sanquirico (1774–1849) in a white and gold scheme, anticipating the Late Empire Throne Room at Caserta (1839–45) by Gaetano Genovese (1795–1860), assisted by Angelini and Tommaso Arnaud. At the same time Genovese was extending and remodelling the Royal Palace in Naples, also for Ferdinand II.

Little pioneering work marked Italian interiors in the troubled political climate leading to unification in 1870, after which the new Kingdom of Italy required far fewer royal palaces. The glazed galleries or arcades made possible through advancing technology, although not strictly ranking as interiors, housed shops and other urban facilities in a novel way. The Galleria Vittorio Emanuele in Milan, dating from the 1860s, is probably the best-known with its cruciform plan and central glazed dome designed by Giuseppe Mengoni (1829–77), and its carefully detailed arcades below long curved glass roofs. Genoa competed, with an even longer Galleria Mazzini (1871) and both were important achievements in the use of glass and iron to define enclosed space.

Representing an entirely opposite design approach is the Palazzo Municipale in Padua (1880). The architect Camillo Boito (1836–1914), was an enthusiast for medieval studies, but this building can only be called eclectic, combining

Rundbogenstil and Pompeian features as well as Gothic. It succeeds in conveying a feeling of vigour absent in much contemporary Italian architecture. Further historicism in the form of Moorish extravagance deriving from the Alhambra, surfaced in the Villa Panciatichi (c.1875), previously the Castle of Sammezzano at Rignano sull'Arno, with much coloured tile work, fretted screens, and Moorish arches alongside fan vaulting and ogee pediments. Upholstered divans were covered with Genoa velvet and damask, gestures towards the prevalent idea of comfort even in such an eccentric setting.

A new and expressive form of architecture and decoration appeared at the end of the 19th century. The obsessive massing of clutter on every available surface was diminishing and ostentation was being replaced by more domestic amenities, made practicable by improvements in technology. The long-cherished language of fresco had given way to patterned papered walls hung with gilt-framed oil paintings or watercolours and mirrors. Fitted carpets were an accepted floor covering, particularly in the north, and curtains took an important place in middle-class interiors. Surviving domestic backgrounds for Cavour, Manzoni, Verdi, and d'Annunzio all breathed such atmosphere of convenience and comfort, as also does the small bedroom of Pope Leo XIII in the Vatican, although he did have immediate access to grander spaces in his Torre Leonina with eclectic interiors designed and painted by Ludovico Seitz in the 1880s.

Italy took its place in Art Nouveau history by staging the highly successful Turin Exhibition of 1902. The style had acquired national variations in character, but the emphasis at Turin was on the flowing line and naturally-derived shapes of flowers and plants. A contradiction of this trend was the mannered work with a touch of brutalism by Carlo Bugatti (1856–1940) in his disc-backed chair and in the snail-shell motif of his Snail Room design. The firm of Ceruti in Milan which employed Gaetano Moretti, and Eugenio Quarti, a Milanese cabinet-maker, had exhibited Mackintosh-inspired furniture with inlays of mother-of-pearl, silver, and gilt bronze at the Paris Exhibition of 1900. Ernesto Basile designed in a more severe vein for the Ducrot furniture firm in Palermo. Mackintosh's Scottish influence shows again in Antonio Tagliaferri's design for the Santa Teresa Pharmacy in Milan, well-preserved in an equally interesting Art Nouveau building of 1905. Few of the more orthodox Art Nouveau interiors remain, but among them is the Casa Fenoglio, Turin by Pietro Fenoglio (1903), deriving from Victor Horta and displaying good woodwork, coloured glazing, and metal balustrading. Italian work tended to be more restrained than French or Belgian examples and to use geometric curves more than the free whiplash motifs usually identified with the style.

A little-known Art Nouveau survival which continued under construction long enough to break into riotous Art Deco is the spa of Salsomaggiore Terme near Parma. The two main centres of interest in the town are the Grand Hotel des Thermes (begun 1901) designed by Luigi Broggi and now the Palazzo dei Congressi, and the Terme Berzieri, the amazing spa building itself (1914–23), under architects Giulio Bernardini and Ugo Giusti. The hotel, still a fine example of the Stile Liberty, synonymous with Italian Art Nouveau, provided 300 bedrooms for international royalty, rulers, and society. Alessandro Mazzucotelli, one of the finest decorative metal-



Italy: Lord Battersea's bedroom, London, by Carlo Bugatti, c.1901; photograph by James Hyatt

work artists, executed the hotel's entrance canopy metalwork in the contemporary style he was also using in Milan. Gottardo Valentini was responsible for interior painting in *stile floreale* in which he was not entirely at home but he progressed to more confident work for the Terme at San Pellegrino and the Gambrinus Cafe, Milan. Mazzucotelli's other work included electric light fittings for the Palazzo Castiglione, Milan (1901–03), designed by the well-known architect Giuseppe Sommaruga (1867–1917), for his engineer friend Ermenegildo Castiglione. It was in *Stile Liberty* throughout, introducing asymmetric accents into a basically symmetrical classical plan. Interior surfaces were enriched by juxtaposed texturing and animated by decorative figures and plant forms. Nudes were removed soon after completion for modesty's sake.

The Terme Berzieri spa at Salsomaggiore represents above all a triumph of close collaboration between architect Ugo Giusti (1880–1928) and decorative designer / painter Galileo Chini (1873–1956) after Bernardini's retirement. Chini was

also artistic director of the Chini Ceramics Works and this connection played a substantial part in determining much of the character of the Terme Berzieri decor. Marble, travertine, faience, maiolica, coloured glass, and iron, not forgetting mural painting and stucco, were all assembled, often in zoomorphic forms, with oriental symbolism which possibly represents a search for health and fertility. Overtones of Gustav Klimt and the Viennese Secession are evident but inventiveness and quality are not always consistent. After completion of the Terme building the partnership worked on extending the Grand Hotel des Thermes from 1924–27 where accommodation was needed for gala entertainments. Chini was well attuned to oriental influences, having spent three years in Bangkok from 1911 onwards, and he now blended this experience with an interpretation of the Alhambra based, in all probability, on the earlier one he could have visited at Sammezano. Much of the frescoed decoration was painted by Chini himself and has since been restored. There is also a Sala

delle Cariatidi where Chini covered earlier painting by Gottardo Valentini, and the Red Tavern bar, with matching reddish lacquered furniture made, along with some striking chandeliers, by Franco Spicciati in Lucca.

The consolidation of Art Deco at the 1925 Paris Exposition Internationale des Arts Décoratifs et Industriels Modernes indicated once again the lead held by France. Italy was less sympathetic to Art Deco than it had been to Art Nouveau, and although its recognized idiom was used to fit out some lavish rooms, these followed rather than led the style. Milan was the centre of much of the Art Deco which appeared, but no great upsurge materialized. G.B. Gianotti in the 1920s designed an interesting dining room with adaptations of Neo-Classical volutes and anthemions; Tomaso Buzzi started the 1930s with a mix of slightly Cubist, slightly oriental bedroom furnishings, and Gigiotti Zanini in 1933 made opulent use of geometric and sunburst motifs. Franco Albini followed the trend for built-in furniture and unusual colour combinations when designing for aviator Arturo Ferrari a dressing room introducing some Modernism and combining brown and yellow striped silk with pink lacquering on the dressing table, pink silk, and a large zebra-skin pillow on the sofa.

The growth in Germany of the Modern Movement and the Bauhaus made little impression on Italian design before the International Style was appropriated by the Fascist Party in the 1930s. Clean lines, tubular steel, glass, and abstract wall decoration by Giuseppe Terragni for the conference room in the Casa del Fascio, Como (1932–36) announced a new departure, but the mixture of politics and aesthetics was short-lived.

Post-war reconstruction absorbed Modernist ideas which also took in Le Corbusier and Frank Lloyd Wright. Design was rethought in terms of straightforward production of homes to remedy war damage. However, interior design received some stimulus from London's Festival of Britain exhibition in 1951 and simultaneously designers in Italy were applying revived Internationalism with elegance and flair. Milan again became a focal point and the centre of a booming industry manufacturing domestic furniture and fittings, employing first-rate designers, with great success in the export market. Names such as Nervi, Ponti, Fornasetti, and Magistretti appeared in international periodicals and good design had become news. *Domus* magazine, founded and edited by Gio Ponti (1891–1979) had helped to widen the market, spreading the language of plain wood, deep-textured rugs, uncluttered shelving and storage units, and areas of strong colour. Ponti's furniture designs were manufactured by the firm Cassina, as were those by Vico Magistretti and Mario Bellini. Ponti and Fornasetti worked together on commercial and domestic interiors which often incorporated wittily printed patterns on hard and soft materials, as in the Appartamento Luccano, Milan, 1950 where silk curtains carried printed patterns of manufacturers' labels and silk-upholstered chairs were covered with book-backs and mock woodgrain prints. A "casa di fantasia", illustrated in a 1952 *Domus* issue, contained elaborate Fornasetti iconography of the antique gods. Small painted ceramic panels by Romano Rui and a mirror door decorated with the Bacchus story by the distinguished artist Edina Altara both represented Italian traditions.

Despite the eminence of Milanese designers and manufacturers, Italy failed to maintain its leading position of the 1950s

for long. Speed of communication meant speed of fashion trends and an ethos of disposable furniture and entire interiors made a brief appearance. The architect / designer Andrea Branzi (b.1938) led the Archizoom group in Florence in 1966 to break away from the American and Scandinavian influenced mainstream "Contemporary" style, mixing Art Deco and Pop Art in an attempt to attract young buyers who would spend for amusement on fake fur and cardboard chairs. They also sampled Deconstructivism and experimented briefly with other interior fashions. A "green" conservation philosophy in the next decade slowly affected views on design which were also accommodating computerization and High-Tech construction methods.

Two Italian design groups attracted special attention following the 1972 New York exhibition, Italy: The New Domestic Landscape. The exhibitions had commissioned designers Ettore Sottsass (b.1917), Mario Bellini (b.1935) and Joe Colombo (1930–71) to create micro-environments. Their minimum space modules exhibits offered flexibility and new techniques for instant changes of lifestyle. Ponti's successor as *Domus* editor, Alessandro Mendini, formed the Studio Alchymia, Milan, in 1976, which Sottsass then joined and which, with its personnel of young, avant-garde designers, was funded by Artemide on a serious commercial basis. Their stated inspiration combined performance art, left-wing politics, and bizarre furniture but they nevertheless produced exciting designs. Soon Sottsass left the Studio to form his own independent Memphis Group which exhibited for the first time at the 1981 Milan Fair. Bright nursery colours, plastic materials, and zany ideas, made immediate appeal and the Carlton room divider shown at the Fair was instantly confirmed as a Memphis icon.

Having been overtaken by British, American and Japanese designers, the position of Italy in Modern and Postmodern design today gives some cause for concern, and a degree of conservatism based on revivalist styles seems to be gaining influence among the more up-market interior decorators. The concept of integrating interior and exterior design seems to be losing ground – a problem Palladio would have appreciated.

ELAINE DENBY

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Jackson and Graham

British cabinet-makers and upholsterers, fl. 1836–1885

Jackson and Graham were arguably the most important, and certainly the most publicised of any of the high Victorian cabinet-making firms. Listed as in business by 1836, the firm occupied premises at 37 Oxford Street in the heart of London's West End, and specialised in furniture that was aimed at the luxury end of the market. They were best-known for their elaborate and finely wrought French and Renaissance-style cabinets, decorated with marquetry or ebony inlaid with ivory, that were exhibited to high acclaim at numerous International Exhibitions. Several of these pieces were designed by prestigious architects such as Bruce Talbert. Their in-house designers included Peter Graham and Alfred Lorimer and they were one of the first London establishments to employ a foreign designer, the Frenchman Eugène Prignot who worked for the firm from 1849. By the mid 1870s they were also providing a complete interior decorating service and had commissioned a range of oriental-style carpets, wallpapers, curtains and other furnishings from Owen Jones.

Prignot was responsible for Jackson and Graham's first prize-winning cabinet at the Crystal Palace exhibition of 1851. For much of this period French designers were generally perceived as superior to their British counterparts and, encouraged by Jackson and Graham's lead, numerous other firms began to use their services. Indeed, by the International Exhibition of 1855, the influx of foreigners engaged by London firms prompted Matthew Digby Wyatt to declare that "it is a subject for congratulation that foreigners of such talent should be at work among us" and their influence was widely thought to have raised standards of design. Jackson and Graham's entry in the 1855 exhibition was a cabinet designed by Prignot in the florid Louis XVI style. The scale, elaboration and opulence of this work epitomised the design of successful Victorian exhibition pieces. It was made up of two parts; the upper part comprised a vast mirror enclosed within an ornate, columned, carved wooden frame, and the lower section contained the cabinet and was decorated with sculpted figures made of gilt cast brass. No fewer than 40 modellers, gilders, metal-chasers and other craftsmen, including the Italian carver Claudio Colombo, were involved in the execution of this work; the brass castings were made in Birmingham and the porcelain

plaques were decorated by the Minton firm. The cabinet was hailed by Wyatt as being "the first really noble piece of cabinet-makers' work involving excellence in all the most difficult processes of the manufacture which has been executed in this country". The firm was awarded a Gold Medal of Honour and the cabinet was subsequently purchased for the nation by the South Kensington Museum for £2000.

Jackson and Graham's entry in the 1867 Paris Exposition Universelle was designed by Alfred Lorimer. While the majority of British firms preferred light finishes involving satinwood and gold, this piece was made of ebony. Wyatt felt that the exhibit was "the finest in the exhibition: richly inlaid with ivory, lapis lazuli and excellently engraved". A similar cabinet was shown at the International Exhibition of 1871 where, once again, it was lauded as "one of the most superb pieces of decorative cabinet work".

Bruce Talbert's *Juno* cabinet was designed for the firm's stand at the Paris exhibition of 1878. Made in ebony inlaid with ivory, this piece reflects the influence of fashionable Aesthetic styles. The structure is strongly geometric with an emphasis upon vertical and horizontal lines and the decoration includes classicising details and a pedimented frieze containing representations of Juno and Minerva. It also displays the two leitmotifs of Aestheticism, namely the peacock in the centre of the pediment and lilies in the door panels in the base. Another highly acclaimed design, it was awarded a Grand Prix and was purchased by the Viceroy of India before ultimately arriving at the Victoria and Albert Museum.

Although these exhibition pieces did much to enhance the reputation of the firm as a leader in luxury furnishings, the individual items themselves were produced mainly for show and Jackson and Graham's commercial success rested more firmly on the popularity of their less elaborate furniture and their carpets and wallpapers, several of which were designed by Owen Jones. Jones also re-designed their shop front in 1867 and collaborated on a number of interior projects including a billiard room for James Gurney in Regent's Park of c.1870 and the hugely prestigious commission to furnish and decorate the Palace of the Khedive (Viceroy) at Cairo.

As business grew the company expanded and by 1880 they were occupying larger premises that took in the whole of nos. 29 to 38 Oxford Street. By this time, too, they had increased their range of activities to include every aspect of house furnishing and decoration and they provided the furniture and

fittings for a number of London restaurants in the mid 1870s. They also offered services that ranged from house letting, appraisals and sales, to the storage of contents.

An article in G.P. Bevan's *British Manufacturing Industries*, written by J.H. Pollen in 1876, describes Jackson and Graham as a typical example of a successful furnishing firm. The article describes the range of operations undertaken at their Oxford Street premises and notes the construction of "an elaborate cabinet of marquetry in patterns of Oriental character, after designs by the late Mr. Owen Jones". By this time Jackson and Graham were one of the largest furniture-making businesses in the country, employing between 600 and 1000 hands, depending on the pressure of work at different times of the year, and had a weekly wages bill of close to £2000. They were also one of the first British firms to use machinery, introduced in the 1850s, and in 1862 they advertised that they were "fitted with all means and appliances to ensure superiority and economise cost". Nevertheless, the company was not always beyond reproach, and in 1873 the *Furniture Gazette* criticised "a bedroom suite of furniture painted black, relieved with white etc., in stripes which we consider in bad taste. Black is a most objectionable colour for a bedroom and when it is striped like the panels of a cab, it makes the matter worse". In 1881, however, they were commended by the *Builder* for their "production of cheap furniture of artistic design" which "endeavoured to meet the requirements of those who cannot afford to furnish their houses in Italian, French or Chippendale furniture." And the writer continues, "They are making some very excellent buffets and other furniture of exceedingly simple design, the lines of the framework being relieved by plain flutings and moulded work ...[as well as]... suites of bedroom furniture, made in pine and stained green with black mouldings; some excellent painted bedroom furniture all produced by machinery at reasonable cost." This furniture represented a departure from their earlier French and Renaissance styles and was clearly stimulated by the fashion for Artistic styles promoted by rival firms such as William Watt, James Shoolbred & Co., and Collinson and Lock. The attempt to enter more mainstream commercial markets did not, however, solve the financial problems that had begun to beset the firm, and in 1885 they were taken over by Collinson and Lock who were in turn absorbed by Gillows in 1897.

NERIDA C. A. AYLOTT

See also Talbert

Selected Collections

The principal collection of Jackson and Graham furniture is in the Victoria and Albert Museum, London, which includes Eugène Prignot's 1855 cabinet and Bruce Talbert's *Juno* cabinet of 1878; the museum also holds examples of the firm's wallpapers designed by Owen Jones. An album of sketches and designs for decorations and interiors for Jackson and Graham attributed to Jones is in the Whitworth Art Gallery, Manchester.

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There is no monograph on Jackson and Graham; the most detailed history of the firm's work is included in Allwood's forthcoming *Dictionary*. For more general information see Allwood 1988 and Aslin 1962.

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Jacob / Jacob-Desmaller Family

French furniture makers, c.1765-1847

The Jacob dynasty spanned eighty years of activity from Georges I (1739-1814) to Georges Alphonse (1799-1870). Georges I, the founder, was born at Cheny of Burgundian parentage, but he soon left for Paris where he was apprenticed to Louis Delanois (1731-92), who is said to have been one of the first Parisian chair-makers to adopt the Louis Seize style. A pair of armchairs illustrated by Svend Eriksen from a suite dating from c.1770 are stamped with the names of both Delanois and Jacob; at that time the former is said to have been turning out around 2000 pieces a year (Eriksen, 1974).

Jacob became a *maître menuisier* in 1765, and he was soon being employed by such fashionable clients as Mme. Geoffrin. He was one of the few superior 18th-century craftsmen to work both in *menuiserie* (carving from the solid wood) and *ébénisterie* (veneered furniture). In 1781 he was appointed "chair maker in ordinary to Monsieur" (i.e., the Comte de Provence, later Louis XVIII). Among the furniture in the Louvre is an armchair, a part of a suite made for the Comte in 1785; they are painted *lilas clair ... rechampe en blanc*. In 1782 Jacob's gilded *lit à la romaine* made for Carl August Herzog von Zweibrücken-Burkenfeld, was a sensation when it was exhibited in his workshop before being delivered to Schloss Karlsberg. In 1786 he became *fournisseur des Menus Plaisirs*, which gave him a place in the Royal Household, and in the following year he made a suite of chairs, stools and tables for Marie-Antoinette's *laiterie* at the Château de Rambouillet from designs made by Hubert Robert, the painter of ruin scenes; they were described as *du genre étrusque* and anticipate by many years some of the Jacob firm's later designs.

Georges I is credited with introducing the sabre leg c.1790 and the use of mahogany for chair-making in France. There is an element of fantasy in some of his designs, such as the chairs made for the Duc de Choiseul which were probably intended for his pagoda at Chanteloup; but on the other hand a large number of chairs were supplied by him before the Revolution to Fontainebleau and the Tuileries for anterooms and the

offices of minor officials, and these show a simplicity and elegant utility which point the way to the Directoire taste. The collection of the Queen includes beds and chairs made by Jacob, including a number of the so-called *fauteuils à l'anglaise*, mahogany chairs with pierced backs enriched with gilt bronze beadings.

In 1796 Georges I made over the business to his two elder sons. Georges II took over the administration and François-Honoré-Georges, who added the name of Desmaller (a family property in Burgundy) to that of Jacob, became the artistic and technical director. The firm took the name of Jacob frères and continued to work from the building in the rue Meslée which Georges I had acquired in 1775. The Revolutionary years had brought disaster to furniture-makers who had lost their patrons, and in 1791 the old guilds, including the *ébénistes* and *menuisiers*, were abolished. However, the Jacob frères survived, and during the Consulate and the Empire they enjoyed great patronage which began when the then-General Bonaparte took a house in Paris in the rue Chantreine, which the Jacobs decorated and furnished. This introduction to the future Emperor led to the important commission to work with his favourite architects Percier and Fontaine, at Malmaison, furnishing it in the elegant Directoire style with some military additions. At the same time in 1799–1800 they were employed to furnish the empty apartments in the Tuileries in a suitably grand style.

Georges II died in 1803 and left Jacob-Desmaller to direct the firm's fortunes and use his own stamp alone on the vast quantity of furniture he was producing. At that time they had sixteen workshops, which covered the complete range of trades -- for joinery work in buildings and in furniture, figure carving, ornamental carving, turning, painting and gilding, veneering, inlaying, polishing, bronze founding, moulding, and locksmiths' work. In his survey of the firm, Serge Grandjean, quotes a document in the Archives Nationales which reveals that in 1807 Jacob-Desmaller was employing 350 workmen and that one third of the firm's output was for export (Grandjean, 1966). By 1810 the number of workmen had apparently risen to nearly 800.

The great years of the Empire produced more orders for refurnishing the palaces at Compiègne and Fontainebleau, Versailles and the Tuileries, and a great quantity of fine furniture, including most of the famous pieces which figure in any account of Empire furniture, was made by Jacob-Desmaller, who enjoyed the Emperor's confidence and special patronage. After the first rush of orders leading up to Napoleon's coronation, there was a second when he married Marie-Louise in 1810. Even so Jacob-Desmaller was declared insolvent in 1813. However, he recovered and after complaining that this setback was largely due to the Continental blockade which was ruining his business, the Emperor issued a decree allowing the firm to trade with England, even though the two countries were at war. This allowed Jacob-Desmaller to increase his export trade through such middlemen as Dominique Daguerre who supplied furniture to the Prince of Wales. Jacob pieces went as far away as Brazil.

The firm continued to be successful during the post-Empire years. Jacob-Desmaller retired in 1825 when his son, Georges Alphonse, who had trained as an architect under Charles

Percier, took over the business. In his first year he supplied a cylinder-top desk to George IV (now at Buckingham Palace), elaborately veneered in satinwood and purplewood with gilt bronze ornaments and very much in the Percier-Fontaine style. He was still working in the Empire style in 1837 when he made a pair of night tables for Queen Marie-Amelie to complement her bedroom in the Grand Trianon at Versailles, but at the same time he provided an *étagère* with fretted panels and turned balusters in a more eclectic taste. Georges-Alphonse directed the business until 1847 when he handed over to Joseph-Pierre-François Jeanselme, who then took his place among the leading *ébénistes*.

DEREK LINSTRUM

See also Empire Style; Percier and Fontaine

Selected Works

The Jacob family's more important commissions included furniture for the châteaux of Malmaison, Compiègne, Fontainebleau, Versailles and the Tuileries. Notable collections of their work are in the Musée du Louvre, Paris, Buckingham Palace, London, and *in situ* at Compiègne, Fontainebleau, and Versailles.

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Jacobsen, Arne 1902–1971

Danish architect and designer

A pioneer of Danish functionalism, the architect Arne Jacobsen was one of the best-known and most highly esteemed exponents of the modern International Style. He was responsible for many of Denmark's most celebrated modern buildings and, a firm believer in the integration of architecture with interior design, he often also exercised overall control of the fittings and furnishings within his buildings. He designed furniture, flatware, glass, lighting and textiles, and several of his chairs are now widely regarded as classics of 20th century Modernist design.

Born in Copenhagen in 1902, Jacobsen trained as a mason



Jacobsen: *Ant* chair, 3-leg version

before studying architecture at the Royal Danish Academy of Fine Arts from which he graduated in 1927. He worked in the office of the city architect Poul Hansen from 1927 to 1930, and established his own architectural and design practice in Copenhagen in 1930 where, apart from a short period during the war years, he remained active until his death. He was also active as a teacher and was professor of architecture at the Academy of Arts from 1956.

A participant in the 1925 Paris Exposition des Arts Décoratifs et Industriels, Jacobsen was strongly influenced by the work of Le Corbusier, Walter Gropius and Mies van der Rohe. These influences were manifest in the project for a House of the Future that he exhibited at the Danish Building Exhibition in 1929. The house was a bold circular two-storey structure, and the uncompromising modernity of Jacobsen's approach was evident not only in its design but also in the provision of contemporary facilities such as garaging for cars and a helicopter landing pad. The Bauhaus inspiration is even more marked in the Rothenborg House that he designed the following year and in his designs for the Bellevue Housing Development where he provided furniture and fixtures for the theatre, restaurant and public swimming pool. While still at the Copenhagen Academy Jacobsen formed a life-long friendship with the Swedish architect Gunnar Asplund. Asplund's influence was evident particularly in the more expressive version of Modernism that Jacobsen embraced in the late 1930s and 1940s which combined details and materials used in

traditional Nordic architecture with the simplicity and precision of the International Style.

Following the German occupation of Denmark, Jacobsen fled to Sweden in 1943 where he remained until 1945. During this period he continued to produce furniture and began designing textiles, glassware, lighting and tableware. His textiles were designed in collaboration with his wife, Jonna Jacobsen, and the patterns exhibit a strong element of naturalism.

During the post-war period, Jacobsen's architectural work became infused with influences from the industrialised European nations and the United States. At the same time, a new style was emerging in Danish furniture design. The architect Finn Juhl propounded the view that as well as being functional, furniture should have a sculptural quality. Jacobsen was also becoming interested in new materials and methods of production, and from 1950 he began designing furniture for mass production. His light, plywood and tubular steel three-legged stacking chair was conceived for factory production. The back and seat, moulded from one piece of plywood, clearly shows the impact of earlier examples by Charles and Ray Eames, yet the character of the design remained distinctively Scandinavian. The chair was named the *Ant*, after the sculptural form of the back; in Germany it was known by the nickname, the *Violin*. Its overall lightness meant that it was easy to move and stack, and its modest cost and simple maintenance made it especially popular for public seating areas such as restaurants and airports. It was subsequently produced in several different versions; some included arms and castors, but the most important modification was the addition of a fourth leg and the introduction of colour on the back. The *Ant* chair was awarded a Grand Prix at the 1957 Milan Triennale and, like Eero Saarinen's *Womb* chair, and the Eameses' *Shell* chairs, it has become closely identified with its creator. The *Ant* series has been in continuous production by A/S Fritz Hansens, who have manufactured all of Jacobsen's furniture designs, since 1955.

Many of Jacobsen's other chairs illustrate a similarly sculptural quality which, nevertheless, does not lessen their strongly utilitarian character. The *Swan* and *Egg* chairs were originally designed for the SAS Royal Hotel in Copenhagen (1958–60). This glass-sheathed building, reminiscent of Skidmore, Owings and Merrill's Lever House in New York, represents one of Jacobsen's most important and best-known architectural commissions for which he designed not only the exterior but also all the interior fittings and furnishings. A similarly complete commission was his design for St. Catherine's College, Oxford (1960–64), where he devised every detail of the interiors including the lighting, textiles, cutlery and tableware. Both projects exemplify his ideal of the building as a total work of art.

Jacobsen's *Egg* chair has a fibreglass seat shell, upholstered in foam and covered in fabric or leather, supported on a swivelling star-shaped base of cast and polished aluminium. It also has an adjustable tilting mechanism and is accompanied by a footrest to enhance comfort; designed in 1959, it is still in production today. In contrast with the *Egg*'s high, curving back which almost completely encases the sitter, the *Swan* is a more horizontal design with armrests in the form of bird's wings, outstretched as if for flight. Both chairs underline Jacobsen's

ability to rupture conventions, but in so elegant and understated a fashion that their radicalism is barely noticeable. His work exemplifies the aim of many 20th-century Modernists to create a modern yet comfortable chair whose design complements the shape of the human body. He was also typically Scandinavian in his love of organic forms, natural materials, and nature generally from which he drew much of his creative energy. And his designs for furniture, lighting, glassware, tableware and other domestic items resulted in the production of many design classics that have been compared to works of art. The fact that these items were for everyday use and sold at affordable prices has greatly enhanced their influence on domestic interior design.

PIA MARIA MONTONEN

Biography

Born in Copenhagen, 11 February 1902. Studied at the School of Applied Arts, Copenhagen, graduated 1924; studied architecture at the Royal Danish Academy of Fine Arts, Copenhagen, 1924–27. Married the textile designer Jonna Jacobsen: two sons. Worked in the office of the city architect Poul Hansen, Copenhagen, 1927–30; private architectural practice, Copenhagen, 1930–71. Lived in Sweden, 1943–45. Designed furniture from 1932; textiles, glassware, lighting and tableware from 1943: designed for Graucob Textilén, August Millech, C. Olesen, A. Michelsen, Fritz Hansen, Louis Poulsen Company and others. Professor of architecture, Royal Danish Academy of Fine Arts, 1956–71. Received many prizes and honours including Silver Medal, Paris Exhibition, 1925, Eckersberg Gold Medal, Royal Danish Academy of Fine Arts, 1936, medal of honour, Danish Architectural Association, 1962, and gold medal, Académie d'Architecture de France, 1971. Honorary Corresponding Member, Royal Institute of British Architects; Honorary Fellow, American Institute of Architects. Died in Copenhagen, 24 March 1971.

Selected Works

Interiors

- 1929 House of the Future, Danish Building Exhibition, Copenhagen (building and interiors with Flemming Lassen)
- 1930–31 Rothenborg House, 37 Klampenborgvej, Copenhagen (building and interiors)
- 1937 Bellevue Theatre and Gammel Bellevue Restaurant, Copenhagen (buildings, furniture and fittings)
- 1937 Jacobsen Country House, Gudmindrup Lyng, Denmark (building, interiors and furniture)
- 1937–38 Stelling House, Gammel Torv 6, Copenhagen (building and interiors)
- 1938 Thorvald Pedersen's House, Klampenborg (building and interiors)
- 1940–42 Town Hall, Søllerød (building, furniture and fittings; with Flemming Lassen)
- 1948 Poulsen and Company, Copenhagen (office interiors and furnishings)
- 1952–56 Munkegaard School Vangedevej, Gentofte (building, furniture and fittings)
- 1955 Town Hall, Rødovre (building, furniture and fittings)
- 1955 Jespersen and Son Office Building, Copenhagen (building and interiors)
- 1956 Jurgensen House, Vedbaek, Copenhagen (building and interiors)
- 1957 "Round" House, Sjellands, Odde (building, interiors and some furniture)
- 1958 Town Hall, Glostrup (building, furniture and fittings)
- 1958–60 SAS Royal Hotel and Air Terminal, Copenhagen (building, furniture and fittings)
- 1960–64 St. Catherine's College, Oxford (building, furniture and fittings)
- 1962–69 Hamburgischen Elektrizitätswerk, Hamburg (building and interiors)
- 1966–78 National Bank of Denmark, Copenhagen (building and interiors Hans Dissing and Otto Weitling)
- 1970–73 Town Hall, Mainz (building and interiors with Otto Weitling)

Jacobsen's design work included textiles and wallcoverings for C. Olesen Company (1942–43); furniture for Fritz Hansen Company (from 1932) including the *Ant* chair (1951–52), *Egg* chair (1959), and *Swan* chair (1959); lighting fixtures produced by Louis Poulsen Company (from 1955); silver and stainless steel for A. Michelsen (from 1957); and *Cylinda* tablewares for Stelton Company (1962).

Further Reading

For a catalogue raisonné of Jacobsen's work see Rubino 1980.

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Japan

To understand the basic principle that underlies Japanese interior design, it helps to keep in mind the words of the legendary founder of Chinese Daoism, Laozi, who maintained that "the reality of a building is not the roof and the walls but the space to be lived in." Over the centuries, Japanese architects have followed this principle in the construction of both religious



Japan: narrative picture scroll showing scene known as *yadogiri*, from the *Tale of Genji* scroll, Heian period, 12th century

architecture, such as temples and shrines, and secular buildings, including palaces, castles and the homes of people of all classes. Using wood, bamboo and paper as their principal working materials, they have produced buildings which on the outside are plain and austere enough to blend with their natural surroundings, while on the inside show a deep reverence for the space they enclose.

Traditionally, Japanese buildings are not large, but their relative emptiness and the easy mobility of the various furnishings, create a sense that space is not something static, but somehow alive and changing. A typical Japanese room contains relatively little furniture and wall decoration, a fact that caused many Westerners visiting Japan from the late 19th century onwards to label them stark, austere and uncomfortable. What furnishings there are – futon mattresses, cushions, screens and the like – are generally light and portable, and when rearranged or removed, transform the size, form and nature of the room; a living room becomes a bedroom, for example.

Sliding doors, made from wood and paper, separate the rooms and are often all that stands between the interior of the building and the garden outside. These doors are easily detached, allowing an expansion and contraction of the space within the building, and, in addition, opening up the interior to the world outside. Unlike many cultures, where space is divided up by solid walls, creating a sharp distinction between “inside” and “outside”, in traditional Japanese buildings space is a flexible concept, and no real differentiation exists between interior and exterior space.

A high regard for natural materials also characterizes Japanese architecture and interior design. Wood, of which the Japanese islands have plentiful supplies, has always been Japan’s chief building material, and is ideal for constructing the airy buildings necessary in this hot and humid country. Traditionally, Japanese buildings have been constructed around a large, strong central wooden pillar, sunk deep into the ground and supporting the roof and walls. This ensured that during the earthquakes that regularly rock Japan, only the central pillar swayed with the movements of the earth, with the rest of the house being suspended and thus protected from the shock.

The Japanese have never attempted to cover up this central pillar or any other of the structural elements of the building, choosing to leave the wood, bamboo, reed, or clay walls in

their natural state, perhaps out of gratitude to the materials for their protective qualities, but more likely in appreciation of their inherent beauty. Left exposed, the pillars, beams, lintels, and other elements which make up the interior of a Japanese home, create a wealth of textural variation as well as a mass of horizontal and vertical wooden lines that divide up the surfaces of the room. This linear effect extends to the floor, which is made up of several rectangular straw *tatami* mats, their dark borders dividing the floor into a rhythmic patchwork. Bright colours are very rare in a Japanese interior, the most predominant tones being different shades of brown and grey and the white of the paper doors and windows.

The earliest form of secular buildings constructed in Japan were the shallow pit dwellings of the prehistoric Jomon Period (10,000–300 BC). These pits were dug two to three feet into the ground, with four posts planted into the ground, supporting four horizontal beams, rafters and a ridge pole. Onto this frame was placed a great thatched roof, made from grass bark and leaves, which reached right down to the ground. Inside was an open hearth for warmth, with the only light entering through a small hole which served as a doorway and some ventilation gaps below the roof. Inhabitants spread straw husks on the floor for sitting and sleeping.

During the Yayoi period (300 BC–300 AD), when rice cultivation was introduced from the continent to Japan, inhabitants shifted towards wetter regions of the country and, although pit dwellings were still common, the wealthier members of society began to construct houses on a raised floor, with large gabled roofs, similar to the raised-floor houses of Southeast Asia. These dwellings were single cells of space, much drier than the pit dwellings, but similarly dark inside. Little is known about the interiors, except that for comfort and warmth, residents covered the wooden floors with thin mats of plant fiber, animal skin or cloth.

Throughout the 4th and 5th centuries, Japan interacted increasingly with China and the Korean peninsula, and absorbed much of the culture and technology of the Asian mainland. In part, this absorption was of religious ideas and customs, often relating to burial practices, but it was also an important period for various secular developments, such as improvements in pottery, ironworking, weaving and agriculture. One contribution to the lifestyle of the nobility of the period was the introduction of the continental bed to the Japanese home for the first time. This structure, made of a wood or bamboo framework and covered with straw, mats or cloth, was used solely by the nobility of the period and never became widespread in Japan.

From the 7th century Japan was fascinated by the powerful civilization of Tang China (618–908), and, over the next two centuries or so, embarked on a period of importation and imitation of things Chinese, including the writing system, governmental structure and city planning. Buddhism, with its art and architectural tradition, was also embraced, bringing with it continental artistic and technological innovations that overflowed into the secular realm. Chinese customs and habits were emulated, particularly by members of the Japanese upper classes, who took to wearing Chinese-style dress and employing chairs, folding stools and other sitting devices in their homes. However, as with the continental beds, these chairs were not widely used by the populace as a whole.

The Heian Period (794–1185), which is generally regarded as the classical age of Japanese art and literature, brought about significant developments in architecture and interior design. During this time, the Imperial Court was at its cultural zenith and still enjoyed some degree of political power. The Court lived in the city of Heian-kyo, now known as Kyoto, in a palace compound surrounded by stone walls, isolating the aristocratic inhabitants from the population outside. The palace buildings themselves were made almost exclusively of wood in what is known as the *shinden* style, a style modelled after Chinese palace architecture. This style contained a main chamber and one or more outer buildings, all of which were connected by covered or open corridors. Each building contained a main room surrounded by verandas which were sheltered by the broad eaves of the roof.

These verandas, which were incorporated into secular buildings from earlier Shinto (the native animistic Japanese religion) shrine architecture, had the practical function of enabling residents to watch the outside world from a position protected from the sun and rain. They were also important in a social and psychological sense as they were spaces that were neither inside or outside the house. The veranda could be made part of the interior by the simple action of sliding open the wooden doors separating it from the interior of the house. Conversely, closing the same doors made the veranda a part of the exterior. As they had such a unique, flexible role, these spaces were considered to be areas free from the social status associated with the rooms within the house.

The interiors of these buildings were very dark as little light was able to enter, and, because of their relative openness to the elements, were fairly cool in the summer but bitterly cold during the winter months. As can be seen from the various picture scrolls that depict Heian palace interiors, these residences were largely free of bulky furnishings, as Chinese-style furniture generally failed to appeal to the Japanese. Instead, the floors of these buildings were made of wooden planks, and on them were scattered rectangular straw mats known as *tatami*. These soft, woven mats, measuring approximately 180cm by 90cm and finished with a decorative edging, were a little larger than the circumference of a lying human figure and were employed as bedding or seats as the occasion required.

Some time during this period, sliding doors covered with opaque Chinese paper appeared in these residences. Known as *fusuma* doors, these paper doors served not only as cupboard doors and room dividers, but also as canvases for Chinese-style paintings which provided some of the decoration in the rather sombre apartments. In addition, folding screens made of wood, bamboo, and paper were used as decorative room dividers, or placed on the verandas as protection from the sun. They were also employed by the emperor as screens behind which he sat to address lower-ranking people. Blinds made of reed and bamboo also served as curtains or dividers, and, like the mats, they featured decorative edging and were drawn up with the aid of attractive silk tassels. Other features of the Heian aristocrat's room were low Chinese-style tables, lamps, and curtains which hung on movable T-frames.

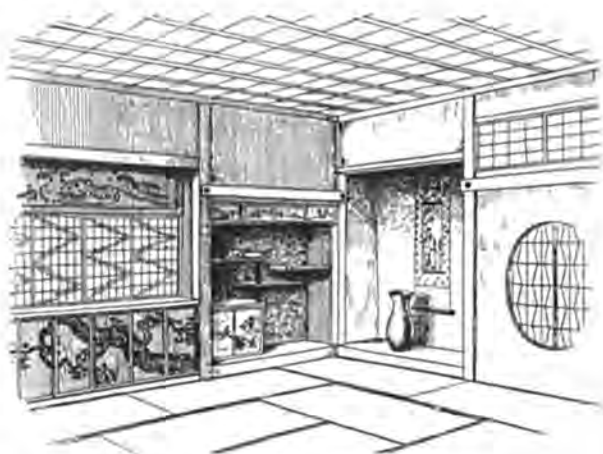
Interestingly, much of the decoration of the aristocratic residences of the Heian period was provided by the rich clothing of the courtiers. In particular, women wore several layers of gorgeous silk kimono of various colours and designs, which

revealed their rank, wealth and level of cultural awareness at once. In the cold weather, these garments also served as bed clothes and they were occasionally left draped over screens as a temporary ornament.

In the 12th century, battles raged throughout Japan between various military clans, culminating in the victory of the Minamoto family who transferred the capital to Kamakura on the east coast of Japan and established military rule. Over the next few centuries, during the Kamakura (1185–1336) and the Muromachi periods (1336–1574), Japan was ruled by various military regimes, and the imperial court, though still wielding some cultural influence, lost its political power. Not surprisingly, the nature of the arts and lifestyle of the nation underwent a shift from the elegant, somewhat effete style of the imperial court to the more practical nature of the warrior. In dress, the multi-layered, flowing robes of the courtiers were replaced by lighter, shorter kimonos which allowed more freedom of movement. In architecture, the ruling war lords chose to reside in more practical dwellings, eschewing the complex *shinden* style of residential architecture, in which single units of living space were separated by corridors, in favour of a more concentrated residence, in which one large main chamber was divided up into smaller units of space.

These divisions were made possible by a major innovation – the square wooden pillar, which replaced the circular columns of earlier architecture. These pillars, arranged in rows throughout the main hall, served as posts to which were fitted lintels and sills, enabling the easy installation of sliding screen doors. Such doors, which slide behind each other on a pair of grooves in the sill, were a Japanese invention, and had existed in the Heian period, in the form of the *fusuma* mentioned above. During the Kamakura period, doors were increasingly made with a translucent Japanese paper, known as *washi*, which allowed the gentle diffusion of exterior light into the room and throughout the building. These doors were light and easily detached and were often removed to create a large reception room on special occasions. Exterior doors could also be drawn apart to provide a view of the garden outside, acting as a type of frame around a real natural scene. However, such thin, insubstantial partitions had several disadvantages, as they offered little privacy to the residents and allowed considerable draughts to travel through the residence during cold weather.

The floors of domestic interiors also changed significantly, perhaps because of the more active lifestyles of the warriors and their families. The straw *tatami* mats, previously a single, movable furnishing, were now fitted together to cover completely the wooden floor, a development which strongly influenced the shape, function and decoration of the Japanese room. First, as *tatami* are of a more or less standard size, rooms had to be built to match the dimensions of a certain number of mats, a trend that has continued to the present day. In addition, their soft, fragile surface did not permit the use of heavy furnishings, such as dressers, tables and chairs, which would have dug into and torn the mats. For the same reason, outdoor shoes could not be worn inside the house, leaving the surface of the mats clean enough to sit and lie down on. As a consequence, silk and cotton cushions served as seats, and dining tables were low, most often square or rectangular in shape, with a glossy lacquer finish. In the winters they were fitted with a heating device on their undersides and covered



Japan: drawing of *tokonoma* alcove from *Japanese Homes and their Surroundings* by Edward S. Morse, 1886

with a heavy blanket, under which each person could huddle for warmth. From the early 16th century onwards bedding, in the form of mattresses filled with layers of wadded cotton, was laid out on the mats. These mattresses, or futons, were rolled up and stored in adjacent cupboards when not in use.

Since much of everyday life was conducted on *tatami*, the typical posture of a Japanese indoors is a kneeling position, a fact which explains why many of the furnishings and structural features, such as the ceilings, decorative lintels and beams, as well as door handles and fitted desks, are so low. Most of the decorations of the room, including paintings on sliding doors and portable screens and flower arrangements, were also placed at a low eye level, as they were meant to be appreciated from a kneeling position.

Another significant development in these warrior residences was the addition of three new features to the study chamber, or *shoin*, resulting in a new style of interior design known as the *shoin* style. These new elements were an alcove, a set of staggered shelves, and a window with a fitted desk. All constructed out of wood, as immovable parts of the structure of the room, these elements became key parts of the Japanese interior. The alcove, or *tokonoma*, served as a display space for valuable Chinese-style hanging scrolls of calligraphy and ink paintings and for ceramic and metal vases and other luxury artefacts. Often an elegant flower arrangement was placed in the alcove to suit the season, occasion or character of any expected guest. These floral displays, known as *ikebana*, or "living flower", had their origins in Buddhist temples where they were placed at the altar for worship. Gradually, they began to appear in secular interiors and came to represent a piece of nature living inside the room, reinforcing the idea that there is no real distinction between the inside and outside worlds.

The staggered shelves, often located next to the alcove, were also erected for the display of artefacts. On the shelves, the owner placed a miniature bonsai tree, a carving in some natural material such as wood or even jade, a piece of porcelain or pottery, or a valuable lacquer box or bowl. The desk was often located in front of a window giving onto the garden, providing inspiration for the composition of poetry or Chinese-style ink paintings, both of which were considered highly cultured pursuits during this period. On the desk, there-

fore, a lacquer ink box was almost always present, containing brushes and inkstone, and a container for the water needed to prepare the ink. These lacquer boxes often bore natural motifs, such as flowers, grasses and birds, or scenes from literary classics, and were often decorated using sprinkled gold and mother-of-pearl inlay.

During the Kamakura and Muromachi periods, the custom of tea drinking, borrowed from China, became widespread in Zen Buddhist temples and among the warrior class. As a part of the entertainment of the period, tea gatherings were held at the homes of the wealthy, often in the *shoin* rooms mentioned above, or in Chinese-style pavilions, known as *sukiya*, in the garden. The host often used such gatherings as an opportunity to display his treasures, including Chinese paintings, ceramics, metalwork and lacquer, in the alcoves and on the shelves. In the case of the shogun, connoisseurs of Chinese artefacts were employed both to authenticate and catalogue these treasures and to formulate rules for their display. Two such men were Noami (1397–1471) and Soami (1472–1523) who worked for the shogun Ashikaga Yoshimasa (1436–90), a keen tea drinker and collector of Chinese artefacts. These men were knowledgeable art historians responsible for arranging the shogun's collection of lacquer, porcelain, ink paintings and other treasures to create a sumptuous background to the serving of tea. In this role, they were perhaps Japan's first interior designers.

Late in the Muromachi period, tea gatherings developed into what is generally known as the tea ceremony, or *chanoyu*, a form of tea drinking heavily influenced by Zen Buddhism. The warrior rulers, who had moved their capital back to Kyoto and lived in the Muromachi area, increasingly renounced their political responsibilities to take up refined pastimes such as calligraphy, poetry, Noh theatre and tea drinking. The highly cultured Ashikaga Yoshimasa employed a Zen monk, Murata Juko (1423–1502), as his tea master. In contrast to the refined style of the connoisseurs mentioned above, Juko emphasized the Zen principles of simplicity, humility, and harmony with nature, introducing an aesthetic known as *wabi*, a sort of "symbolic poverty", into the world of tea. Under Juko and the two other major tea men who are said to have formulated the tea ceremony, Takeno Joo (1502–55) and Sen no Rikyu (1522–91), tea drinking was transformed into a spiritual act, and the setting played a key role.

These tea masters encouraged the drinking of tea in rustic tea huts, which were ideal manifestations of the *wabi* aesthetic. Built in imitation of traditional thatched farmhouses, but on a smaller scale, the *wabi* teahouse generally contained four and a half *tatami* mats of floor space. The interior was extremely austere and empty, the only features being a small depression in the floor for the charcoal brazier and an alcove for the display of a scroll and simple flower arrangement. To achieve the desired rustic effect, structural materials were often left in their natural state, the walls of rough clay and straw, the wooden pillar and exposed rafters providing visual and textural variation as well as a sense of natural simplicity. The windows, made of translucent paper, merely permitted a gentle light to enter the room, and their placement at irregular intervals around the walls was deliberately asymmetrical, but nonetheless well balanced. The overall effect was natural and calming, with no ostentation which might distract the mind. Such tea houses or tearooms began to appear in castles,



Japan: Nijo Castle, Kyoto – interior of room with paintings attributed to Kano school, 1603

temples and the homes of the wealthy, serving at once as a place to serve tea to guests and as a spiritual refuge.

Of the great tea masters who designed these tearooms, Sen no Rikyu is regarded as the most influential. He created the most intimate of tearooms, often only two mats in size, enough for the host and one guest, and placed the guest on the mat of honour in front of the alcove while he served the tea from a subordinate position. His manner of decorating the tearoom interior came closest to the *wabi* ideal. Often, he chose to arrange a single flower in a handmade bamboo vase on the pillar at the side of the alcove, or simply shook cherry or plum blossoms onto a dish filled with water to create a simple but powerful display of nature within the tea room.

One of his pupils, Furuta Oribe (1543–1615) was also a celebrated tea master and designer, and his tea rooms were characterized by numerous windows, which he employed, along with the arrangement of the *tatami* mats, to transform the host's seat into a sort of stage. One of his successors, Kobori Enshu (1579–1647), was another notable tea master, who was also famed for his designs of buildings and gardens as well as for his love for antiques. His style is often regarded as a blending of the *shoin* room with the grass tea hut, since many of his tea rooms featured sliding doors and shelves laden with

valuable antiques alongside posts and other wooden features with their bark intact.

The 16th century was a time of civil wars in Japan, and the country was ravaged by the armies of feudal lords battling with each other for supremacy. During the latter half of the century, many of the most powerful lords constructed great castles to protect themselves and to assert their authority. These castles were generally built on high ground and featured stone foundations surmounted by several storeys of wooden structure and tiled roofs. Many castles were burnt to the ground during the feuding, but judging from the interiors of those which have survived, the rooms inside displayed the characteristics of *shoin* style architecture, but often with sumptuous decoration. The interior of Nijo Castle in Kyoto, built by the feudal lord who finally established peace in 1603, Tokugawa Ieyasu (1542–1616), is an early 17th century example of the rich ornamentation enjoyed by the top military men of the land in the late 16th and early 17th centuries. In many of the reception rooms, the walls and *fusuma* doors were almost entirely covered with bold paintings, and the motifs, such as eagles and tigers, symbolizing power and bravery, were meant to intimidate visitors to the lord's castle.

These particular paintings are the work of the Kano school



Japan: print showing interior of pleasure house, by Torii Kiyotada, c.1720–50

of painters who had been active in the Muromachi period but continued to paint as official artists for the military rulers well into the Edo Period (1603–1868). In Japan, it is almost impossible to separate painting from interior design, as Japanese paintings tend to function either as a decorative section of the structure of the room itself or, in the case of movable screens, as part of the furniture. Many warlords employed their own official painters to produce works for their castles, the most elaborate of which involved gold leaf backgrounds and expensive pigments. In addition, the ceilings of the main halls were also gorgeously decorated with geometric painted designs, sections of the wooden walls were finely carved and elaborate metal ornamentation was also fitted to the pillars and beams. A great part of the warlord's wealth went into the decoration of his chambers, and yet the room itself contained little furniture.

The Edo period began when Tokugawa Ieyasu unified the country and moved the capital to present-day Tokyo. During this period, Japan was in a state of relative peace and prosperity, although the warrior class, who were still nominally in charge of the government, found themselves deprived of their martial role and gradually lost their financial and cultural influence. As the nation became increasingly settled and urbanized, the need for castles disappeared, and the wealthy took to building less ostentatious residences. One villa in Kyoto, built

for an imperial prince around 1636, is one of the finest examples of early Edo period architectural design and brings together many of the elements of *shoin* and tearoom architecture. Known as the Katsura Imperial Villa, this elegant residence contains about 40 rooms arranged in an asymmetrical pattern, the main rooms all facing southeast and rooms at the back being used for circulation. Few of the rooms were assigned any specific function, many of them resembling simple tearooms with their unpainted wooden elements and rather empty interiors. In many of these elegant chambers the plain, linear appearance is enhanced only by an ink painting on the wall or sliding door or by decoration such as a repeated leaf pattern on the fusuma doors. Although the overall effect of this interior is one of reserve and simplicity, it must be remembered that, in this aristocratic residence, the materials and craftsmanship were undoubtedly of the finest quality and were by no means cheap.

The artistic developments of the Edo period owe less to the aristocracy or military rulers than to the exuberant culture of the townspeople, who, led by merchants, were enjoying increasing wealth. In Edo, the pleasure quarters and theatres became the focus of artistic energy and feature in much of the art of the time, especially in the colour wood block prints that have come to characterize the period. Some such prints by artists such as Torii Kiyotada (fl. 1720–50) show the interiors

of pleasure houses in the Yoshiwara district of Tokyo, depicted using a strong sense of perspective, borrowed from Western paintings and engravings. These scenes show plentiful space, with the screen doors being drawn open to expand the main room and reveal the other rooms in the building. Furniture is typically sparse, with the occasional small table and lamp, and often the only decoration appears on the screen doors, in the form of abstracted natural motifs and geometric patterns.

The Edo period brought little change in the development of Japanese interiors, although the type of interiors mentioned above became increasingly available to the lower-class townspeople, who were becoming more prosperous. However, due to the increasing crowdedness in cities, many pleasure houses, shops and domestic residences began to feature a second storey, which often served as storage space. The second storey was reached by means of free-standing wooden staircases, which originated in rural areas and appeared in urban shops and houses in the late Edo period. These structures were often disturbingly steep and rather bulky, but they did provide additional storage space. In most cases, they were fitted with cupboards with sliding doors as well as small drawers with metal handles, and were generally used to hold goods and supplies or household articles. Around this time, large wooden storage trunks and cabinets known as *tansu* also began to be used for the storage of clothing and other personal possessions.

Throughout most of the Edo period, Japan had fairly successfully managed to shut out the rest of the world, but when, in the mid-19th century, American and European gunboats appeared off the coast demanding that Japan open up its ports, the island nation was forced to reconsider its isolationist attitude. In 1868, the military government which had ruled Japan for over 250 years collapsed and power was handed over to the Emperor. This new government embarked on an extensive programme of modernization, reorganizing the nation following Western technology, government, communications methods and customs. Western architecture was also absorbed, more as a building technique than for its aesthetic qualities, and many foreign architects were imported to Japan to teach their skills, while Japanese architects were sent abroad to train. However, Western-style buildings were neither practical in Japan's hot, humid climate, nor did their styles suit Japanese taste, and although some of the wealthier, more "modern" Japanese took to wearing Western clothes and using chairs and other Western furnishings in their home, the average Japanese person's lifestyle remained largely unchanged.

In the late 19th century, while Japan was frantically absorbing information from the West, many Europeans became equally fascinated with Japan and its art. In a phase generally known as Japonisme, Europeans, and later Americans, eagerly bought up imported Japanese art objects such as wood block prints and the porcelain, lacquer articles, fans and kimonos which featured increasingly at the international exhibitions of the late 19th century and early 20th century. These prints and decorative objects, with their novel motifs and compositions, inspired many Western painters, most notably James McNeill Whistler (1834–1903), Édouard Manet (1832–83) and Claude Monet (1840–1926) as well as Art Nouveau designers such as Émile Gallé (1846–1904) and Charles Rennie Mackintosh (1868–1928). Japanese artefacts also began to feature prominently in European interiors, often arranged in ways that

would have no doubt surprised the Japanese, and many objects and motifs which were not part of Japanese interior design were given new roles in the Western room. For example, large porcelain jars, decorated in a very un-Japanese flamboyant manner, were often lined up on mantelpieces already crowded with other art objects, while fans, which in Japan were rarely used as decoration in the home, were displayed on walls and shelves as exotic ornaments. Westerners were also greatly charmed by portable folding screens, lacquer boxes and fine metalwork sculptures, all of which inspired many European imitations.

In the 20th century, modernization and Westernization continued to a great extent, and after World War I, the modern architecture movement reached Japan. The Japanese increasingly designed their homes in European styles, both modern and traditional. The interiors generally mixed traditional Japanese and Western-style rooms, the latter often being used for the entertainment of guests, while the old-style rooms were often where the family really lived. It was during this time that many Western architects came into contact with Japanese architecture, often by means of exhibition buildings at world fairs and expositions. Some, such as Frank Lloyd Wright (1867–1959) visited Japan to learn about Japanese architectural design, while many Japanese architects went to study under European architects such as Walter Gropius (1883–1969) and Le Corbusier (1887–1965), thus creating a great exchange of ideas on both interiors and exteriors.

During World War II many of Japan's cities were burnt to the ground, and after the war Japan was forced to rebuild itself, largely under the influence of its former enemy, the United States. This resulted in the Americanization of Japanese architecture, with many architects substituting reinforced concrete, metal and glass for the traditional wood. Elements of interior design began to transform, often for practical reasons. For example, in many homes, sliding doors began to be made with glass instead of paper, so are less easily damaged. Most buildings now have glass windows set in a metal frame, rather than paper and a wooden frame, thus letting in more light in while keeping out the cold. Most Japanese homes, and many hotels and restaurants, have kept the traditional *tatami* mats, however, and living space is still measured according to number of *tatami*. However, many homes have at least one carpeted Western-style room, most commonly a living room or dining room, which is also equipped with Western-style tables and chairs, as well as televisions and other electrical goods. Ironically, in the United States and many European countries, an interest in practical, minimalist interiors has led many people to look to Japan for ideas, resulting in the increasing appearance of futons, portable wooden screens and paper lamps in Western homes.

It was also mainly after World War II that Japanese interior designers became recognized as artists, many of them having found new, exciting methods of expressing traditional Japanese ideas of space and line. Major architects, such as Kenzo Tange (b.1913) and Isozaki Arata (b.1931), who have combined Japanese and Western ideas of architectural design, have attracted much attention throughout the world for their original works. Another important figure, Kazuo Shinohara (b.1925), considered to be one of Japan's most influential house designers, conducted extensive research into the tradi-



Japan: House under High Voltage Lines by Kazuo Shinohara, 1981

tional Japanese house and the Japanese concept of space. His most famous buildings include Umbrella House (1961), which harks back to a late 16th century umbrella-structure tea house by Sen no Rikyu, and his House under High Voltage lines (1981), which features a solid, round central pillar, sliding glass doors opening onto a veranda and abundant interior space, all modern in style and material, but Japanese in conception.

Another of Japan's foremost architects, Tadao Ando (b.1941), also creates highly modern exteriors and interiors with a strong Japanese sense of line and space. One of his most interesting works is the Koshino Residence built in 1981 almost entirely with reinforced concrete and glass on a hillside near Kobe. Despite its modern design and the use of Western-style furniture, the living room retains many traditional Japanese elements, such as matting on the floor, low placement of the chairs and lacquer tables. More significantly, Ando left the concrete interior walls undecorated, a decision reminiscent of tea house interiors with their rough, unpainted clay walls. The room also features a large, rectangular window looking right onto the slope of the hillside, bringing together the interior of the house with the world outside.

MEHER SHONA MCARTHUR

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Jefferson, Thomas 1743–1826

American statesman and architect

Best known for his political achievements as author of the American Declaration of Independence (1776) and third President of the United States (1801–09), Thomas Jefferson also made lasting contributions to American architecture through his designs for the Virginia State Capitol, Richmond; Monticello, his country estate in Albemarle County; and the University of Virginia, Charlottesville. Inspired to create an American architecture that would win worldwide respect for his young country, he remodelled and furnished dwellings for himself in Paris, New York, and Philadelphia as well as the President's House in Washington, DC. Monticello, his first architectural project, occupied Jefferson's attention for more than forty years. He is reported to have said that "architecture is my delight, and putting up and pulling down, one of my favourite amusements".

Jefferson was the eldest son of the surveyor Peter Jefferson, and was raised in rural central Virginia. Jefferson was a voracious reader with knowledge of seven languages, including Greek and Latin, and his early knowledge of architecture came chiefly from books. About 1768, Jefferson acquired James Gibbs's *Book of Architecture* (1728) while a student at the College of William and Mary in Williamsburg. His later architectural library included five editions of Andrea Palladio's *Quattro Libri*; Jefferson was said to have called this work "the Bible". He also owned Robert Morris's *Select Architecture* (1755). Two of Morris's designs, Plates 2 and 37, may have influenced the first scheme for Monticello.

Erected on land Jefferson inherited from his father, Monticello was begun in 1768. Jefferson chose a site on a low mountain and named it "Monticello", meaning little mountain in old Italian. Monticello's architectural consequence was quickly recognized. The Marquis de Chastellux, who visited in 1782, noted that "Mr Jefferson is the first American who has consulted the Fine Arts to know how he should shelter himself from the weather". Relatively little is known about the furnish-

ings of the earliest period as few survive. Among these are an English-made Queen Anne card table and a tall desk made in Virginia.

Jefferson's knowledge of architecture and art expanded greatly during five years of diplomatic service in Paris. He wrote in 1787 that "from Lyons to Nîmes I have been nourished with the remains of Roman grandeur". The Maison Carrée at Nîmes in fact inspired Jefferson's design for the Virginia State Capitol, whose classical Roman vocabulary Jefferson thought appropriate for the American republic.

Jefferson also admired much of modern Parisian architecture, particularly the Hôtel de Salm with its single storey and dome. He rented the recently completed Hôtel de Langeac (demolished in 1842) designed by Chalgrin at the corner of the Champs-Élysée and the rue de Berri. The oval saloon was decorated with a ceiling painting by Jean-Simon Berthélmey of the rising sun.

The Hôtel de Langeac was entirely outfitted by Jefferson, and its furnishings reveal much about his taste. His choices for four different suites of chairs and various tables suggest that he appreciated elegance and simplicity. Mahogany *fauteuils à la reine* with sabre legs attributed to the famous Georges Jacob are so streamlined they are often mistaken for later Directoire works. The Hôtel de Langeac dining room featured consoles, a dining table that could seat twenty, and patinated and decoratively carved chairs upholstered in blue silk, probably woven in Lyons. The suite may have been made by Jacques Upton who had a shop nearby. Jefferson also acquired three gaming tables, a number of table tops, and an architect's desk with a movable top called a *table à la tronchin*.

Jefferson returned from France in the autumn of 1789. While Secretary of State under President Washington, he lived briefly in New York City in 1790, making modifications to the house he occupied there in Maiden Lane. When the government moved its headquarters to Philadelphia, Jefferson rented an elaborate residence at 234 High Street which he also modified to suit his requirements, adding a book room, stable, garden house, and bed alcove. His French furnishings and sizeable art collection, mainly copies of Old Masters, were installed in tiers throughout the house.

In 1794 Jefferson wanted to leave "the hated occupations of politics" and return to "my family, my farm, and my books". He concentrated his attention toward enlarging Monticello from eight to 21 rooms. The double-storeyed porticos were knocked down but three rooms from the original house were incorporated into the new house. The revised Monticello included features he had seen in France: two narrow staircases rather than a single grand stair (which Jefferson thought too expensive), bed alcoves, a dome, and privies. For comfort and convenience Jefferson also added a dumbwaiter to carry wine from the wine cellar to the dining room, double-acting doors between the entrance hall and parlour, and a dual-faced clock that could be seen in the entrance hall as well as outside on the east portico.

Monticello's new scheme demonstrated a sophisticated understanding of both modern and ancient architecture. The entablatures were much influenced by great Roman buildings that Jefferson had studied in books by Desgodetz, Fréart de Chambray, and Jombert. The entablature of the Temple of Fortuna Virilis became the entablature for his bed chamber, the

Temple of Jupiter for the parlour, and the Temple of Antoninus and Faustina for the entrance hall.

Jefferson designed double-height spaces for the public rooms (the entrance hall, parlour, dining room, and tea room), the third-floor dome room, and his own bed chamber. A “sanctum sanctorum” of bed chamber, cabinet of study, book room, and conservatory helped protect Jefferson’s privacy.

Although Monticello’s Roman Neo-Classical exterior was spare, its interior furnishing was intricate. Judging by inventories and accounts, Monticello was crowded with furniture and works of art hung in tiers in the public rooms. The eclectic furnishings were acquired over a long period of time from a variety of sources in Williamsburg, Paris, London, Philadelphia, and New York. After Jefferson’s financial resources diminished when he retired from the presidency in 1809, a great deal of furniture probably designed by Jefferson was made by several talented slave cabinet-makers. These plain works demonstrate Jefferson’s preference for practical and elegant solutions.

Jefferson’s last architectural work was the design of the University of Virginia which he helped to found in 1819 and called the “hobby of his old age”. A central-domed Rotunda looking west to the mountains housed the university’s library and was flanked by two rows of pavilions for professors, each of a different design and architectural order, connected by student rooms.

SUSAN R. STEIN

Biography

Born in Shadwell, Goochland (now Albemarle) County, Virginia, 13 April 1743, the eldest son of a landowner and surveyor. Studied law at the College of William and Mary, Williamsburg, Virginia, from 1760; became a barrister in 1767. Self-taught in architecture. Active in politics from the late 1760s; drafted the American Declaration of Independence, 1776. Elected Governor of Virginia, 1779; lived in Paris from 1784 and as US Minister to France, 1785–89; first US Secretary of State, 1790–93; US Vice-President, 1797–1801, and President, 1801–09. Helped found the University of Virginia, 1819. Died at Monticello, near Charlottesville, Virginia, 4 July 1826.

Selected Works

The largest collection of Jefferson’s architectural drawings is the Coolidge Collection of Thomas Jefferson Manuscripts, held by the Massachusetts Historical Society, Boston. Jefferson’s papers are dispersed among many repositories. The principal collections are in the University of Virginia, Charlottesville, the Massachusetts Historical Society, and the Huntington Library, Pasadena.

Interiors

- 1768–82 Monticello, near Charlottesville, Virginia (building and interiors): Thomas Jefferson
- 1785–99 Virginia State Capitol, Richmond
- 1796–1809 Monticello, near Charlottesville, Virginia (remodelling of building and interiors): Thomas Jefferson
- 1806–12 Poplar Forest House, Bedford County, Virginia (building and interior fittings)
- 1817–26 University of Virginia, Charlottesville (buildings and interior fittings)

Publications

There are several collections of Jefferson’s writings; the best, though incomplete, is Boyd.

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Jeffrey & Co.

British wallpaper manufacturers, 1836–c.1928

For almost half a century Jeffrey & Co. was one of the foremost producers of wallpaper in England, in terms both of the quality of their products and their influence on designers, decorators, and other manufacturers at home and abroad. To a large extent the firm’s reputation for innovation and quality can be attributed to Metford Warner (1843–1930), who joined as a junior partner in the mid-1860s. It was Warner, for example, who introduced the practice of commissioning work from established and progressive architects and designers such as Walter Crane, E.W. Godwin, Christopher Dresser, Bruce Talbert and C.F.A. Voysey, and who championed the re-evaluation of wallpaper as art. However, the foundations of the



Jeffrey & Co: London showrooms

firm's success were laid long before Warner's arrival, during a period of amalgamation and consolidation.

Jeffrey & Co. were first established in East London as Jeffrey, Wise & Co., c.1836. It underwent several changes of name (Jeffrey & Wise, 1839; Jeffrey, Wise & Horne, 1842; Horne & Allen, 1843; Jeffrey, Allen & Co., 1848) before taking on the title of Jeffrey & Co. in 1858, and although little is known about the firm's early history, it seems by this time to have already been established as an innovative concern, located at Kent and Essex Yard, Whitechapel. As Jeffrey & Wise it is credited with being one of the first London firms to install a cylinder printing machine and, at a time when it was virtually impossible to clean most wallpapers (other than by rubbing them gently with bread) Jeffrey & Wise was listed as being the "sole maker" of a type of washable paperhanging first developed by Crease & Co. earlier in the century.

By 1851 the firm was printing private commissions for the London furnishers and decorators, Jackson & Graham, and it seems likely that, in common with other manufacturers, it was also importing French wallpapers – possibly in association with a Robert Horne, who became a partner c.1842. It is also clear, both from illustrations in *The Journal of Design and Manufactures* (1849–52) and from descriptions of the exhibits it displayed in the Great Exhibition of 1851, that, by mid-century, Jeffrey & Co. was producing a wide range of products to suit almost all sections of the market.

In 1862, trading as Jeffrey & Co., the firm exhibited at the International Exhibition in London and in 1864 it amalgamated with Holmes & Aubert, another established manufacturer, whose Islington premises it enlarged and occupied until

the late 1920s. This merger enabled Jeffrey & Co. to take over production of Holmes & Aubert's high-quality hand-prints, flocks and leaf-metal printed papers and enhanced the firm's reputation substantially.

Soon afterwards Jeffrey & Co. was commissioned by Jackson & Graham to print the series of elaborate papers designed by Owen Jones for the Khedive's (Viceroy's) Palace in Cairo. This was an important and prestigious commission but, in the long term, it was the firm's association on its own account with prominent 19th-century artists, architects and designers which led to its being a major influence.

When Metford Warner joined in 1866 Jeffrey & Co. was already printing the first wallpapers designed by William Morris for his decorating company Morris, Marshall, Faulkner & Co. The following year it printed several designs by Christopher Dresser and the firm's main exhibit at the International Exhibition in Paris was a pilaster decoration designed by Owen Jones. Despite these connections, most of Jeffrey & Co's output was either based on French originals or designs supplied by block-cutters and was largely indistinguishable from the myriad papers produced by other reputable firms; that is, arabesque and chintz designs in the French style, flocks of various kinds, imitations of marbling and wood-grain and other papers for a general middle class market.

However, when Charles Eastlake criticised English wallpaper manufacturers in the first edition of his book *Hints on Household Taste* (1868) Warner (himself an accomplished draughtsman and colourist) decided to try a different approach and commissioned designs from several leading British architects, none of whom had designed for this medium before.

Although some of the first wallpapers produced from their designs received a mixed reception in the trade press, others, for example Eastlake's *Solanum* (1869) and E.W. Godwin's *Bamboo* (1872), proved highly successful. The *Bamboo* pattern, for instance, was especially popular in the United States where samples survive *in situ* in the Major Goodwin parlour, now installed in the Wadsworth Atheneum, Hartford, Connecticut. Moreover, Warner's departure from established practice marked the beginning of a new phase for Jeffrey & Co., raising awareness of the firm's products and associating its name with well-known members of an influential artistic elite. This factor must have had some bearing when, at Warner's insistence, wallpapers were displayed for the first time at the annual Exhibition of Fine Arts in London in 1873. Previously they had only been shown at exhibitions of industrial goods.

This not inconsiderable achievement helped to place Jeffrey & Co. at the centre of a new surge of confidence in the abilities of the home industry, previously perceived as deficient in design flair when compared to its French counterpart, and by the mid-1890s Warner had commissioned patterns from numerous artists and architects, including Walter Crane. Crane's first design, a nursery pattern, was machine-printed by the firm in 1875 and he went on to design more than 60 of its wallpapers.

It is unlikely that many of Crane's papers were themselves financially profitable. Indeed, in 1894, Crane (whose designs were often particularly eccentric) was asked to make his pattern repeats smaller and reduce the number of colours. Nevertheless their reflection of avant-garde ideas and their capacity to win major awards at international and other exhibitions (for which they were often specially commissioned) secured Jeffrey & Co's position as the leading manufacturer of "Artistic" wallcoverings for a discerning market.

As a result, the firm's reputation became closely linked with the hand production of luxury items for consumers who could afford wall decorations with large-scale, highly-coloured patterns, designs printed on or decorated with gold leaf, elaborate flocked papers, embossed and stamped leather wallcoverings and highly-decorated imitation leather papers. However, Warner took care to ensure that, in addition to providing "advanced" patterns and those which satisfied traditional taste, the firm also catered for a less well-off market, producing decorations which, although cheaper, reflected current fashionable styles. Many of these were designed by or had patterns heavily influenced by the work of professional freelancers, including Lewis F. Day, Alan Vigers and A.F. Brophy, and groups such as the Silver Studio.

By 1900 Jeffrey & Co. had won nine gold medals and numerous other awards at international and other exhibitions – several in Paris and the US – was exporting to the USA, Australia and Scandinavia as well as Europe, and its products were reviewed regularly in the trade press and in publications aimed at fashionable consumers throughout the Western world.

Jeffrey & Co. is reputed to have manufactured the first imitation leather paper produced in the UK – embossed with a design by Bruce Talbert – and is also credited with having first marketed co-ordinating wallpapers designed specifically for decorative schemes which divided the wall horizontally into

dado, filling and frieze. In 1871, Christopher Dresser supplied the firm with a series of designs of this kind, together with complementary ceiling patterns, predating the better known tripartite scheme by the architect Brightwen Binyon, issued by Warner in 1875. A similar arrangement, designed by Walter Crane, won a prestigious award for the firm at the Philadelphia Centennial Exhibition (1876) – stimulating demand for a fashion which subsequently became widespread in all sections of the market and remained popular at the cheaper end into the 20th century.

Jeffrey & Co.'s papers were imitated widely from the 1870s and by the turn of the century the firm was competing with manufacturers whose machine-printed papers, often inspired by Jeffrey & Co. originals, were satisfying a mass market which required a high turnover of stylish products at low prices. The firm's success at the Franco-British Exhibition in 1908, where it won the Grand Prix for Walter Crane's *Macaw*, and reviews of its products in the trade press indicate that it was seen to be still in the first rank until the mid-1920s. However, despite the opening of a showroom in central London, Warner, who had been sole proprietor since 1871, found it difficult to maintain the firm's independence in the face of changing fashions and market conditions. Moreover, his sons lacked his business acumen and entrepreneurial flair and, shortly after his retirement in 1924, Jeffrey & Co. was taken over by the Wall Paper Manufacturers Ltd., a joint-stock company that dominated the British industry from 1899. By 1927 manufacture and distribution of the Jeffrey patterns had been transferred to Arthur Sanderson & Sons Ltd., which continues to print many of Jeffrey & Co.'s designs.

CHRISTINE WOODS

See also Crane

Selected Collections

Designers working for Jeffrey & Co. included Walter Crane (1845–1915), Lewis Foreman Day (1845–1910), Christopher Dresser (1834–1904), E.W. Godwin (1833–86), Owen Jones (1809–74), William Morris (1834–96), Bruce Talbert (1838–81) and C.F.A. Voysey (1857–1941). Substantial holdings of Jeffrey & Co. wallpapers can be found in the following collections: Temple Newsam House, Leeds; Public Records Office, and Victoria and Albert Museum, London; Manchester City Art Gallery and Whitworth Art Gallery, Manchester; Cooper-Hewitt Museum, New York; Nordiska Museet, Stockholm.

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Jiricna, Eva 1939–

Czech interior designer and architect

Eva Jiricna has gained an international reputation as a designer of innovative and elegant shop interiors for the fashion industry. Often categorised as "High-Tech" – a label that Jiricna herself rejects – her work exemplifies a chic, Modernist aesthetic that exploits the use of industrial materials such as aluminium, matt black cladding and tensioned-steel cables, combined with classic, minimalist forms. The influence of this style has extended far beyond the narrow world of retailing and the sparseness and understatement of her interiors has been widely emulated by contemporary architects and designers in Britain and abroad.

Jiricna's background was firmly rooted in the Modern Movement. Born the daughter of an architect in Zlin, the new town created for the Bata shoe empire in Czechoslovakia, she grew up surrounded by modern furniture in a modern house in a modern city. And she has described her dismay when she moved away from home and observed with horror the kitsch interiors inhabited by other people. She trained as an architect at the Technical University in Prague and, after working in Czechoslovakia for a short period, she was invited to England to join the Greater London Council for a six-month work assignment. While she was in London the Russian tanks entered Prague and Jiricna decided to make London her home, to the great enrichment of the city.

During the 1970s she worked on the design for a large marina at Brighton. Only part of the marina was built, but the project served as a second apprenticeship, providing an opportunity for her to learn the practicalities of architectural work in England, to perfect her English, and to gain an appreciation of quality materials and a love of the detailing of boats and their rigging that was evident in many of her later projects.

In 1979 Jiricna was commissioned to design a shop in London's fashionable South Molton Street for the clothes designer Joseph Ettedgui. The Ettedguis also asked her to design their flat in Sloane Street. By this time her mature style was already formed and these interiors featured hard-edged, machine-made materials used in a frankly industrial way, and combined the precision of a watchmaker with a shiny glamour that had not been seen in Europe since the early interiors of Le Corbusier some fifty years before. They attracted much public-

ity and were an instant success. Jiricna established her own practice and her career was on its way.

In 1982 she re-designed the interior of her own apartment in London's Belsize Park. While the colours in her shops were deliberately kept neutral so as to show off the clothes, the colours in this small apartment were bright and mirrors were used to provide a sense of space. Nevertheless, as in all her work, the design was underpinned by a rational, clear plan.

Meanwhile, the relationship with Joseph Ettedgui proved increasingly productive as he branched out into different activities. The Le Caprice restaurant in Arlington Street represented a new building type and Jiricna's polished and glamorous high-tech interiors were well-received by the restaurant's affluent and high-profile clientele.

Jiricna and Ettedgui's next joint project was the Kenzo shop in London's Sloane Street. This interior retains the monochrome finish and the precision characteristic of the earlier South Molton Street shop and colour is confined to the fitting rooms. But a rich wooden floor with graceful curving steps gives the Sloane Street interior an air of more traditional quality as well as being the first example of Jiricna's winning way with staircases. The next project – Joseph Pour la Maison – was almost next door. This shop marketed an entire lifestyle, selling clothes, furniture and food all under the same roof. The Mallet-Stevens chairs used in the restaurant, for instance, were also on sale in the shop and the divisions between merchandise and fittings were almost indistinguishable. These and other chairs were displayed on "Profilit" shelves, like standard products, but the shelves themselves were made of glass bent to a channel section to give structural rigidity and suggest the imagery of an impossibly chic warehouse. Eileen Gray mirrors, a jewellery showcase as exquisite as the jewellery it displays, and the minimalist background for the clothes, all impart an atmosphere of confident, unforced quality.

The Joseph shop in the Fulham Road, built in 1988, set the scene for the most well-known of Jiricna's interests, the metal staircase with glass treads, hung from stainless steel rods. While most aspects of her shop interiors are reticent so as not to compete with the goods on sale, her staircases are more autonomous, each a hedonistic tour de force. The 1989 Joseph shop at 26 Sloane Street contains a two-storey staircase and takes the concept to its extreme. Engineered by Matthew Wells, it is a stainless steel structure of understated complexity with thin members supporting treads of etched glass. It makes going upstairs an adventure and challenges shoppers to work out the means of support. The elaborate structure has a great number of joints, each one celebrated with beautiful craftsmanship, and gives the impression that – given the right size allen key – it could be disassembled and taken away with the other merchandise.

With success came other clients: the Captain's Restaurant in the Lloyd's Building designed with Richard Rogers, the Way-In department at Harrod's designed with Jan Kaplicky, a series of shops worldwide for Joan and David with Art Deco overtones, and hairdressing salons for Vidal Sassoon. In most of these interiors it is the staircases that are most memorable, and in the commission for Legends night club in Old Burlington Street, Jiricna demonstrated her confidence with this feature by making the suspended staircase curved on plan. Situated beneath a waving ceiling of aluminium rods and placed



Jiricna: interior of Joseph shop, Fulham Road, London, 1988

between drums of perforated stainless steel, it is an extravagant gesture that makes the setting uniquely memorable.

JOHN WINTER

See also High-Tech

Biography

Eva Magdalena Jiříčková. Born in Zlin, Czechoslovakia, 3 March 1939, the daughter of an architect. Studied architecture at the Czech University of Technology, Prague, to 1963, and the Academy of Fine Arts, Prague. Married Martin Holub, 1963 (marriage dissolved 1973). Settled in London, 1968. Architect with the Greater London Council Schools Division, 1968–69; associate, Louis de Soissons Partnership, 1969–78; established interior design practice with David Hodges, 1978; worked independently, 1982–84; formed Jiricna Kerr Associates with Kathy Kerr, 1984; re-formed as Eva Jiricna Architects, 1986. Designed numerous shop, restaurant and club interiors throughout the 1980s; collaborated with Richard Rogers on the interiors of the Lloyd's building, London, and Jan Kaplicky on the refurbishment of Harrods' Way-In. Honorary Fellow, Royal College of Art, 1990; Member, Royal Institute of British Architects, 1991; Member, Prague Presidential Council, 1993. Awarded Royal Designer for Industry, 1991; Commander, Order of the British Empire (CBE), 1994.

Selected Works

Jiricna's work has been regularly illustrated in design and architecture journals, especially *Blueprint*, *Designers Journal*, and *Architectural Review*.

Interiors

- 1979–80 Joseph, South Moulton Street, London (interiors): Joseph Ettedgui
- 1980 Flat, Sloane Street, London (interiors): Joseph Ettedgui
- 1981–82 Flat, Belsize Park, London (building and interiors): Eva Jiricna
- 1981–82 Kenzo, Sloane Street, London (interiors)
- c.1982 Le Caprice restaurant, Arlington Street, London (interiors)
- 1984 Lloyd's Headquarters, London (interiors, including Captain's Restaurant, with Richard Rogers Partnership)
- 1985 "Way In" Harrods, Knightsbridge, London (interiors with Jan Kaplicky)
- 1987–94 Joan and David retail outlets, London, Paris, Montreal, Toronto, and shops throughout the US (interiors)
- 1988 Vitra shop, Weil am Rhein, Germany (office refurbishment and landscaping)
- 1988 Legends nightclub, London (refurbishment and interiors)
- 1989 Joseph, Sloane Street (interiors)
- 1992–93 Design Council, London (refurbishment and interiors)
- 1994 Library Extension, De Montfort University, Leicester (building and interiors)

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Joel, Betty 1896–1985

British furniture, textile and interior designer

The designer and interior decorator Betty Joel's furniture and interiors were strongly influenced by French styles and reflect the geometrical inspiration of Art Deco mingled with the smoothness and glamour of the Moderne. She established her furniture-making business, Betty Joel Ltd., with her husband David just after the end of World War I in 1919. The company acted as manufacturer as well as retailer and had a factory in Hayling Island, Essex, and a shop at 177 Sloane Street, London. The emphasis was upon quality in both design and manufacture; David Joel had been in the navy and craftsmen yacht-fitters who used traditional joinery and cabinet-making techniques were employed to make the company's early furniture.

Initially the designs represented a stripped-down Arts and Crafts style with neo-Georgian overtones. But by the 1930s Joel had developed a more dashing Modernistic manner. Her work has often been described as an English version of the elegant Moderne style embodied in the work of French furniture designers such as Süe et Mare, and it featured simple, Modernist shapes veneered in luxurious materials like walnut, Macassar ebony, rosewood and ivory. She specialised in using "Empire" woods, the term used to describe woods that came from what are now called the Commonwealth countries and which included Indian laurel, Australian silky oak, and Indian greywood. These unusual materials made even the most traditional designs look fresh and interesting.

Joel's bedroom set, exhibited at the British Art in Industry exhibition at the Royal Academy in 1935, attracted considerable interest and acclaim. And many of her patrons came from the very highest ranks of society and included several members of the royal family – Lord Louis Mountbatten commissioned her to decorate fully and to furnish his London penthouse, and Queen Elizabeth the Queen Mother bought furniture from her while still the Duchess of York – as well as the Savoy Hotel Group for whom she worked on several occasions during the 1930s. But Joel's aim was not simply to provide interior design and furniture for the wealthy; she made a point of also stock-



Joel: living room with chaise longue and rug, early 1930s

ing well-designed but moderately priced furniture to serve a fashionable but more bourgeois clientele.

During the mid 1930s the business expanded. Joel commissioned the architect H.S. Goodhart-Rendel to build a new, larger works on the Kingston by-pass, closer to London than her previous works had been. She also opened a new showroom at 25 Knightsbridge with a façade designed by Goodhart-Rendel. By this time the company not only imported raw materials but also used foreign manufacturers to produce their designs. For, example, a Betty Joel carpet now in the Victoria and Albert Museum was made in China specially for the firm. The design is geometric with bands of cream, circles of red and lines of maroon on a sand-coloured background.

The new showroom sold furniture and textiles designed by other designers as well as those by Joel herself. For instance, in 1937 they featured chairs covered with Aubusson tapestries by the French textile artist Anna Zinkeisen. They also imported prints by artists such as Raoul Dufy and Henri Matisse and a variety of decorative objects that would complement Joel's designs, as well as more utilitarian objects like radios and electric heaters. The shop served as her headquarters and clients could buy furniture and accessories from stock or commission interior design projects on any scale.

A typical example of the Joel interior was illustrated in Derek Patmore's influential book *Colour Schemes for the*

Modern Home (1933). It features natural-coloured, grained, Canadian pine walls and a yellow ceiling. The furniture includes a pink canoe-shaped sofa and ziggurat bookcases with painted red shelves. A similar shape is used in a dressing table of 1931 now in the Victoria and Albert Museum, which is made of Australian oak with ivory handles.

Joel's main achievements were to promote the elegance of the modern French style in Britain and to widen the scope of the interior designer to include industrial design products, particularly those that were labour-saving. She was also well-known for her striking geometric carpets that were finer and denser than others of the time. But despite her success in the early and mid 1930s, her career as a designer came to a somewhat abrupt end when she retired from the business in 1937. The firm itself continued into the 1950s, run by her former husband, David Joel, who revived many of her designs and whose book, *The Adventure of British Furniture*, provides an account of her work.

JANICE WEST

Biography

Born in Hong Kong in 1896, the daughter of Sir James Stewart Lockhart, a senior government official. Educated in England. Married David Joel (divorced 1937). Lived in England and active as a designer of furniture and interiors from c.1919; designed carpets

from early 1930s. Established Betty Joel Ltd. with David Joel, 1919; workshops at Hayling Island, near Portsmouth, retail outlet in Sloane Street, London; opened large new showrooms in Knightsbridge, c.1925; refurbished with façade and new factory in Kingston-on-Thames designed by H.S. Goodhart-Rendel, 1937. Retired, 1937; company continued under the management of David Joel. Exhibited at British Art in Industry Exhibition, Royal Academy, London, 1935. Died near Andover, Hampshire, 21 January 1985.

Selected Works

Betty Joel Ltd. carried out a number of private commissions, including a bedroom for the Countess of Iveagh at Eleveden Hall, and work for Lord Mountbatten (c.1937), the Duchess of York, and Winston Churchill. Her commercial decorating projects included work for the Savoy and St. James's Palace Hotels, shop interiors for Mary Manners, Reillon Frères, and Bramah, and a number of company boardrooms. Many of these interiors and furnishings are illustrated in *The Studio* 1927–37, in Patmore 1938, and Joel 1953. Examples of her furniture are in the Victoria and Albert Museum, London.

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Further Reading

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Johnson, Philip 1906–

American architect

Starting out as a critic and writer and then becoming an architect in the Modernist and then Postmodernist vein, Philip

Johnson has skilfully followed every twist and turn of style in the design world, finally, in his late eighties, promoting Deconstructionism.

Johnson originally studied classics and philosophy at Harvard, but his great passion was architecture and he was one of the instigators of the 1932 Modern Architecture exhibition at New York's Museum of Modern Art which first introduced the International Style to America. In 1940, he returned to Harvard, this time to the architecture school which was then under the control of Walter Gropius. While still a student Johnson designed and built a house for himself which revealed the direction that he was to follow for the next 15 years. This direction was strongly influenced by that of Mies van der Rohe whom Johnson had invited to America in 1937 to design a house in Wyoming. Mies's Wyoming house was never built, but Johnson's first project owes much to its design, and even more to Mies's court houses of the early 1930s. Johnson surrounded his site with a wooden wall, put a single large window across it to separate interior and exterior space and furnished it with Mies furniture arranged in a very formal manner.

In 1949 Johnson designed a second house for himself, in New Canaan, Connecticut. It is his most famous building and one of the century's most celebrated examples of modern architecture. Since settling in Chicago, Mies had designed an all-glass house at Plano, Illinois and Johnson picked up the idea and built his own version. As he had been a critic before becoming an architect, Johnson was an extremely knowledgeable designer and readily acknowledged his sources, not only Mies, but also Karl Friedrich Schinkel, Claude-Nicolas Ledoux, and the paintings of Ben Nicolson. The New Canaan Glass House was a single space with a polished brick floor, a circular brick core containing bathroom and fireplace, a Nadelman sculpture and Mies's Barcelona furniture. When Johnson found curtainless glass walls oppressive at night, he installed floodlights to illuminate all the surrounding trees, turning the house into a belvedere in the forest.

A single room glass pavilion is no place for weekend guests, so Johnson balanced the glass house with a brick box. Within this brick box he gave the first hints of the way that his architecture would develop, for inside the bedroom is a curvilinear false ceiling apparently supported on false pillars – features that acknowledge a debt to the work of Sir John Soane. Johnson's liking for historical references ran counter to the dominant trends within the Modern Movement which aimed to avoid any overt reference to the past.

The New Canaan House was much admired and brought Johnson a succession of architectural commissions. Most of these were family dwellings and so lack the magic openness of his own house, but even so they are some of the most habitable domestic residences in the United States, combining private rooms where occupants can do what they like with big open living rooms furnished with formally placed Mies furniture.

Johnson collaborated with Mies himself in the design of the Seagram Building on New York's Park Avenue and in 1958 he put the finishing touches to the building with the design of the Four Seasons Restaurant. This interior is Johnson at his best. Lavish, formal, opulent and hedonistic, it uses Mies's *Brno* chairs in a setting of machine age richness. Curtains are great

swathes of anodised aluminium, and the ceiling is marked by a hanging sculpture by Lippold.

In the 1956 design for the Boissonnas House, Johnson faced a new problem, namely clients who would not accept Mies furniture throughout as they already had a fine collection of antiques. Johnson's response was to design a house based on a regular grid of brick piers like Louis Kahn's de Vore house. Johnson sensed that the Miesian approach was on the wane in America and he began exploring new directions.

The New York State Theatre in the Lincoln Center of 1964 has a clear plan and, as always with Johnson, beautiful lighting. Despite a quantity of plush, it has the heaviness of the stripped classicism reminiscent of Italian designers working under Mussolini. This Neo-Classical tendency became more pronounced in the extension that he designed in 1966 to McKim, Mead and White's Boston Public Library. At this stage Johnson appears to have lost some of his early impetus, but his partnership with John Burgee in 1967 started him off in a confident new direction with big corporate clients.

The 1973 IDS Center in Minneapolis introduces the "Crystal Court" or great interior which, as well as being the entrance to an office building, is a shopping mall and a meeting place for the town. The late 1970s saw stylistic experimentation; Thanksgiving Square in Dallas shows a love of pure geometry, with a spiral chapel containing a few folding chairs and an altar consisting of a great cube of Carrara marble standing on a circular plinth of red granite. The Crystal Cathedral in Garden Grove, California returns to the glasshouse idea but on a tremendous scale, seating 4000 and being cooled by fountains. Most famous of the buildings of this period is the 1978 design for the AT&T Headquarters in New York, an overtly classical design with touches of Postmodern irony: "we yearn for some richness" Johnson said, but the design is too heavy for the richness to be properly enjoyed.

As his career progressed Johnson's work became increasingly eclectic, mixing the modern notions that he had so fully embraced at its start with references to the past. When the vogue for Postmodernism passed he used his position at the Museum of Modern Art to promote the designers of Deconstructionism. Skilled and ever sensitive to the mood of the moment, Johnson has always promoted the style of the day, but has equally always moved on before it could grow stale.

JOHN WINTER

Biography

Philip Cortelyou Johnson. Born in Cleveland, Ohio, 8 July 1906. Educated at Harvard University, Cambridge, Massachusetts, 1923–30; studied architecture under Walter Gropius (1883–1969) at Harvard Graduate School of Design, 1940–43. Director, Department of Architecture, Museum of Modern Art, New York, 1930–36 and 1946–54. In architectural practice, Cambridge, 1942–46, and New York, 1954–64; partner: Philip Johnson and Richard Foster, New York, 1964–67; with John Burgee, as Johnson / Burgee Architects, New York, 1967–83, John Burgee Architects with Philip Johnson, New York, 1983–91. Established new practice, Philip Johnson Architects, New York, 1992. Trustee, Museum of Modern Art since 1958. Received numerous prizes and awards since 1950 including Gold Medal, American Institute of Architects, 1978, Gold Medal of Honor, with Mies van der Rohe, Architectural League of New York, 1960, Pritzker Architecture Prize, 1979. Fellow, American Institute of Architects, and American Academy of Arts and Letters. Curated several important modernist exhibitions at the Museum of Modern

Art including Mies van der Rohe, 1936, and Deconstructivist Architecture, 1988; author of many influential books and articles on architecture.

Selected Works

Interiors

- 1942 Philip Johnson House, Cambridge, Massachusetts (building, interiors and garden)
- 1949–present Philip Johnson House ("Glass House"), New Canaan, Connecticut (building and interiors, and additions including Guest House, 1949 and 1953, Lake Pavilion, 1962, Painting Gallery 1965, Sculpture Gallery 1970, Studio 1984, Lincoln Kirstein Tower 1985, and Visitors Pavilion 1994; furnishings by Mies van der Rohe)
- 1953 Alice Ball House, New Canaan, Connecticut (building and interiors)
- 1958 Seagram Building, Park Avenue, New York (building and interiors including the Four Seasons Restaurant; with Mies van der Rohe and Kahn and Jacobs)
- 1963 Museum for Pre-Columbian Art, Dumbarton Oaks, Washington, DC (building and interiors)
- 1964 New York State Theatre, Lincoln Center, New York (building and interiors; with Richard Foster)
- 1966–73 Boston Public Library, Boston (additions and interiors; with John Burgee)
- 1972–76 Pennzoil Place, Houston (building and interiors; with Wilson, Morris, Crain and Anderson)
- 1973 IDS Center, Minneapolis (building and interiors including the Crystal Court; with Edward F. Baker Associates)
- 1978–84 American Telephone and Telegraph Corporate Headquarters, New York (building and interiors)
- 1979 Crystal Cathedral, Garden Grove, California (building and interiors)
- 1979–85 Transco Tower and Park, Houston (building and interiors)
- 1981–84 Republic Bank, Houston (building and interiors)
- 1984 Pittsburgh Plate Glass (PPG) Corporate Headquarters, Pittsburgh, Pennsylvania (building and interiors)
- 1986 500 Boylston Street Office Building, Boston (building and interiors)
- 1991 Museum of Television and Radio, New York (building and interiors)

Publications

Johnson's collected papers are in the Archives of the Museum of Modern Art, New York.

Modern Architects, with others, 1932

The International Style, with Henry-Russell Hitchcock, 1932

Machine Art, 1934

Mies van der Rohe, 1947; 2nd edition, 1953; 3rd edition, 1978

Writings, edited by Robert A.M. Stern, 1979

Deconstructivist Architecture, with Mark Wigley, 1988

Further Reading

The literature on Johnson is very extensive. A useful study of his early work appears in Hitchcock 1966; for an illustrated catalogue of his later work see Knight 1985. There are several monographs, the most recent being Schulze 1994. For a detailed discussion of the Glass House see Whitney and Kipnis 1993; in a series of recent interviews Johnson discusses his major commissions in Lewis and O'Connor 1994.

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- Robertson, Bryan, *Johnson House: New Canaan, Connecticut*, Tokyo: ADA, 1972 (Global Architecture 12)
- Schulze, Franz, *Philip Johnson: Life and Work*, New York: Knopf, 1994
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Johnson, Thomas 1714–after 1778

British carver and furniture designer

Thomas Johnson's description of himself in the dedicatory epistle of his "Collection of Designs" (1758) as "an Englishman ... who possesses a truly anti-Gallic spirit ..." and his membership of the anti-Gallican Society, which had been founded "to oppose the insidious arts of the French nation", belies the fact that the source of the style in which he worked, was to a large extent quintessentially French. Mortimer's *Universal Director* of 1763 records Johnson as "carver, teacher of drawing and modelling and author of a book of designs for chimneypieces and other monuments and of several other pieces." His working life was spent at various workshops in or near the Soho district of London, including Queen Street, Seven Dials, Grafton Street and Charlotte Street. His designs show him to have been one of the most creative interpreters of the Rococo in Britain and "with their startling lines and varied imagery, they presented a fresh and ingenious vision" (Hayward, 1964).

One of Johnson's most important contributions was to introduce into the British design repertory elements derived from mainstream, Continental European Rococo. As a creative artist, he was less interested in plagiarising the designs of others than some of his contemporaries, but he did study engraved designs, particularly of French and other Continental ornamentalists, and many of his ideas and motifs were derived from designers such as Jean Berain and Bernard Toro. François Cuvilliers (court architect to the Elector of Bavaria) may also have provided a source for motifs, a suggestion reinforced in plate 13 of Johnson's "Collection of Designs" (1758), which contains designs for candlestands, one of which introduces a pair of dolphins entwined around the central support. Yet despite his adaptation of the most advanced Continental



Thomas Johnson: design for mirror from "Collection of Designs", 1758

Rococo work, Johnson's designs are characterised by a naturalism that would have been unthinkable to French designers. A number of his creative ideas, such as a console table (plate 20 in his "Collection of Designs"), are formed of leafless trees with realistically dripping icicles and a barking hound counterpoised with C-scrolls and vigorous raffle leaves.

The full potential of Johnson's skill as a designer was revealed in his publication *Twelve Girandoles* of 1755. As it became more fashionable to dine later, so girandoles or wall lights became necessary fittings for stylish interiors. Nevertheless, few designs for girandoles had been published until this time and as their form was not severely curtailed by function, a master carver such as Johnson could exploit his originality and skill to the full. Helena Hayward describes these items as "among the potentially more exciting products of the Rococo age", and in this instance the designs revealed Johnson's independence of French examples and the fertile range of his motifs. The designs are taut, jagged and spiky, the outlines pierced by leafless twigs and spurting or dripping water. Scrolls and columns support the structures, but are subsumed in a range of decorative detail. Chinoiserie play little part in the decorative schemes and a rustic mood prevails, with watermills, boats, peasants and a donkey forming prominent elements of the designs. A recurring decorative theme,

which contributes to this vigorous, rustic, and unidealised air, is Johnson's frequent use of scenes derived from Francis Barlow's illustrated publications of *Aesop's Fables* (1666 and 1687), such as, "The Wolf in Sheep's Clothing" or "The Bear and Two Travellers".

Johnson produced a far wider range of motifs for carvers' pieces than his contemporaries, such as Matthias Lock or Thomas Chippendale. In a series of 53 engravings for chimneypieces, looking glasses, picture frames, console tables and other items published between 1756 and 1757, Johnson included among his rustic scenes, some Chinoiserie, trophies, pendant arms and caryatids – motifs, which were later to find their way into the designs of his contemporaries. It may have been as a result of Johnson's influence that in the third edition of *The Director* (1762), Chippendale included more than one hundred designs for carvers' pieces, far more than in previous editions.

Rococo was almost never favoured as an architectural style in Britain, save for garden buildings. Palladian houses, however, were frequently internally decorated and furnished with wild interpretations of the style in plaster or carved and gilded wood. Rococo was also often thought appropriate for the decoration of bedrooms, dressing rooms or rooms with orchestrated views over parkland. In terms of interior furnishing schemes, Johnson and his London contemporaries usually produced designs, which were conceived as isolated items. This approach contrasted with French methods, in which all the elements in an interior, including the ceiling, wall panelling, chimneypiece and console tables were planned as a unified whole. However, as well as creating individual designs for carvers' pieces, Johnson also produced designs for ceilings, walls and chimneypieces, the latter comprising one of the most important features of the 18th-century interior. For example, in Johnson's series of plates published in 1758, which, with modifications and additions, became *One Hundred and Fifty New Designs* in 1761, he includes several ideas for chimneypieces with elaborate overmantel mirrors, a design for a ceiling and a design for the side of a room. Nevertheless, Johnson treats the panels of the room as mere surface ornament, comprising a series of flattened, Rococo *boiseries* hung with trophies of musical instruments, centred on a chimneypiece with overmantel mirror, rather than as architectural elements. This scheme is the only known example of a fully worked out interior by Johnson, as well as being the only English engraving of the period to show a scheme for carved *boiseries*. And it demonstrates that he was happier designing individual pieces than dealing with the complexities of a unified interior, unlike French ornamentalists such as Nicolas Pineau.

The effect of Johnson's designs on furniture making and furnishing schemes was felt beyond Britain, and after his lifetime. *One Hundred and Fifty New Designs* (1761) was one of the most influential English pattern books in Philadelphia, and according to Gregory Landrey, "Numerous examples of eighteenth century (American) carving attest to the popularity of Johnson's designs, especially those based on Barlow's engravings" (Landrey, 1993). Johnson's publication was reprinted in 1834, with his name erased, and under the spurious title *Chippendale's Designs for sconces, Chimney and Looking glass frames, in the Old French style*. The printer, John Weale, clearly intended to capitalise on Chippendale's reputation as

the author of the best known and most impressive pattern book of its day. Nonetheless, Johnson's designs, albeit fraudulently misattributed, were instrumental in the promotion of the "old French" style, as the revived Rococo was called, in interior furnishings in Britain in the second quarter of the 19th century.

No single piece of carved furniture has been directly attributed to Thomas Johnson, although he may have worked exclusively as a specialist carver to a cabinet-maker and upholsterer called George Cole, who supplied a number of houses, including Corsham Court, Wiltshire, Blair Castle and Dunkeld House, with elaborate, carved pieces in the style of Johnson's engravings. It is these engravings of his designs, however, which provide the key to his achievement. As Gervase Jackson-Stops has stated, "they were among the most influential of the period" and were "highly individual in their extravagant asymmetry, often approaching a truly oriental abstraction of design" (*The English Country House: A Grand Tour*, 1984).

ROBIN D. JONES

See also Rococo

Biography

Born in London; baptized 13 January 1714. Trained as a carver; active in workshops in Queen Street, Soho, by 1755; subsequently occupied workshops in Seven Dials, Grafton Street, Charlotte Street and Tottenham Court Road; described as a "Carver, Teacher of Drawing and Modelling" and author in 1763. Supplied furnishings to several specialist cabinet-makers and upholsterers, including George Cole. Published several influential books of engraved designs from 1755. Last recorded in 1778.

Selected Works

The largest collection of Johnson's drawings for furniture, ceilings, grates, and silver, is in the Victoria and Albert Museum, London. Examples of furniture attributed to, or after, Johnson's designs, and supplied by the London upholsterer George Cole, are at Corsham Court, Wiltshire, Dunkeld House and Blair Castle. Additional pieces are in the Victoria and Albert Museum, London, and Temple Newsam House, Leeds, and in the Philadelphia Museum of Art. For a more comprehensive list of works see Beard and Gilbert 1986.

Publications

- Twelve Gerandoles*, 1755
- Glass, Picture and Table-Frames; Chimney Pieces, Gerandoles, Candlestands, Clockcases, Brackets, and Other Ornaments in the Chinese, Gothick and Rural Taste*, plates published 1756–57; volume ("Collection of Designs"), 1758
- Household Furniture in the Genteel Taste*, 1760
- A New Book of Ornaments*, 1760
- One Hundred and Fifty New Designs*, 1761
- A New Book of Ornaments* (not same as 1760 book), 1762
- A Brief History of Free Masons*, 1784

Further Reading

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- White, Elizabeth, *The Pictorial Dictionary of British 18th Century Furniture Design: The Printed Sources*, Woodbridge, Suffolk: Antique Collectors' Club, 1990.

Jones, Inigo 1573-1652

English architect and designer

Inigo Jones was the dominant figure in the visual arts of early Stuart England. He contributed as much to interior decoration as to architecture and the court masque, and, in looking at his total achievement, his decorative work provides a link between those two other fields in which he is more often remembered.

A crucial component of the more disciplined classicism which Jones introduced to English design was the subordination of decoration to a proper architectural control. As he wrote in 1615, "In all inuencions of C[a]ppresious ornaments on must first designe ye Ground, or ye thing plaine, as yt is for youse, and on that, varry it, addorne it. Compose yt with decorum according to the youse, and ye order yt is of ...". In designing interiors, Jones was faced with the problem that Palladio, his chief guide on stylistic decorum, had not laid down clear rules. He therefore needed to make his own reconciliation of architectural propriety with current decorative trends, which he did by distinguishing between the levels and types of ornament appropriate for exteriors and interiors. Whereas the outside of a building should be correct and sober, "Sollid, proporsionable according to the rulles, masculine and unaffected", inside the desire for rich effect allowed a more free interpretation of the classical orders. Although Jones was critical of the "Composed ornamentes wch Proceed out of ye abundance of dessignes, and wear brought in by Mihill Angell and his followers", he admitted that they were "of necesety to be youced" for "stucco or ornamentes of chimnie pieces, or the innerparts of hoases". He thought their use was also sanctioned by what he knew of "the Cimeras [rooms] yoused by the ansientes"; certainly, by comparing contemporary work with Roman remains, he was able to justify the decorative idioms developed by Renaissance architects (extracts quoted from Harris and Higgott, 1989).



Inigo Jones: sketch elevation for a chimneypiece for Oatlands Palace, Surrey, 1636, with alternative overmantel designs

The success of Jones's interior schemes was dependent on the ability and sophistication of the decorative artists he employed. He was helped by a period of relative peace on the Continent during most of James I's reign and by the ambitious diplomatic strategy of the king. Diplomats such as Sir Henry Wotton (1568-1639) and Sir Balthazar Gerbier (1592-1663) were a means of contact with Continental craftsmen and artists, particularly Protestants from the Low Countries, who were more able to execute Jones's designs according to his intentions (Thornton, 1978).

From what little evidence remains, it appears that in the first years after his second return from Italy in 1614 Jones's decorative schemes relied on his knowledge of Italian work. Two drawings of 1618-19 of a marble fireplace at Arundel House in London probably designed by Jones show a boldly architectural arrangement, the broken segmental pediment of the overmantel enclosing a cartouche supported by a mask and garlands (Girouard, 1962). We know little else about the interiors carried out for Lord Arundel, although there are tantalising glimpses of the galleries designed to house his collections of

paintings and sculpture in Daniel Mytens's portraits of the earl and countess, painted before 1618 (now at Arundel Castle). In the background of the portrait of the countess can be seen an Italianate shell-backed *sgabello* chair, probably designed by Jones and similar to still-extant examples designed by Franz Cleyn (1582(?)–1657/8) (Thornton and Tomlin, 1980). This is the only evidence we have of any furniture designed by Jones, and raises the fascinating question of the extent of control that he exerted over the contents of the rooms he designed.

The chief problem in assessing Jones's contribution to interior decoration lies in the almost total lack of its survival. We are lucky that the Banqueting House at Whitehall Palace (1619–22), his most ambitious secular interior scheme, survives in something approaching its original condition (there is also the Queen's Chapel at St. James's Palace of 1623–27).

The first aspect of the Banqueting House interior to strike the visitor is the way the discipline of the classical orders coordinates it with the exterior, the two equal storeys and seven regularly-spaced bays of the main façades being echoed inside. However, since the 17th century many of the individual elements of the interior have to some degree been altered – a reflection of the vicissitudes of use to which it has been subjected. A 1773 view of the northern end (reproduced Charlton, 1964:35) shows the wooden gallery flat-fronted before it was altered to support an organ loft in 1829–37, together with what may have been Jones's original door surrounds. Today's unpedimented and slightly anaemic surrounds are also probably 19th-century, as the engraving shows the principal door to have had a broken pediment enclosing the Le Sueur bust of James I now displayed in the building's undercroft. Though less elaborate, it is an arrangement reminiscent of Jones's unexecuted design for the "great doure" preserved at the RIBA. The use of an Ionic columned surround and Jones's favourite motif of a broken pediment enclosing a cartouche makes this drawing the ancestor of the grandiose portals designed by his pupil John Webb for Wilton House and Greenwich Palace (Harris and Higgott, 1989).

Although the Whitehall interior was painted plain white on the structural completion of the building in 1622, its decoration was probably left unfinished for economy. Copious gilding, particularly of the ceiling, was carried out later in 1635–36 – surely part of Jones's original intention, it illustrates the rich interior effect he thought desirable. The ceiling, the most striking decorative feature, was the first English compartmented beamed ceiling to be designed with classically moulded frames and, taking up the Venetian tradition of elaborate wooden *soffitti*, is an instance of the overwhelmingly Italian influences seen in Jones's decorative work at this time (Harris and Higgott, 1989; Held, 1970). Although Rubens's nine canvases glorifying the reign of James I were probably not commissioned until the artist's 1629–30 stay in London, Jones must always have intended the ceiling to frame such painted scenes and almost certainly devised their iconographical programme himself (Strong, 1980). To judge the intended effect of the interior, one should remember that for important ceremonies the lower storey was hung with Mortlake tapestries, probably a lost set woven after the Raphael *Acts of the Apostles* bought by James I (Palme, 1956). The combined splendour must have been overwhelming.

The Queen's House, Greenwich, begun for Anne of

Denmark in 1616 but whose interior fittings were executed for Henrietta Maria between 1633 and 1640, is the other surviving secular building by Jones. Only three ceilings and some wall decorations partially survive from his day. While the Hall and Cabinet have flat compartmented ceilings like the Banqueting House, the Bedchamber has a deep cove, following the guidelines set by Palladio for varying room heights and ceiling types in houses (Palladio I:xxiii–xxiv). The ceiling and the wooden galleries in the Hall retain their original paintwork in white (now faded to grey-green) and gold, giving some indication of what the original treatment of the Banqueting House may have been like. The importance of decorative paint effects in Jones's schemes is hinted at in the accounts for work carried out for Henrietta Maria at Somerset House, where in 1628–29 the New Cabinet Room was given an elaborate treatment in gold, white and blue bice with marbling and grotesque panels, all carried out by Matthew Goodrich (active 1616/17–c.1654) (Colvin, 1982; Croft-Murray, 1962).

Like the Banqueting House, the interiors at Greenwich relied for their effect partly on the contribution of the figurative arts. In 1639–40 Zachary Taylor carved pedestals for statues from the royal collection to go in the Hall; the pieces at Greenwich included the lost Bernini bust of Charles I (Colvin, 1982:121; Chettle, 1937:34). As at Whitehall, it is likely that Jones conceived the programme of *Peace and the Arts* for the Hall ceiling canvases by Orazio Gentileschi (c.1636–38, now at Marlborough House) (Bissell, 1981). Elsewhere in the house, canvases by Gentileschi and other Continental artists, for which frames were being carved by Matthew Goodrich from 1633, formed a major part of the decorative schemes (Colvin, 1982:119). A Giulio Romano *Daedalus and Icarus* was incorporated into the ceiling of the Bedchamber (Chettle, 1937:37–38), while in the Cabinet were canvases commissioned from Jacob Jordaens. A draft of instructions sent by Jones to Jordaens in 1639 about the Cabinet illustrates the close control he maintained: he tells the painter which scenes from the story of Cupid and Psyche are to be depicted and advises him in matters such as iconography, lighting and measurements (Bissell, 1981; Keith, 1936–37).

None of the chimneypieces designed for the Queen's House remain *in situ*, though there is probably one surviving example removed to Charlton House, Greenwich (Newman, 1984). Jones's drawings of fireplaces intended for Greenwich and Henrietta Maria's other palaces in the 1630s show him coming under contemporary French decorative influences, particularly the engraved designs of Jean Barbet and Jean Cotellet, and it is possible that the increasingly Gallic flavour of Jones's Italian-based classical style may have been encouraged by the circles around Charles I's French queen. The variety of these designs form a striking contrast to his earlier work (Harris, 1961; Harris and Higgott, 1989; Thornton, 1978).

Paradoxically, the best impression to be had today of Jonesian interior decoration is in the state apartments of Wilton House, Wiltshire, designed not by Jones himself but by John Webb (1648–52). Their nobility of conception and occasional crudities of execution bear witness both to Jones's synthesising genius and to the cultural constraints under which he worked.

See also John Webb

Biography

Baptized in London, 19 July 1573, the son of a clothmaker. Apprenticed to a joiner, St. Paul's Churchyard; described as a "picture maker" in 1603; active as a designer of sets and costumes of court masques and theatricals, often in collaboration with Ben Jonson, c.1598–1640; practised as an architect from c.1608. Visited France, 1609. Appointed Surveyor to Henry, Prince of Wales, 1610. Travelled in Italy with 2nd Earl of Arundel, 1613–14, where Jones acquired drawings by Andrea Palladio and Vincenzo Scamozzi. Appointed Surveyor of the King's Works to James I, 1613; Surveyor-General, 1615. Responsible for many of the principal royal residences and palaces from 1616; designs for interiors date from c.1619. Pupil was the architect John Webb (1611–72). Elected a Member of Parliament, 1621. Died London, 21 June 1652.

Selected Works

The largest collections of Jones's architectural drawings are in the Royal Institute of British Architects, London and at Worcester College, Oxford. Additional important but smaller holdings are in the Devonshire Collection, Chatsworth, Derbyshire and the Ashmolean Museum, Oxford. A chronology of works and projects appears in Harris and Higgott 1989.

Interiors

- 1616 & Queen's House, Greenwich Palace, Greenwich (building
1633–40 and interiors; completed by others): Queen Anne
of Denmark, and Queen Henrietta Maria
- 1618 Arundel House, Strand, London (sculpture gallery and
some interior fittings): 2nd Earl of Arundel
- 1619–22 Banqueting House, Whitehall, London (building and inter-
iors): James I
- 1623–31 St. James's Palace, Westminster, London (additions and
interiors including the Queen's Chapel, the Queen's
Bedchamber and Sculpture Gallery)
- 1628–36 Somerset House, Strand, London (Queen's Cabinet Room,
and Queen's Chapel; Queen's Bedchamber 1630–32; and
Cross Gallery 1635–36)
- 1636–38 Oatlands Palace, Weybridge, Surrey (interiors including
the Queen's Cabinet, Queen's Bedchamber, and Lower
Gallery)
- 1637 Whitehall Palace, London (new Masque Room)

Publications

- The Most Notable Antiquity of Great Britain, Vulgarly Called Stone-
Heng*, edited by John Webb, 1655
- Inigo Jones on Palladio* (facsimile of Jones's annotated Palladio), 2
vols., 1970

Further Reading

The most recent and authoritative study of Jones's work, including a detailed discussion of his work in interiors, a chronology and a select further reading list, appears in Harris and Higgott 1989. For a study of his work as Surveyor-General, including his involvement in the building and decoration of the royal palaces see Colvin 1982.

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University Press, 1981
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edition, London: Historic Royal Palaces, 1994
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Jones, John Webb and Isaac de Caus at Worcester College*,
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184, 10 May 1990, pp.88–91
- Held, J., "Rubens' Glynde Sketch and the Installation of the
Whitehall Ceiling" in *Burlington Magazine*, 112, 1970,
pp.274–81
- Keith, W. Grant, "The Queen's House, Greenwich" in *Journal of the
Royal Institute of British Architects*, 44, 1936–37, pp.943–47
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- Newman, John, "Strayed from the Queen's House?" in *Architectural
History*, 26, 1984, pp.33–35
- Orgel, Stephen and Roy Strong, *Inigo Jones: The Theatre of the
Stuart Court*, 2 vols., London: Sotheby Parke Bernet, and
Berkeley: University of California Press, 1973
- Palme, Per, *Triumph of Peace: A Study of the Whitehall Banqueting
House*, Stockholm: Almqvist & Wiksell, 1956
- Strong, Roy, *Britannia Triumphans: Inigo Jones, Rubens and
Whitehall Palace*, London: Thames and Hudson, 1980; New
York: Thames and Hudson, 1981
- Summerson, John, *Inigo Jones*, Harmondsworth: Penguin, 1966
- Thornton, Peter, *Seventeenth-Century Interior Decoration in Britain,
France, and Holland*, New Haven and London: Yale University
Press, 1978
- Thornton, Peter and Maurice Tomlin, *The Furnishing and
Decoration of Ham House*, London: Furniture History Society,
1980

Jones, Owen 1809–1874

British architect and designer

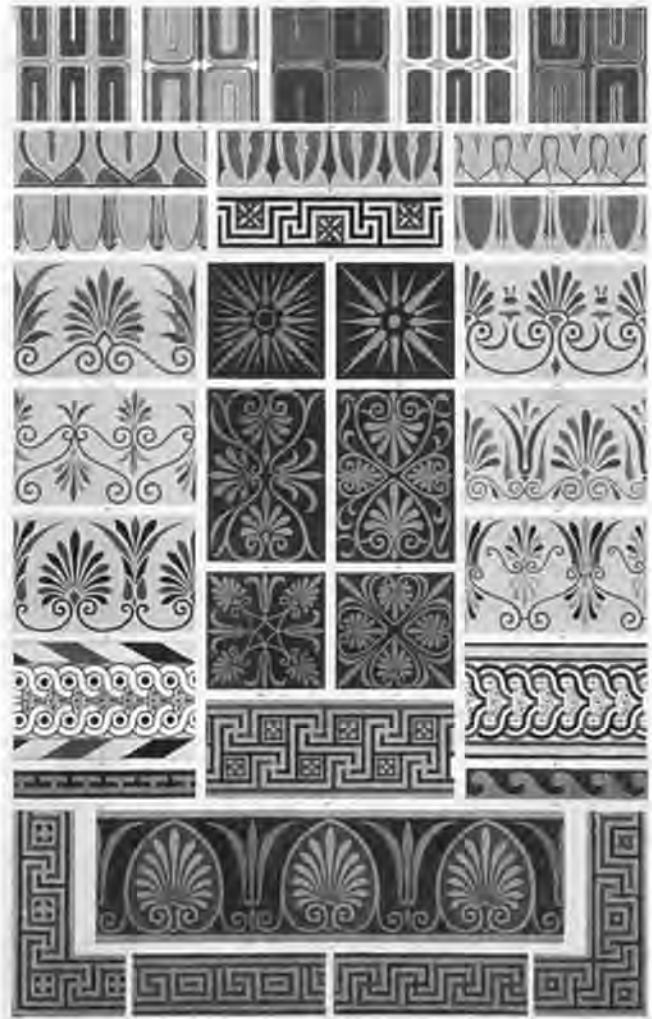
Architect, designer and authority on pattern and historic ornament, Owen Jones is best-known today for his encyclopedic *Grammar of Ornament* (1856), a publication which both reflected and influenced the ideas of British mid 19th century design reformers and which had a significant impact on High Victorian taste. The *Grammar of Ornament* is also well-documented as an important source for Art Nouveau designers, and as a contributory influence on the work of certain Modernists, particularly Frank Lloyd Wright. However, this achievement should not be seen in isolation, but as one result of a much larger project concerning the rational application of ornament in architecture and design.

Jones's interest in architectural decoration and polychromy was stimulated by his travels in the "Orient" – Greece, Istanbul and Egypt – which he made in the early 1830s in the company of the French architect Jules Goury, and later the Egyptologist Joseph Bonomi. Both these men were classicists interested in the use of colour in Greek and Egyptian architecture. In 1834

Jones travelled to Spain, where with Goury he began to make a detailed study of the Alhambra Palace in Seville. Goury died six months into the project but Jones completed the work and returned to England where he published the results of their research as *Plans ... of the Alhambra* (1836–45). The printing of this monumental two-volume work presented considerable technical difficulties and was not a commercial success. But despite this, the book had a widespread influence among architects and designers. First, it established Islamic architecture and design as worthy of serious study, whereas previously it had been regarded as merely exotic or picturesque. Second, the many detailed and strongly coloured illustrations of Islamic ornament provided designers not only with a new decorative idiom, but also with novel solutions to basic problems concerning the decoration of interiors and objects. The design of geometric patterns, the division of interior walls into three zones of dado, fill and frieze, and the use of ceramic tiles as wall decoration are among the innovations which his work suggested. Moreover, many of the principles that Jones observed in the Alhambra – for example, the exclusive use of primary colours in the major features of a decorative scheme – were equally applicable to other styles of ornament.

Jones's clear and structured analysis of Islamic ornament and the spectacular chromolithographic colouring of the plates ensured that the book was well received in the architectural press and Jones became closely associated with Islamic art in the public mind. However, there was no immediate revolution in taste; the Gothic style with its nationalistic and Christian associations continued to serve the aspirations of mid-Victorian society better than the art derived from Muslim culture. Jones himself combined Islamic exterior details with Italianate architecture in his work at nos.8 (1843) and 25 Kensington Palace Gardens (1845) and prepared designs for highly coloured ceiling decorations in the same houses using a mixture of Islamic and Renaissance motifs. He also designed a number of retail interiors in central London (Crystal Palace Bazaar, 1858, and Osler's Showrooms, 1859) using his own interpretations of Islamic ornament in the late 1850s, and during the 1860s he designed a series of rooms at 16 Carlton House Terrace for the millionaire Alfred Morrison. The surviving coffered ceilings from this scheme, installed by Jackson and Graham, are a fine synthesis of Islamic geometric decoration and Victorian craft skill and were highly praised by the *Builder* in 1874. But in general, the "Moorish" style remained an exotic counterpoint to mainstream Western architecture and a contributory influence on the design of textiles, wallpapers and ceramics.

Jones's book on the Alhambra also brought him to the attention of Henry Cole, and through Cole he became involved with the Government Schools of Design and the organisation of the Great Exhibition of 1851. Jones was responsible for the interior decoration of Joseph Paxton's Crystal Palace. He devised a colour scheme of radical simplicity, based both on his experience of Islamic art and also on his interest in the physics of colour, particularly his reading of Chevreul's *The Principles of Harmony and the Contrast of Colours* (in French, 1839; English edition, 1854) and the work of the English colourist George Field. Developing the notion that the primary colours were the basis of all successful ornament, Jones devised a scheme of red, blue and yellow which he believed would



Owen Jones: Greek design from *The Grammar of Ornament*, 1856

maximise the sense of interior space by combining at a distance to produce a soft white light. Using Field's theory of colour harmony, he distributed the colours in a ratio of blue 8: red 5: yellow 3, painting the faces of the girders blue, the soffits and undersides of the beams red, and projecting components yellow. This disposition of colour was augmented by the use of red cloth behind the handrails of the galleries to produce a diffusion of colour described by the *Illustrated London News* as "comparable to the work of Turner".

Jones also took charge of the signage at the exhibition (another red accent in the scheme) and the arrangement and distribution of the exhibits. It is tempting to suppose that the "Bazaar-like" ambience noted by contemporaries may also have derived from Jones's taste for the Orient but there is no direct evidence for this. At the end of the exhibition Jones was commissioned to design several of the architectural Courts which formed part of the permanent display of the re-opened building at Sydenham in South London. His Egyptian, Roman, Greek and Alhambra Courts (1853–54) were a popular success and also provided the raw material for his most celebrated publication, the *Grammar of Ornament*. This impressive

compendium surveyed the history of ornament from pre-history to the Renaissance and included 37 "propositions" or laws governing the appearance and distribution of ornament which were formulated in collaboration with contemporary authorities such as Cole, M.D. Wyatt and J.B. Waring. Endorsed by the backing of the design establishment, the book became a staple part of the teaching in the Government Schools of Design and quickly became an indispensable source book for all those involved in the application of surface patterns.

The success of the Crystal Palace decorations established Jones as the leading British authority on the decoration of iron and glass architecture. Matthew Digby Wyatt sought his advice on the decoration of Paddington Station (1854) and the iron arabesque in the end walls of the train shed, although not actually designed by Jones, certainly demonstrate his influence. Jones himself designed several iron-framed structures in the decade after 1851 – notably St. James's Hall (1855–58) and the Crystal Palace Bazaar (1858). Both buildings featured iron and glass construction, but Jones abandoned the simplicity of the Great Exhibition scheme in favour of more complex polychromatic decorations featuring mirrors, coloured glass, and stencilled motifs derived from plant forms.

In the last years of his life Jones became increasingly involved in activities at South Kensington, both as a teacher and as the designer of interior decorations for the South Kensington Museum (now the Victoria and Albert Museum). He also expanded his practice to include the design of textiles and wallpapers working for firms such as Townsend, Parker & Co., Jeffrey & Co., and Warners. Many of his patterns were inspired by Persian prototypes and by the examples illustrated in A.W.N. Pugin's *Floriated Ornament* (1849). All adhered to the principles outlined in the *Grammar* that "all ornament should be based upon a geometrical construction" and that flowers and other living objects should be replaced by "conventional representations ... sufficiently suggestive to convey the intended image to the mind, without destroying the unity of the object they are employed to decorate". The result was a highly stylised rendering of nature with flat, symmetrical motifs arranged in mechanically plotted rows. The construction of flat patterns from the observation of natural forms, known at the time as "Art-botany", was subsequently criticised for producing somewhat rigid designs but the method rapidly became established as a standard strategy within the South Kensington circle, with Christopher Dresser being its most skilled and best-known exponent.

Owen Jones's work has often been contrasted with that of the Gothic Revivalists on the grounds that the anti-industrialism of Pugin and his followers was at odds with Jones's attempt to operate within the commercial world. But, aesthetically, the generation that began to produce mature work during the 1830s and 1840s had much in common despite differences in ideology. Colour, patterns, and the rational application of newly discovered styles of ornament were the central concerns of a whole generation of British architects and designers. Jones's contribution to this development was to provide a theoretical framework that permitted the new styles to enter the mainstream of design.

NICHOLAS SHADDICK

See also Design Reform Movement

Biography

Born in London, 15 February 1809. Apprenticed to the architect, Lewis Vulliamy (1791–1871), 1825–30; studied at the Royal Academy Schools, London, from 1829; travelled with the French architect Jules Gourey in France and Italy, 1830; Egypt, 1832–33; Istanbul, 1833; and Spain, 1833–34. Brother-in-law was the architect James W. Wild. Mainly active as a designer of tiles, wallpapers, and mosaics during the 1840s; began designing linens in the 1850s, and silks in the 1870s; involved in the decoration and design of many private and public interiors from the 1840s. Appointed Superintendent of Works of the London 1851 Exhibition in 1850; from 1852 employed as a lecturer and expert in the Department of Science and Art, London, and appointed Director of Decorations for the Crystal Palace in Sydenham, opened 1854. Lectured and wrote extensively on the principles of design, colour and ornament, publishing the *Plans ... of the Alhambra* (1836–45) and *The Grammar of Ornament* (1856). Awarded gold medals for furniture exhibited at the Paris Exposition Universelle, 1867, and the International Exhibition in Vienna, 1873. Fellow, Royal Institute of British Architects, 1843; Royal Gold Medallist, 1857. Died 19 April 1874.

Selected Works

There is no complete catalogue of Jones's work but the most comprehensive list appears in Lever 1973 which mentions numerous drawings for architectural and interior projects. Designs for tiles, wallpapers and textiles are held in the Prints and Drawings Department of the Victoria and Albert Museum, London; wallpaper pattern books produced for Townsend, Parker & Co., and Jeffrey & Co. are in the Archive of Arthur Sanderson & Sons Ltd., Uxbridge; and a logbook of attributed sketches and schemes for interiors executed for Jackson & Graham is held by the Whitworth Art Gallery, Manchester.

Interiors

- 1843–47 8 Kensington Palace Gardens, London (building and decorations): John Mariott Blashfield
- 1845–47 25 Kensington Palace Gardens, London (building and decorations): John Mariott Blashfield
- 1850–51 Crystal Palace, Hyde Park, London (interior decoration)
- 1852–54 Crystal Palace, Sydenham (decoration with Joseph Paxton including the Greek and Alhambra Courts)
- 1855–58 St. James's Hall, Piccadilly (building and interior decoration)
- 1858 Crystal Palace Bazaar, London (building and interiors)
- 1864 Oriental Court, South Kensington Museum, London (decoration)
- 1865–67 16 Carlton House Terrace, London (interior decoration and furniture): Sir Alfred Morrison
- 1872 Eynsham Hall, Oxford (building, interiors and some furniture)

Jones worked for many commercial manufacturers and his designs included wallpapers for Townsend & Parker, John Trumble & Sons, Leeds, and Jeffrey & Co.; furniture and interior decoration for Jackson & Graham; and textiles for Erskine Beveridge & Co. and Warner & Sons.

Publications

- Plans, Elevations, Sections and Details of the Alhambra*, with Jules Gourey, 1836–45
- Designs for Mosaic and Tessellated Pavements*, 1842
- Examples of Encaustic Tiles*, 1844
- The Fine Arts in the Crystal Palace*, 1854
- The Grammar of Ornament*, 1856; reprinted 1972, 1986
- Lectures on Architecture and the Decorative Arts*, 1863
- Examples of Chinese Ornament*, 1867

Further Reading

The most comprehensive list of Jones's publications and a full bibliography of primary and secondary sources appears in Burke 1986.

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Juvarra, Filippo 1678-1736

Italian architect

In 1703, when he was only 15 or 16, Filippo Juvarra left his native Messina for Rome, to study architecture as an apprentice in Carlo Fontana's studio. In Rome he studied ancient, Renaissance, and Baroque works with equal enthusiasm. His great gifts as draughtsman and designer were soon apparent, and in 1708 he entered the service of Cardinal Ottoboni as a stage designer. In 1714, Victor Amadeus of Savoy offered him a post at his court in Turin as "First Architect to the King," a post he would keep until his death in 1736.

Soon after arriving in Turin, his fame had spread throughout Catholic Europe. He was sought out to do royal commissions in Austria, Portugal, France and Spain. However, the major portion of his work is in Piedmont, in and around its capital. The quantity of work he produced is truly prodigious. In Turin alone, he designed five churches, four royal residences, and four large palazzi, as well as whole quarters of the Baroque city. Of these projects, the ones for which he is most famous are the renovation and façade of the Palazzo Madama (1718-21), La Superga (1717-31), the hunting lodge at Stupinigi (1729-33), and the Chiesa del Carmine (1732-35).

It is very difficult to categorize Juvarra's style; in fact, his encyclopedic knowledge of historical and contemporary works allowed him to tailor his style for each commission to whatever seemed most suitable. In its stylistic variety, his work is a precursor of the eclecticism that is characteristic of the 19th-century approach to design. The client and the particular loca-

tion of the work were of paramount importance in shaping the character of Juvarra's buildings. In royal commissions in town and for commissions of state significance such as the Palazzo Madama and La Superga, Juvarra's work is formal, the façades are richly articulated, and the French influence is particularly clear. When the commissions were for rural settings or for parish churches such as the hunting lodge at Stupinigi and the Chiesa del Carmine, the work is much more playful, spatially experimental, and Italian / Austrian in character.

At the Palazzo Madama, Juvarra is responsible for the front façade and the grand foyer containing the stairs to the state-rooms on the *piano nobile*. It had been the intention of the Madam Reale, the widow of Victor Amadeus I, completely to reconstruct the existing 14th-century castle, but only the central nine bays of Juvarra's 19 bay design were executed. Although it is apparent that the design of the façade was directly influenced by the Palace at Versailles, Juvarra improved upon his model. The proportion of base to wall to cornice is much better; the *piano nobile* dominates the design; and the architectural decoration is much more sculptural and more clearly articulated. Although it borrows freely from France, the effect of the façade is completely Italian; the composition owes much more to Bernini than to Louis Le Vau.

It is the interior of the grand foyer that is of greatest interest, however. It is a single great two-storeyed space, covered with a barrel vault, which runs completely across the front of the building. On either side of the entrance and perpendicular to it, a monumental stair doubles back on itself to return to the central axis and entry to the grand salon on the upper floor. The plan of this double staircase foyer was probably inspired by a Le Vau design for the Louvre; yet, like the façade, its decorative treatment is completely Italian in feeling. The sculptural stair balustrade, the curving forms used at the landings, the stucco decoration which combines lush naturalistic motifs with flat classical elements, and, in particular, the decoration of the barrel vault which superimposes a series of ribs and frames on a coffered surface are clearly inspired by the decoration of Pietro da Cortona.

In contrast to the dignity and grandeur of the Palazzo Madama, the hunting lodge at Stupinigi seems almost frivolous. The Palazzo Madama is Baroque, while the Stupinigi lodge is Rococo. The functional parallel of this royal hunting lodge, located some six miles away from Turin, to Versailles is obvious; yet there is virtually nothing French about this building. Its plan is a combination of Italian and Austrian ideas. Juvarra's mentor, Fontana, had designed a villa with a central pavilion with radiating wings; similarly, the typical Austrian *lustschloss* form as popularized by Fischer von Erlach invariably featured a dominating central pavilion with lower wings to each side. Juvarra borrowed this formal idea and made it his own by extending the wings to create an hexagonal entry courtyard. The base is suppressed so that the staterooms can open directly to the court in front and the garden behind. The exterior architectural decoration is simplified and flattened. All emphasis is placed on the central pavilion which has monumental arched windows and doors in Rococo frames and a complex faceted dome that is particularly Germanic.

In contrast to the restrained simplified exterior decoration, the interior of the grand salon is an illusionistic fantasy and a spatial tour de force. The pavilion is two-storeyed in height



Juvarra: Saloon, Stupinigi, 1729-33

and oval in plan with its long axis perpendicular to the direction of entry. In its center is inserted a square formed by four tall slender piers placed on the diagonal. Between the piers and the curving outer wall a balcony curves in and out in a series of sensuous double curves. The piers rise the full height of the space to support a plaster domical vault over the central space and four apsidal vaults over the gallery spaces. All vaults and all wall surfaces are frescoed with quadratura paintings that echo the doubly curving lines of the balcony edges. The color scheme plays bright pastels against creamy white background surfaces in a way that seems to negate the realism of the painting in favor of an obvious scenographic theatricality. Juvarrà's early work as a stage designer obviously influenced this mature work, and he achieves a paradox: a space that is seemingly weightless and delicate while remaining grandly monumental.

C. MURRAY SMART, JR.

Biography

Born in Messina, Sicily, 1678, the son of a goldsmith. Reputedly studied for the priesthood (ordained 1703) but also studied architecture. Worked in the studio of the architect Carlo Fontana (1638–1714), Rome, 1703–14; taught at the Accademia di San Luca, 1706–08 and 1711–12; worked as a theatre and scene designer, 1714–18. Active as an architect, Turin, and appointed First Architect to Victor Amadeus II of Savoy, 1714–36. Made several more visits to Rome; travelled to Portugal 1719–20; visited Paris and London, where he met Lord Burlington, 1720; employed to design the Royal Palace, Madrid, 1735. Member, Accademia di San Luca, 1707. Died in Madrid, 31 January 1736.

Selected Works

Numerous drawings by Juvarrà for furniture, vases and other ornament are preserved in the Museo Civico and the Biblioteca Nazionale, Turin, which also holds 2 albums of scene designs and many drawings from Juvarrà's Roman period. Additional collections of drawings are in the Kunstbibliothek, Berlin, the Victoria and Albert Museum, London, the Biblioteca Nacional, Madrid, and the Metropolitan Museum of Art, New York. For a complete register of Juvarrà's architectural commissions see Viale 1966.

Interiors

- 1716 Palazzo Birago di Borgaro, Turin (building and interiors)
- 1716 Palazzo Martini di Cigala, Turin (building and interiors)
- 1717–31 Church and Monastery, Superga, Turin (building and interiors)
- 1718 Castello Reale, Rivoli (building and interiors including the salone; not completed)
- 1718–21 Palazzo Madama, Turin (remodelling and interiors including the grand staircase)
- 1720s Scala delle Forbici, Palazzo Reale, Turin (building and interior)
- 1720s Royal Palace, Turin (modelling of theatre)
- 1729–33 Stupinigi Hunting Lodge, near Turin (building and interiors)
- 1732–35 Chiesa del Carmine, Turin (building and interiors)
- 1735 Royal Palace, Madrid (building and interiors; executed in a reduced form)

Further Reading

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K

Kauffman, Angelica 1741–1807

Swiss painter and decorative artist

Angelica Kauffman was famed during her lifetime as a portraitist and history painter, but much of her subsequent reputation has rested upon her skill as a decorative artist. Examples of decorative paintings that she actually executed herself, however, are very few and far between. Recent research by Mary Mauchline and Malise Forbes Adams confirms that documented paintings by her hand in English interiors are limited to the four roundels created for Somerset House, London (now in the vestibule of the Royal Academy), and the two overdoors originally created for Derby House, Grosvenor Square (Forbes Adam and Mauchline, 1992). Moreover, their research also undermines the traditional view of Kauffman as an active member of the group of artists and craftsmen working for the architect Robert Adam. It seems that although the designs were certainly her creation, many of the roundels, panels and other decorative paintings in Adam interiors formerly attributed to Kauffman were in fact executed by other members of the Adam circle such as Giovanni Battista Ciprani, Biagio Rebecca and Antonio Zucchi.

Yet the fact that Kauffman was not personally responsible for executing her designs does not make her contribution to interior design in England any less significant. A leading figure within the Neo-Classical movement, Kauffman played an important role within both the fine and decorative arts in nurturing History Painting, the highest genre within European art practice, in a country where only an embryonic tradition of this genre existed. Indeed, it was partly due to the lack of English history painters that the execution of decorative painting – with its dependency on historical and classical themes – relied to so great an extent upon foreign artists. In Kauffman's designs, classical themes were executed with the subtlety and sensibility of the Rococo and were thus the ideal complement to the elegant and refined treatment of classically inspired interiors of the late 18th century. A large number of engravings were made after her work which were widely circulated and which provided cheap, accessible source material for many artists and craftsmen working in a variety of decorative media. Arguably her most popular designs were those which depicted cupids, nymphs, female allegorical figures, heroines and goddesses. According to her 1924 biographers Manners and

Williamson, "it was stated that not one of her works contained anything that could bring the slightest blush to the cheek of a young girl" and it has been suggested that designs by a female artist may have been deemed more appropriate for private apartments such as women's bedrooms. It is not surprising therefore that Kauffman's Cupid designs appear in the Sultana Room and adjoining boudoir at Attingham Park, Shropshire, both rooms designed for the lady of the house.

That Kauffman's designs were well-suited to contemporary tastes within domestic interior decoration is amply borne out by the diversity of ways and instances in which her designs were used. Artists at the Sèvres Porcelain factory drew extensively from portfolios of engravings, and those after Kauffman can be found among engravings after Watteau, Titian and Salvatore Rosa. J-M. Delattre's popular engraving of Kauffman's *Beauty Governed by Reason Rewarded by Merit* of 1782 appears on a saucer which forms part of a prestigious service commissioned by Louis XVI. This particular design also inspired the chimneypiece decoration in the drawing room at Attingham Park and a painted roundel at Newby Hall, Yorkshire. Similarly, an engraving by W. Ryland after Kauffman's design of *Nymphs Adorning a Term of Pan*, published 1 May 1776, is the source for the medallion above the principal door in the dining room at Château de Maisons Lafitte (Paris) carved in bas-relief by N.F.D. Lhuillier; an oval wall painting above the chimneypiece in the boudoir at Attingham Park; a painted overdoor medallion in the Glass Drawing Room created for Northumberland House and now in the Victoria and Albert Museum and the Derby Porcelain figures *Two Bacchantes Adorning a Bust of Pan*. This diversity attests not only to the popularity of her designs but also to their versatility within interior decoration and the decorative arts.

Kauffman designs were clearly much admired by Robert Adam, and decorative paintings after her work appear in several of his major commissions including Kedleston Hall, Osterley Park, Home House and Northumberland House. For example the State Bedroom at Osterley contains a ceiling medallion inspired by Kauffman's *Cupid and the Sleeping Aglaia* and two commodes in the Drawing Room contain images of Diana and Venus with Cupid after Kauffman. Three other painted overdoor medallions (aside from that already mentioned) in the Glass Drawing Room of Northumberland House are also after designs by Kauffman. One depicts Cupid

awakened by Nymphs (*Domino Innocuus*) and is used again as decoration on the overmantel.

Aside from Adam, the cabinet-maker George Brookshaw used designs after Kauffman for the painted decoration of both furniture and chimneypieces. A superb secretaire bookcase of about 1786 by Brookshaw can be seen in the Philadelphia Museum of Art. It is notable in that the five roundels are taken from designs by Kauffman which derive not from the standard classical texts or mythology but from English literature and as such can be related to the increasing interest in England throughout the 18th century in a national cultural identity. This also illustrates the pertinence of Kauffman's designs to contemporary artistic trends. Examples of commodes attributed to Brookshaw and linked to Kauffman can be seen at the Lady Lever Gallery.

Examples of Kauffman's influence can also be found in other countries. Aside from the medallion in Château de Maisons mentioned above, a wall medallion in the dining room of 53 St. Stephen's Green, Dublin, is clearly based upon her design *Cupid Bound by the Graces*, and a chimneypiece decoration in the front drawing room of 11 Rutland Square, Dublin appears to be a hybrid of *Cupid's Pastime* and Kauffman's early history painting *Ariadne Abandoned by Theseus Discovered by Bacchus* (1764). Peter Tomory refers to four ovals commissioned from Kauffman in 1783 by Abate Onorato Caetani for the family villa on the Esquiline Hill in Rome. The subjects were heroines from the works of Ariosto, Tasso and Metastasio. *Constanza* from Isola Disabitata is now in Queensland Art Gallery (Tomory, *Burlington Magazine* October 1987 CXXIX pp.668–69).

JACQUELINE RIDING

See also Zucchi

Biography

Maria Anna Angelica Catherina Kauffman. Born in Chur (Coire), Switzerland, 30 October 1741, the daughter of a painter Johann Josef Kauffman. Trained under her father; studied in Florence, Rome and Naples, 1759–65. Married 1) "Count de Horn", 1767 (marriage annulled 1768); 2) the painter Antonio Zucchi, 1781 (died 1796). Moved to London, 1766; active as a history painter and portrait painter in England 1766–81; much of her work engraved from the 1770s. Lived and worked in Italy (principally Rome) from 1781; active in Naples 1782–85. Member, Florentine Accademia del Disegno, 1762; member, Accademia di San Luca, Rome, 1765. Founder-member, Royal Academy of Arts, London, 1768. Exhibitor, Free Society of Artists from 1765; Royal Academy, 1769–97. Died in Rome, 5 November 1807.

Selected Works

Examples of furniture incorporating designs after Kauffman are in the Victoria and Albert Museum, London, the Lady Lever Art Gallery, Port Sunlight, Merseyside, and the Philadelphia Museum of Art. Examples of porcelain with designs after Kauffman are in the Bowes Museum, Barnard Castle, County Durham, and the Wallace Collection, London. Notable extant examples of decorative painting and design after works by Kauffman survive in the boudoir and drawing room, Attingham Park, Shropshire; the saloon, Kedleston Hall, Derbyshire; the state bedroom at Osterley Park, Middlesex; and the drawing room, Northumberland House, London (now in the Victoria and Albert Museum).

Further Reading

For a comprehensive and scholarly account of Kauffman's career, which includes a chronology and full bibliography, and a chapter devoted to her decorative work, see Roworth 1992.

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Kent, William 1685/86–1748

British architect, painter, landscape gardener and designer

William Kent occupies a pre-eminent position in the history of British architecture and interior design. A talented artist, decorator, architect, designer and pioneer of English landscape design, his skills were manifold and as one of the first British architects to concern himself with furniture as well as decoration for his interiors, his career foreshadows that of later architect-designers such as Robert Adam. Moreover, in partnership with his patron, Lord Burlington, he was responsible for the revival of Neo-Classical and particularly neo-Palladian architecture. These styles became standard in many of the more important town and country houses built in England in the first half of the 18th century and Kent himself worked on some of the most prestigious and impressive buildings of the time.

Born in humble circumstances in Bridlington, Yorkshire, Kent studied easel and fresco painting in Italy, where he lived for ten years (1709–19) supported by a number of wealthy patrons. While in Italy he met Richard Boyle, the Earl of Burlington, and this meeting determined the direction of Kent's future career. Accompanying Burlington back to England in 1719 he lodged at Burlington House, the Earl's London home and remained there until his death, almost thirty years later. Secure in Burlington's patronage, Kent rapidly developed his abilities as an interior decorator, architect and landscape gardener.

His first commission was to paint a number of ceilings in



Kent: Saloon, Houghton Hall, Norfolk, 1726–36

Burlington House. Completed in 1720, these paintings were executed in typically Italianate fashion but they also exposed Kent's limitations as a representational artist, especially his tenuous grasp of human anatomy. Nevertheless, despite fierce opposition from the official royal artist, Sir James Thornhill, Kent was awarded the commission to decorate the newly-completed suite of state rooms at Kensington Palace for George I. Here Kent eschewed the Baroque tradition of covering ceilings and walls with scenic painting in favour of the simpler classical idea of a central ceiling motif surrounded by painted decorative devices. The Cupola Room (1722) featured *trompe-l'oeil* representations of coffering on the coved ceiling, painted in blue and gold, with painted marble background and painted shadows. The proportions of the coffering decreased in size as the ceiling ascended to give the illusion of greater height and curvature. The decorative scheme also included wooden wall pilasters painted to resemble fluted stone, painted trophies and a number of gilded statues representing Roman gods. Kent conceived a different solution for the Presence Chamber (1724), employing the "grotesque" style of decoration he had first encountered in Italy. Grotesque-style decoration consisted of the fantastic interweaving of human and animal forms with foliage, scrolls, garlands, and other ornament, painted as a pattern in a flat two-dimensional manner. The effect in the Presence Chamber, enhanced by the bold use of colour, was one of continual movement, the eye being drawn rapidly towards the central motif. Kent was to repeat this theme on the parlour ceiling at Rousham House (c.1738).

The eclectic nature of Kent's work at Kensington Palace is further exemplified by his choice of decoration for the King's Gallery (1727). Here he painted seven scenes from the Ulysses myth along the central rib of the ceiling and surrounded them with grey and white classical motifs on a speckled gold field suggestive of mosaic. On the King's Staircase he reverted to more traditional themes. Mainly executed in grisaille (grey monochrome), the upper part consisted of groups of figures (mainly portraits of courtiers and other dignitaries), presented within painted arches and balustrades, who appeared to be looking down on the stairwell. A similar ceiling painting, including a self-portrait of the artist, completed the scheme.

It was at Burlington's country villa, Chiswick House (1726–32) that Kent's abilities were truly tested for the first time. The overall decorative scheme was rich though sombre and displayed the first evidence of his enthusiasm for classical ornament. The severe architectural line of door frames, pediments and chimneypieces is relieved by the profusion of scrollwork, egg and dart, and Greek key mouldings. His exuberance is also evident in the ceiling treatments, especially in the Blue Velvet Room which contains one of his first compartmented ceilings, with eight pairs of large brackets emphasizing wall and ceiling articulation.

Kent's ideas were to reach fulfilment with the new decorative order that he established at Houghton Hall (1726–36), built by the Scottish architect and fellow neo-Palladian, Colen Campbell for Sir Robert Walpole. Kent used mosaic and grisaille extensively, combined with muted greens, pinks and whites as exemplified in the scrollwork in the White Drawing Room. In the state rooms there is a profusion of ornate gilt mouldings, heavy compartmented ceilings and door frames and chimneypieces reminiscent, like those at Chiswick, of the

work of Inigo Jones. It was for Houghton Hall that Kent also designed his first free-standing furniture. Widely considered to be a unique contribution to the canon of English furniture design, his pieces were designed for show rather than comfort, and exploited to the full the opulence of his interiors. Indeed, he was the first English architect of note to design furniture specifically for his own interiors and his pieces look out of place, both in scale and richness, in any other setting. His chairs, armchairs and settees were usually made of gilt mahogany upholstered in cut velvet. His side, pier and console tables, carved from softwood and gilded, revelled in ornamentation: these included his trademark scallop shells, acanthus, floral swagging and satyr masks.

By the mid 1730s Kent had established himself as the foremost artist and interior decorator of his day. This reputation was consolidated by his venture into architecture, initially with his alterations to Kew Palace (c.1730) and more importantly with his designs for public buildings. He designed the Royal Mews (1733) at Charing Cross, since demolished to make way for the National Gallery, the Treasury Buildings facing the north corner of Horse Guards Parade (1737) and finally the Horse Guards in Whitehall, completed after his death.

The most important of Kent's domestic projects is Holkham Hall in Norfolk, built for Thomas Coke, the Earl of Leicester. The foundations were dug in 1734 but only the family wing was completed in Kent's lifetime. The designs themselves originated with Lord Leicester, whom Kent had first met in Italy, but both Lord Burlington and Kent himself were instrumental in the evolution of the final plans and elevations. Built of a narrow yellow brick with four separate wings the house adhered to the neo-Palladian principles that all three men admired. Kent's designs for the ceilings and chimneypieces in the state rooms were once again indebted to Inigo Jones but he evolved a novel solution for the design of the main hall. This room was placed on the *piano nobile* (first floor) and was surrounded on three sides by colonnades; access to the *piano nobile* itself was via an internal staircase, rather than from the usual external grand staircase.

The other domestic building project for which Kent is best remembered is 44 Berkeley Square, London (1742), built for Lady Isabella Finch. The typically austere exterior conceals one of Kent's most memorable interiors. The staircase – an assemblage of cantilevered and colonnaded balconies surmounted by a barrel-vault ceiling – conveys a sumptuous theatricality and is considered by many to be his finest creation.

Kent was also a skilled landscape gardener, and his reputation rests primarily on the work he executed at Stowe (1730–40) and Rousham (1737–41). Heralding a move away from the traditional Italian Renaissance garden with its formal geometric plan, raised beds and regimented planting that had been popular for much of the 17th century, he pioneered a less formal style of landscape that imitated natural planting, with no obvious planning or artifice. In pursuit of this ideal, he produced gently undulating slopes, introduced tree clumps into lawns, replaced formal canals with sinuous watercourses and asserted the primacy of scene and perspective. He also made frequent use of the Dutch ha-ha, (concealed fence and ditch) which abetted the illusion of nature untrammelled by boundaries. And he added a variety of architectural features – classi-

cal pavilions, temples, follies and obelisks – to enhance the picturesque nature of his natural forms.

In pursuing his own vision of the Palladian aesthetic Kent developed a unique oeuvre which encompassed architecture, interior decoration, furniture design and landscape gardening. In each discipline he offered a break with tradition which provided a powerful stimulus to those who followed in his footsteps.

NICHOLAS NUTTALL

See also Burlington

Biography

Born in Bridlington, Yorkshire, in 1685 or 1686. Travelled to Italy with the architect John Talman (1677–1726), 1709; studied painting under Benedetto Luti and worked as a painter in Rome; toured Northern Italy from 1714. Returned to England, 1719, under the patronage of Lord Burlington (1694–1753) for whom Kent edited Designs of Inigo Jones (1727). Active as a painter and designer of architectural decorations from the 1720s; worked as an architect and landscape gardener from the 1730s. Appointed Master Carpenter, Board of Works, 1726; Surveyor of Paintings in the Royal Palaces, 1728; Master Mason and Deputy Surveyor, 1735; Portrait Painter to the King, 1739. Had two children with Elizabeth Butler. Member, Tuscan Academy in Florence, 1713. Died in London, 12 April 1748.

Selected Works

Important collections of Kent's architectural drawings and decorative designs are held at Chatsworth, Derbyshire, the Drawings Collection of the Royal Institute of British Architects, the Victoria and Albert Museum, the British Museum, Sir John Soane's Museum, London, and the Ashmolean, Oxford. Examples of his furniture can be seen at the Victoria and Albert Museum, Chatsworth, and *in situ* at Houghton Hall, Norfolk.

Interiors

- 1720 Burlington House, London (ceiling decorations): Lord Burlington
- 1722–27 Kensington Palace, London (decorations for the Cupola Room and other State Rooms including the King's Drawing Room, Bedchamber, Gallery and Staircase, and the Presence Chamber and Council Chamber)
- 1726–32 Chiswick House, London (decorations, interiors and furniture): Lord Burlington
- 1726–36 Houghton Hall, Norfolk (decorations, interiors and furniture): Sir Robert Walpole
- 1730–40 Stowe House, Buckinghamshire (decoration of the ceiling of the Entrance Hall and garden buildings)
- 1731 Raynham Hall, Norfolk (decorations and interiors including the Entrance Hall, Belisarius Room, Principal Staircase, Saloon, and Dining Room, and some furniture): 2nd Lord Townshend
- 1734 Devonshire House, London (building, interiors and furniture): Duke of Devonshire
- 1734–48 Holkham Hall, Norfolk (building with Lord Burlington and interiors including the Hall and Library): Thomas Coke, Earl of Leicester
- c.1740 Worcester Lodge, Badminton, Gloucestershire (building and interiors): 3rd Duke of Beaufort
- 1742–44 44 Berkeley Square, London (building and interiors): Lady Isabella Finch

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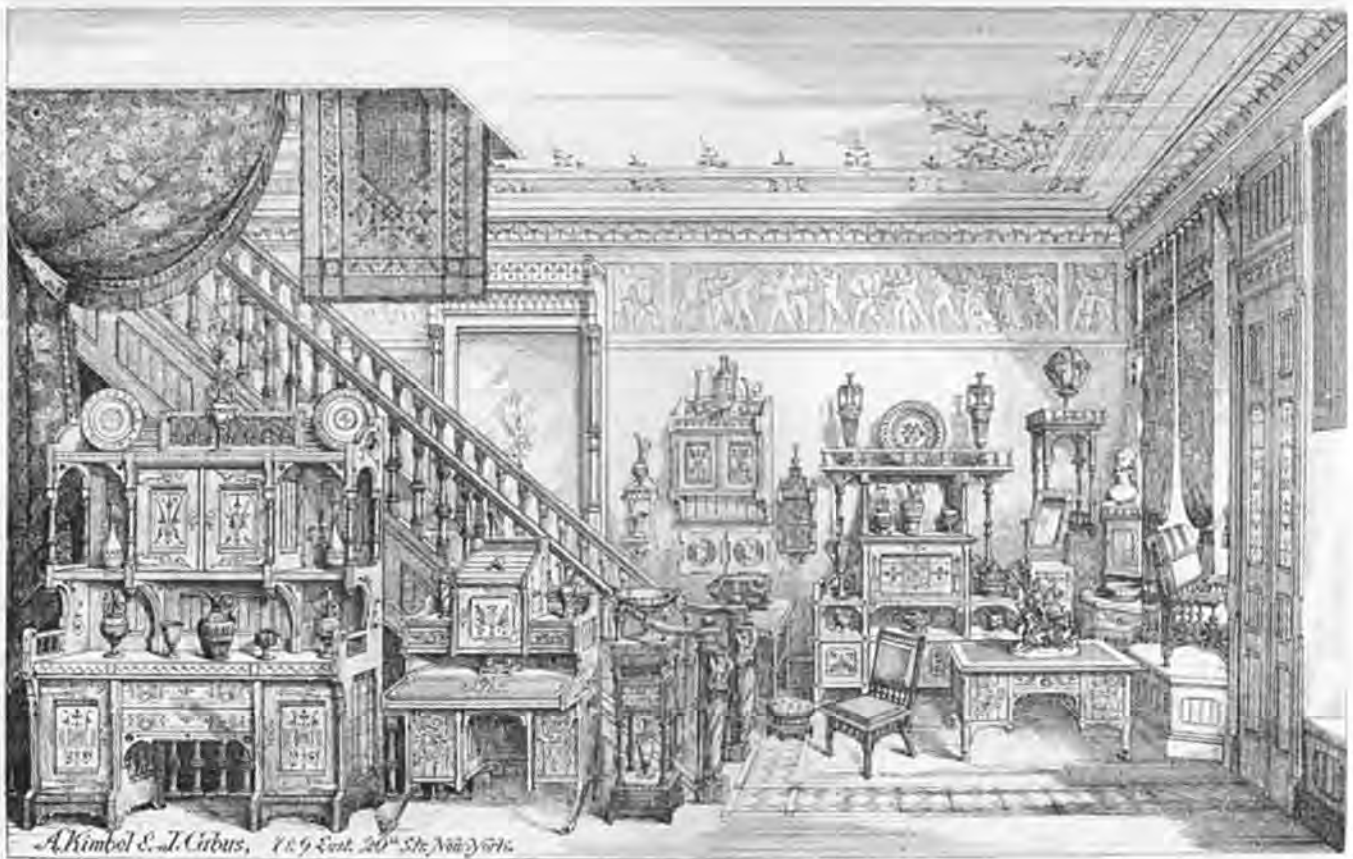
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Kimbel and Cabus

American cabinet-makers and interior decorators,
1863–1882

The New York cabinet-making and decorating firm of Kimbel and Cabus was founded during the Civil War and achieved its greatest prominence during the Aesthetic Movement of the



Kimbel and Cabus: advertisement from *American Architect and Building News*, Boston, 24 February 1877

1870s, when the firm became known for its production of furniture in a Modern Gothic style.

Like the principals of most major American firms established during the third quarter of the 19th century, Anthony Kimbel and Joseph Cabus were immigrant craftsmen well-versed in European cabinet-making traditions. Anton, or Anthony, Kimbel (1822–95) received his early training from his father, Wilhelm (1786–1869), a well-known cabinet-maker in Mainz, Germany, and from his maternal uncle and godfather, Anton Bembé (1799–1861), one of a family of Mainz furniture dealers, upholsterers, and decorators. Kimbel later worked with a number of other cabinet-makers, notably Alexandre-Georges Fourdinois in Paris, and with the Parisian designer and publisher Desiré Guilmard before immigrating to New York around 1847.

From about 1848 to 1851 Kimbel was the principal designer in the Broadway shop of Charles Baudouine, and in 1854 he established the firm of Bembé and Kimbel with the financial backing of his German uncle. The partnership inaugurated nearly one hundred years of the Kimbel family's involvement with cabinet-making and interior decoration in America.

From its inception, Bembé and Kimbel garnered excellent credit ratings based upon the high quality of the firm's production, its profitable business, and its "best class of customers." *Gleason's Pictorial Drawing-Room Companion* (Boston, November 1854) published an illustration of a parlor by Bembé

and Kimbel – a rare image of a high-style New York interior from this period – and enthusiastically praised the "magnificent" and "sumptuous" decorations, which were executed in a kinetic, curvilinear Rococo-Revival style. While noting Kimbel's European origins, the author astutely observed that "Mr. Kimbel[s] ... unique styles appear to be American modifications of those now in vogue abroad." In 1857, the firm was commissioned to manufacture armchairs in oak from a design by Thomas U. Walter, architect of the United States Capitol, for use in the House of Representatives. Numerous examples survive in public and private collections (e.g., Maryland Historical Society, Massachusetts Historical Society, Henry Ford Museum, and High Museum of Art), and in the absence of other documented pieces the firm is known today by its association with this robust form.

Kimbel's French-born contemporary and future partner, Joseph Cabus (1824–98) immigrated to the United States between 1832 and 1836 while still a boy. His father, Claude Cabus, was listed as a cabinet-maker in the New York City directories by 1838, and Joseph is so listed for the first time, at his father's address, in 1850. During the 1850s, Cabus worked for Alexander Roux, a prominent cabinet-maker on Broadway. Cabus became Roux's foreman and was his partner for little more than a year, between 1858 and 1860. By 1862, Cabus had his own workshop at 924 Broadway adjacent to Bembé and Kimbel, which had moved to 928 Broadway in 1857.

After Anton Bembé died, in 1861, Kimbel dissolved the

company and within the year established a new partnership with his neighbor Joseph Cabus. According to family history, Kimbel and Cabus began as a small factory supplying other dealers with high-class furniture, but the expansion of its premises on Broadway indicates the steady growth of the business after the Civil War. From 1873 until Kimbel's death in 1895, the principal showroom was located at 7 and 9 East 20th Street in the fashionable neighborhood surrounding Union Square; a factory acquired at 458–460 Tenth Avenue in 1869 remained in Kimbel family hands until 1910.

Relatively little is known of the firm's production during the 1860s, when the influence of the French Second Empire dominated American taste in interior decoration. Fortunately, however, several examples survive of a splendid pedestal cabinet documented to Kimbel and Cabus by a period photograph in one of two rare photograph albums that descended in the Kimbel family to the Cooper-Hewitt National Design Museum Branch Library, Smithsonian Institution Libraries. Monumental in scale, with convex side cabinets flanking a salient pedestal suspended above a deep recess, on which is mounted a large medallion, the best-known example, in rosewood and ebony with marquetry veneers, was given to the Brooklyn Museum as early as 1946 by Susan Dwight Bliss of New York and has since served as a benchmark in the study of 19th-century American furniture.

Ultimately, however, Kimbel and Cabus secured its reputation with its highly original Modern Gothic furnishings during the 1870s. The vocabulary was distinctive, but no doubt drew inspiration from such seminal publications of the design reform movement as Bruce Talbert's *Gothic Forms Applied to Furniture, Metal Work, and Decoration for Domestic Purposes* (Birmingham, 1868), republished in Boston in 1873, and Charles Locke Eastlake's *Hints on Household Taste, in Furniture, Upholstery, and Other Details* (London, 1868), which appeared in the first of eight American editions in 1872. Although some of the firm's work in this idiom probably predates the Philadelphia Centennial Exhibition of 1876, Kimbel and Cabus was one of the few to exhibit Modern Gothic furnishings at the fair and thus deserves credit for bringing the style to the attention of a large and appreciative American audience. The Kimbel and Cabus booth, installed like a drawing room, was commended for being "rich and tasteful enough to rank among the very best of American exhibits in household art" (Ferris, 1877). In its first two volumes *American Architect and Building News* featured two illustrations of Kimbel and Cabus interiors, one of the Centennial display, in July 1876, and one of the East 20th Street showroom, in February 1877.

During the later 1870s, Kimbel and Cabus was prolific in the manufacture of ebonized cherry and, to a lesser extent, walnut and oak furniture in the Modern Gothic style, which was ornamented with linear, incised, and gilded decoration, and often incorporated painted panels on a gold ground or printed paper "tiles," yellow on black, featuring stylized medieval figures or motifs from Christopher Dresser's pattern books. Idiosyncratic stiff-legged or rectilinear forms are typical, frequently embellished with spindles and strapwork hinges, and supported by stylized hoof, bracket, or trestle feet. Of the numerous extant ebonized pieces, many of which are rudimentary in execution, two fall-front desks – one in the

Victoria and Albert Museum and one in the Brooklyn Museum – exemplify this furniture at its best. A hanging key cabinet in the Metropolitan Museum of Art, made in oak and embellished with foliate crockets and elaborate nickel hinges, is an example of the firm's occasionally more literal interpretation of the Gothic Revival. Still other pieces specifically inspired by Elizabethan, Second Empire, Asian, and even Tyrolian models are recorded by the Kimbel and Cabus photograph album, while a refined mahogany *bonheur-du-jour* (private collection, Long Island, New York), with bevelled mirrors on the cupboard doors and brass mouldings, which bears the firm's paper label, suggests Kimbel and Cabus also produced an elegant, if conservative, line of furniture around 1880.

In the absence of business records, a complete chronology of the company's clientele and commissions is still in formation. At least two important interiors survive in New York City: Kimbel and Cabus provided woodwork and furnishings for the Fifth Avenue Presbyterian Church (1875), and was among the elite New York cabinet-makers, including Herter Brothers, Pottier and Stymus, and Associated Artists, to decorate one of the Company Rooms in the Seventh Regiment Armory (1879–80).

Kimbel and Cabus was dissolved in 1882, ostensibly because each partner went into business with his sons. A. Kimbel and Sons was the more successful entity, continuing in business until 1941. While Cabus's firm also continued into the 20th century, it does not appear to have achieved great distinction. A second photograph album documenting furnishings and draperies by A. Kimbel and Sons (Cooper-Hewitt National Design Museum Library) records a tasteful production, including gilded Louis XVth-style furniture and Empire Revival pieces in dark wood plentifully embellished with ormolu mounts, both types popular around the turn of the century. As was also true of other New York firms during the last decades of the 19th century, Kimbel and Sons manufactured furniture and woodwork to designs supplied by architects for important clients, such as Henry Clay Frick for his Pittsburgh home called Clayton (1892).

CATHERINE HOOVER VOORSANGER

See also Aesthetic Movement; Art Furnishings

Selected Collections

Two volumes of photograph albums illustrating Kimbel and Cabus furniture are in the Rare Book Collection, Cooper-Hewitt Museum, New York. Examples of the firm's furniture are in the Metropolitan Museum of Art, New York.

Further Reading

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King, Thomas fl.1829–c.1840

British furniture designer and upholsterer

Thomas King, self-styled "upholsterer of forty five years' experience", was one of the most prolific producers of pattern books in the second quarter of the 19th century. He published fifteen examples between 1829 and 1839 and his work represents the most comprehensive illustration of commercial taste in furniture and upholstery during this period. Little, however, is known about King's life. Despite his claim to long experience in the upholstery trade, he is described in Kelly's London Directory of 1839 as a "Furniture Pattern Drawer (sic)" and the exact nature of his role in the production of the designs in *Original Designs for Cabinet Furniture* (c.1835) and *Supplementary Plates to the Modern Style of Cabinet Work Exemplified ...* (c.1840), which are inscribed as being "published by Mr. T. King", is still unclear. According to the various publications bearing his name, he spent his working life in London's Holborn and Lincoln's Inn Fields, and he is listed variously at, 17 Gate Street, Lincoln's Inn Fields, 11 Little Queen Street, Lincoln's Inn Fields and 214 High Holborn, London. The publication, *Specimens of Furniture in the Elizabethan and Louis Quatorze Styles ...* of c.1840 is inscribed as being by "the Late Mr T. King" and there is no mention of him in Kelly's London Directory of 1843.

During the second quarter of the 19th century "the furnishing of large houses is generally committed to the Upholsterer" (*Architectural Magazine*, 1834), and the period witnessed a marked expansion of the upholsterer's profession and an increasing number of pattern books devoted to the subject of upholstery, as well as furniture design generally. King's books were mainly directed at commercial cabinet-makers who supplied furniture to a predominantly middle-class clientele. This clientele was on the whole content to follow, rather than

to lead contemporary fashions and, as a result, King's designs were fairly conventional. A small number of designs for furniture were in the Gothic or Elizabethan styles, indicating an awareness of the new taste for antiquarianism among more fashion-conscious collectors, but the majority reflected established trends within Modern or Grecian styles and Old French or Louis Quatorze styles.

According to J.C. Loudon, author of an influential treatise on domestic architecture and interiors that appeared in 1833, the Louis Quatorze style (also known as the "Old French" style) was "rather on the increase than otherwise". Many plates in King's publications reflect this trend and illustrate the taste for French styles of the late 17th and 18th centuries, which manifested itself after the Restoration of the Bourbon monarchy in 1814. The "Old French" style encompassed a free reinterpretation of Baroque and Rococo motifs, incorporating features such as scrollwork and interlaced curves, from the reigns of Louis XIV and Louis XV. In his *Designs for Carving and Gilding used in Interior Decoration and Furniture ...* (c.1830), King states that his designs are "arranged with novelty ... and practicality in a variety of styles; including that of Louis XIV (which being at present highly fashionable) is displayed in many examples". The book includes designs for console tables, glasses, chimney glasses and pier tables carved with acanthus scrolls, C-scrolls, masks and cabochons. The taste for Empire-style furniture derived from the work of Percier and Fontaine was also illustrated in a number of King's publications, including *The Modern Style of Cabinet Work Exemplified ...* (1829). The shapes of most of the items are classically based, being in the form of blocks, with ornament restricted to limited sections of classically inspired carving or moulding at the perimeters of the furniture. Various individual designs for Elizabethan or Gothic furniture appear in publications, such as *Original Designs for Chairs and Sofas* (c.1840) and *The Modern Style ...*, where these styles are illustrated as one among many stylistic options on offer in the second quarter of the 19th century. King may also have included these designs in deference to the growing contemporary concern for greater historical accuracy in the treatment of the past styles.

King was extremely conscious of producing publications which, he claimed, would be of practical assistance to the craftsmen who subscribed to his work. In the preface to *The Modern Style ...* he states, "... peculiar attention has been bestowed in an economical arrangement of material and labor, which being a most essential particular, is presumed will render the collection of the greatest utility to the Cabinet Manufacturer". He was also working at a time when developments in technology were directed at producing whichever of the fashionable styles was prevalent and producing it as cheaply and efficiently as possible, and in 1835 he refers to rosettes turned by lathe and then channelled into leaves as "being a considerable saving in the expense of carving". His clear intention was to encourage the rapid and cheap production of furniture, and the fact that Gothic and Elizabethan pieces were more expensive to make due to the hand finishing required, was clearly a factor in discouraging his interest in these styles.

King intended his designs to be used by a wide group of craftsmen and professionals and the *Architectural Magazine* stated that his *Compilation of Splendid Ornamental Designs*



King: bedroom chairs from *The Modern Style of Cabinet Work*, 1829

from *Foreign Works* ... (n.d.) would be "equally useful to the architect, upholsterer, the decorative painter and even the manufacturer of cloths and papers ...". He was also primarily concerned to popularise and disseminate the range of styles and forms deemed appropriate to particular interiors. Thus, *The Modern Style* ... illustrates the diversity of furniture types available for drawing rooms and parlours and includes novelty and "fancy" items such as flower stands, Spanish chairs, easy chairs, loo tables, screens and other articles. He also offers a wealth of advice on the details of interiors, recommending, for example, that "the glass frames of the Parlour and Drawing Room require a marked contrast; the former should be massive, plain and bold in design; while in the latter lightness and elegance should blend with fanciful richness". Such advice was intended to guide a hesitant clientele through the maze of an increasingly bewildering range of styles and forms.

Few of King's designs are known to have been realized as articles of furniture, and a group of Anglo-Indian "fancy" tables, made of ebony in the Old French style, which are based on a plate in *The Modern Style* ..., represents a somewhat untypical exception. His designs were not innovative, nor were they intended to be. But they were clearly popular and their appeal was quite enduring. *The Modern Style* ..., for example, was reissued in 1839 and again in 1862 suggesting that King's designs continued to satisfy the aspirations of a middle-class

clientele, whose desire for furniture with swelling curves, naturalistic carving and thick upholstery, was to culminate in the fashion for rotundity and comfort in the middle decades of the 19th century.

ROBIN D. JONES

Biography

Active as an upholsterer in London from late 1820s. Listed in London directories at 17 Gate Street, Lincoln's Inn Fields, 11 Little Queen Street, Lincoln's Inn Fields, and 214 High Holborn. Published 15 pattern books for furniture, 1829–39. Died c.1840.

Publications

Since there is no monograph on Thomas King, the best source of information about his work is his own publications

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- Working Ornaments and Forms, full size for the use of the Cabinet Manufacturer, Chair and Sofa Maker, Carver and Turner*, c.1833
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Kitchens

Although separate areas for preparing food have been present in larger domestic dwellings since ancient times, in Britain the kitchen seems first to have emerged as a specific room with an identity of its own during the 12th century. During the Middle Ages it led off the Great Hall and in large houses it was approached through a triple-arched opening in the wall facing the lord's table. The two smaller openings led to the pantry and buttery from which bread, beer and candles were served, while the larger archway led via a broad corridor to the kitchen where all the cooking was done on huge open fires. In grand households these rooms could be very large and had high louvred ceilings to assist ventilation and reduce heat and smells. Their architectural treatment was sometimes almost as elaborate as that of the hall, and fine examples survive at Stanton Harcourt, Oxfordshire (1485) and Raby Castle, Durham (mid-14th century).

It was not until the 17th century, however, as the pursuit of comfort increasingly began to inform the organisation of the household and its apartments, that the kitchen really came into its own. The story of this room's subsequent development is closely associated with changing attitudes towards social life, the family and the status of women both within the home and outside it.

Modern notions of domestic comfort appear to have first taken significant shape in northern Europe and most particularly in the Netherlands. The trading wealth brought in by the Hanseatic League coupled with Calvinistic emphasis on simple virtues, and the honesty of hard work, sobriety and family life, combined to provide an atmosphere in which the home and its contents were very highly prized. Family life invariably began to centre on the kitchen, and the furnishing of the room tended to reflect its significance as both a workplace and show-space. Numbers of tables and worktops, often made from barrels, were housed alongside food cupboards. Dressers for the storage and display of pewter and utensils were also important items of furniture along with settles and chairs. As the source of nourishment and warmth – both physical and emotional – and the centre of the woman's realm, the kitchen was also to become the heart of domestic virtue.

During the 18th century, the domestic environment's pragmatic, functional aspect began to be supplemented by a new delight in the aesthetic. During this century, "comfort" came to be associated with a rather more frivolous pleasure in the delights of a finely appointed home. In addition, in practical terms the kitchen was to benefit greatly from technological innovation. By the time that the Brighton Pavilion was remodelled by John Nash for the Prince Regent from 1815, the latest in cooking equipment, from cast-iron utensils to closed ranges, and in lighting and ventilation devices, were incorporated into a room which was intended to be functionally efficient and decorative at the same time.

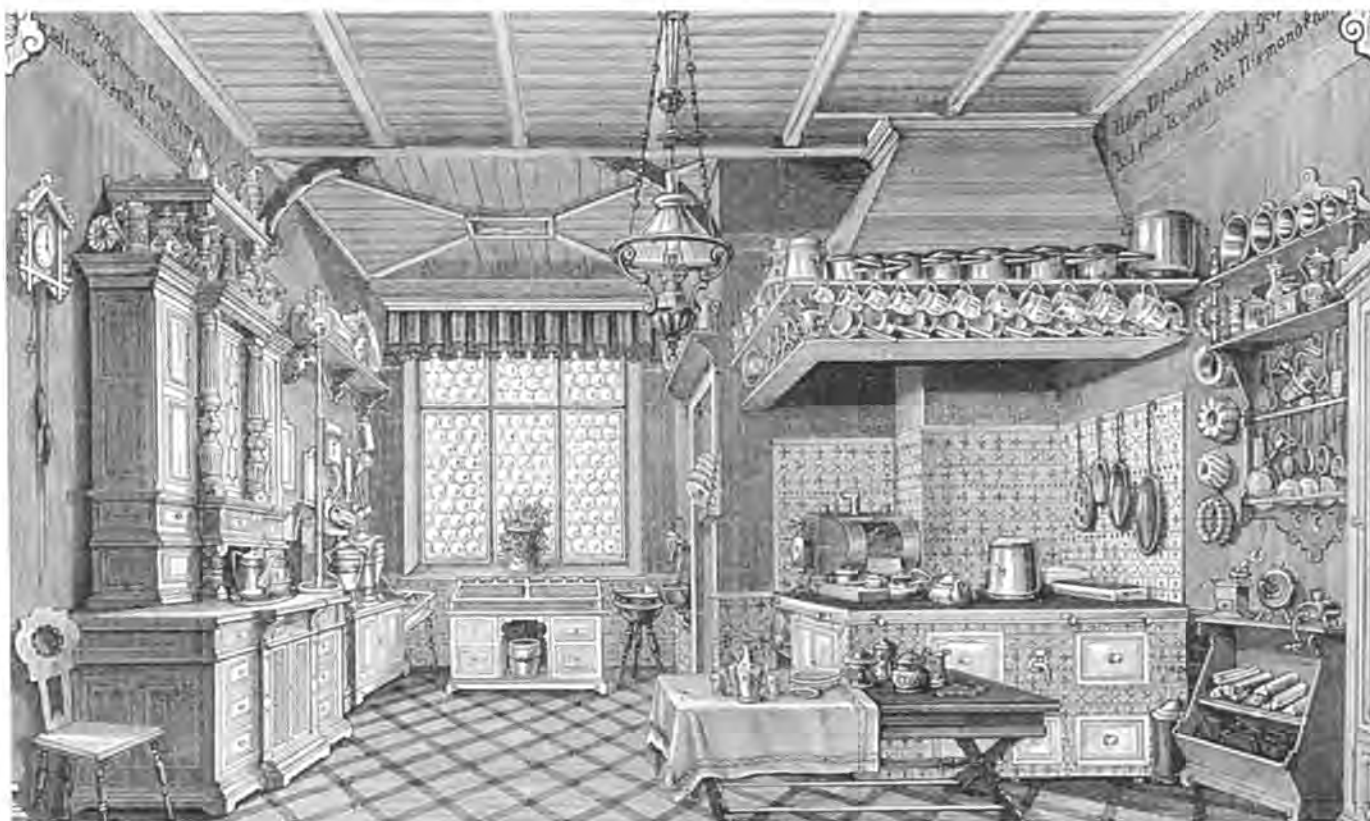
The kitchen in the Brighton Pavilion was conveniently situated adjacent to the State Dining Room, but in many country houses it was located in a separate wing, a practice that had begun in the late 17th century but which continued well into the Victorian period. Although this arrangement had the advantage of removing cooking smells from the main body of the house, the time involved in carrying food through long

passages and corridors often meant that it was cold before it reached the table. Hot plates and warming devices placed in serving rooms adjoining the dining room were introduced in the early 19th century in an attempt to remedy this failing. In town houses, kitchens and household offices were placed in the basement and were linked to the main rooms via a back staircase. Dumb-waiters were a popular feature in many mid- and late Victorian homes providing a quick and efficient means by which dishes could be passed between the upper and lower floors.

The technological innovation apparent in the development of upper- and middle-class kitchens across Europe and in the United States during the early 19th century was, of course, to increase with the quickening pace of industrialisation. In America, technical advances in the kitchen were paralleled by an increasing interest in the scientific planning of activities centred in it. Catherine Beecher's *A Treatise on Domestic Economy* first appeared in 1841 and, discussing in detail the needs of the kitchen user and their relationship with the main items within it, the book championed a move toward greater efficiency in the organisation and use of the room. One of the more noticeable results of this drive in both the United States and in Britain, where Beecher's work also made an impact, was the inclusion of a larger number of items of built-in furniture. Large, centrally placed tables at which a number of the many tasks of the Victorian kitchen could be performed were also typical. Nevertheless, for much of this period kitchens in wealthier houses were heavily staffed with chefs or head-cooks presiding over numerous under-cooks, kitchen-maids and scullery-maids who carried out the more menial tasks. Robert Kerr, author of *The Gentleman's House* (1864), described such rooms as "having the character of a complicated laboratory" and their complex equipment might include roasting-ranges, stewing-stoves, boiling-stoves, turnspits, hotplates and hot closets (Girouard, 1978).

The 19th-century emphasis on efficiency and functionality, although important, was not the only factor governing the layout of and attitudes towards the kitchen. Equally significant was the continuing emotional role played by the room. In an age in which the home was both haven from the harshness of the outside world and bastion of moral respectability, the kitchen, as the domicile's centre, was of key importance. The notion of the simple, yet welcoming country kitchen-living room, with its blazing hearth, gleaming utensils and signs of honest industry was a central tenet of Arts and Crafts ideology, and if the reality proved to be far from the ideal, it nevertheless remained a potent symbol that has continued to inform middle-class images of domestic life.

During the 20th century, both the psychological and the technological Victorian concerns for the kitchen combined to dominate attitudes towards the room and the way in which it was used. Adjusting to peace in the aftermath of World War I, social thinkers and politicians became aware that a large section of the now decimated population had been unfit for active combat. The waging of "total war" required a healthier population than the ravages of insanitary 19th-century houses had provided for. The desire for hygiene, the advance of manufacturing techniques allowing the possibility of fully fitted furniture and appliances, requirements that women should be



Kitchens: German kitchen, Leipzig, 1880

able to function efficiently and without the help of servants, all contributed to the shaping of the modern kitchen.

During the 20th century, the kitchen has been a repository for all sorts of values and attitudes towards the home and its functions, towards the family and towards women. The history of this room is particularly revealing in terms of what it says about attitudes towards public and private life. In some ways it may be read as a microcosm of the larger house. From the communal cooking space that occupied a part of the medieval great hall to the separate but still public functions of the Dutch 16th-century house, through the 18th and 19th centuries when kitchens were the domain of servants, the early 20th century kitchen emerged as the housewife's room. In the late 20th century the room's functions have become more flexible again, the trend away from very neatly fitted streamlined units being mirrored by its use as a space for family living and for receiving visitors.

HARRIET DOVER

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Klenze, Leo von 1784–1864

German architect

Leo von Klenze occupies a position in the history of German architecture comparable to that of his compatriot and contemporary, Karl Friedrich Schinkel. Both men were strongly influenced by classicism and both re-shaped royal cities – Munich in the case of Klenze, and Berlin in the case of Schinkel – in the Neo-Classical mode. Both were also architects, painters, and writers, and were fortunate in having royal patrons with sufficient funds to build extensively. And both were students of Friedrich Gilly in Berlin where they became friends.

Following the completion of his studies in Berlin, Klenze spent some time in Italy and in Paris, where he worked in the offices of Percier and Fontaine and was influenced by the teaching of J.N.L. Durand at the Ecole Polytechnique. Through connections made at the French court, Klenze received his first position, that of court architect for Napoleon's brother, Jérôme Bonaparte, who ruled over the newly created Kingdom of Westphalia. Jérôme commissioned Klenze's first building, the Court Theatre at Wilhelmshöhe, but when he was deposed in 1813 this source of patronage came to an end. Klenze was not without a patron for long, however, and in 1814 he met Crown Prince Ludwig, later Ludwig I, in Munich. The two men quickly established a rapport based on their shared appreciation of classical culture, and Klenze was invited to remain in Munich where he quickly supplanted Karl von Fischer as Königlich Oberbaurat, architect to the king.

Like most classicists, Klenze celebrated pure geometry, monumental but simple form, the play of linear elements against planar surfaces, shallow relief, rich materials and colourful decoration in his work. His most notable buildings include various palaces, the Glyptothek (museum of antique sculpture), Pinakothek (art museum), Propyläen, Ruhmeshalle (Hall of Fame), and additions to the Residenz, all in Munich; the Walhalla (Temple of Fame) near Regensburg; the Befreiungshalle (Hall of Liberation) near Kelheim; and a major addition to the Hermitage in St. Petersburg. All are designed in a severe but colourful neo-Greek style.

The public art museum emerged as an important new building type in the early 19th century. Klenze designed three, two in Munich for his Bavarian patron, and one in St. Petersburg for Tsar Nicholas I. The Munich Glyptothek featured Hellenistic and Renaissance elements and had a richly coloured interior. Klenze believed that splendour and colour could make even the most undistinguished antique sculpture look fresh and pure and the sumptuousness of his decorations was therefore intended to present Ludwig's sculpture collection to best advantage. The Pinakothek, designed in 1822 (built 1826–36) to house the royal collection of paintings, was even more sumptuous and included seven top-lit galleries running along the centre of the first floor and a series of small chambers on the north side. Unfortunately both buildings were badly damaged in World War II and the interiors have not yet been

restored. Klenze's addition to the Hermitage, built between 1832 and 1852, was a gray marble building organized around three courtyards and connected to Rastrelli's Winter Palace by bridges at the *piano nobile* level. Each of the three principal façades is different, although all are trabeated and designed in a fairly restrained style. As in Schinkel's Altes Museum in Berlin, the ground floor is reserved for the display of sculpture, and the *piano nobile* was arranged to accommodate the rest of the collections. Floors, steps and column capitals are made of white Carrara marble, the columns are light gray granite, and the walls are yellow Siena marble. The ceilings are coffered and the coffers and the panels in the wall frieze are filled with white reliefs against a blue ground. The layered architectural decoration and elaborate relief of the previous century have been banished, and the spaces are a series of contrasting geometric volumes made up of planar surfaces. The effect is one of serene monumentality and restrained grandeur.

Ludwig I had conceived of building a great monument to pan-German unity, a "Walhalla", in 1807, and he commissioned busts of German heroes to be displayed within it. A competition for the design was held in 1814 but no winners were announced. In 1819 he asked Klenze to supply new designs for the monument; plans were accepted in 1821 and the Walhalla building was constructed between 1830 and 1842. It is a colossal Greek temple, inspired by the Parthenon, and built of unpolished gray marble on a gigantic substructure of stairs and stepped terraces rising 300 feet above the Danube. Inside, the white marble busts are displayed against coloured and veined marble walls. Piers decorated with shallow pilasters of the same rich marble project from the walls to divide the space into three compartments. The lower wall is capped by a marble frieze carved by J. M. von Wagner illustrating the early history of Germany. An attic zone rises above the frieze. Above the piers painted and gilded caryatids, based on the examples sculpted on the Erechtheion but dressed in German bearskins instead of classical drapery, carry an ornamented gilt bronze ceiling. The walls are windowless and the only light admitted to the building enters through a skylight. The geometrical decoration of the floor emphasises the processional character of the space inside and leads to the statue of Ludwig by Andreas Schwanthaler which is the focus of the room. The Walhalla has been likened to a tomb or cenotaph, but an especially splendid one, and it remains one of the finest monuments to Neo-Classicism in the world.

Klenze designed a second great memorial building for a promontory near Kelheim, the Befreiungshalle, which commemorated Bavaria's liberation from the French. Although this building's function, scale and concept are similar to those of the Walhalla, its form is very different. Where the Walhalla follows the Greek temple form, the Befreiungshalle is a vast cylinder of golden stone dressed with figures, with a Doric colonnade executed in white marble. The design of the interior echoes that of the exterior. The wall is divided into three zones, the lowest of which features a ring of piers treated as dark marble Corinthian pilasters carrying a white marble segmental arcade. The piers front a ring of apsidal chapels with coffered half-domes and the pier capitals continue into the chapels as a sculpted frieze which separates the dark, richly-veined, marble wall-covering from the white and gold surfaces of the domes. The middle zone of the central space is polychromed ashlar



Klenze: Walhalla, near Regensburg, 1830–42

marble, lighter but more variable in colour than the marble of the lower dome. The unbroken wall of the middle zone carries a white marble Tuscan colonnade behind which can be seen a striated, coloured marble wall. This colonnade supports a deeply coffered gilded dome whose diagonal pattern is reflected in the pattern of the marble floor. Light is admitted from the oculus in the dome.

A talented and prolific draughtsman, Klenze also designed furniture and lighting for many of his buildings, including the Max-Palais, the Alte Pinakothek, the Königsbau and the Festsaalbau of the Munich Residenz, and the Hermitage Museum. Several of these have a strong Empire flavour and can be compared with the work of both Schinkel and Percier and Fontaine. On the whole, however, Klenze's designs were executed in a rich and massive Neo-Classical style that was strongly in keeping with the character of his buildings.

C. MURRAY SMART, JR.

Biography

Born in Bockenem near Hildesheim, Germany, 29 February 1784, the son of a wealthy lawyer. Studied architecture under Friedrich Gilly (1772–1800) and others, Berlin, 1800–03. Studied and worked in the office of Percier and Fontaine, Paris, 1803. Travelled to Italy, 1818, and 1823–24. Architect to Jérôme Bonaparte, king of Westphalia, Kassel, 1807–13; employed as court architect to Crown Prince Ludwig of Bavaria (later Ludwig I), and Max II, Munich, from 1816 (resigned offices, 1853). Travelled to Greece on behalf of King Ludwig, 1834; employed by Tsar Nicholas I, St. Petersburg, 1839. Designed furniture, lighting and interiors from c.1820. Also active as a prolific writer on architecture, and an archaeologist specializing in ancient Greece. Died in Munich, 27 January 1864.

Selected Works

Interiors

- 1812 Court Theatre, Wilhelmshöhe (building and interiors)
- 1816–31 Glyptothek (museum of antique sculpture), Munich (building and interiors)
- 1822–26 Max Palais, Munich (building, interiors and some furniture)
- 1826–35 Residenz, Königsbau, Munich (building, interiors and some furniture)
- 1826–36 Alte Pinakothek (picture gallery), Munich (building, interiors and some furniture)
- 1830–42 Walhalla (Temple of Fame), near Regensburg (building and interiors; including sculpture and carvings by J.M. von Wagner, Andreas Schwanthaler and others)
- 1832–52 Hermitage Museum, St. Petersburg, Russia (additions, interiors and some furniture)
- 1837–42 Residenz, Festsaalbau, Munich (building, interiors and some furniture)
- 1842–63 Befreiungshalle (Hall of Liberation), Kelheim, Bavaria (building and interiors)

Publications

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Knobelsdorff, Georg Wenceslaus von

1699–1753

German architect

Georg Wenceslaus (or Wenzeslaus) von Knobelsdorff was King Frederick II of Prussia's most important architect and is widely regarded as having brought the Prussian late Baroque – also known as “Frederick's Rococo” to an end. He blended elements of the Rococo, enriched by motifs from nature, with early classical tendencies and with elements of Palladianism, to form his own distinctive style. While elements of the early classical style often appear in his treatment of façades, his interiors mainly use Rococo or late Baroque forms, such as column or pilaster offsets, ornamental and organic decorations and caryatid motifs. And despite the diversity of his work and his varied approach to the modelling of ornamental decoration, common to all his interior designs are the restraint with which he handles decorative forms, and his paring down of decorative and ornamental devices even in buildings, such as Sanssouci, which include extremely complex systems of decoration.

Determining the extent of Knobelsdorff's involvement in his interiors is complicated by the fact that he employed a number of artists, including Frederick Christian Glume, Johann August Nahl, Johann Michael Hoppenhaupt, Johann Christian Hoppenhaupt, and Antoine Pesne, to execute the stucco, painting and sculptural work. But although the individual achievements of these artists should not be overlooked, the overall conception for the interiors always lay with Knobelsdorff himself. This is clearly demonstrated in Knobelsdorff's architectural drawings, especially in those few that show details of his designs for interiors such as the complete set of plans and drawings for the Berlin State Opera House. The exact nature of the role played by his patron, Frederick, however, is more complex. Frederick had strong views about the design of his palaces which sometimes, particularly in the case of the Vineyard Castle, Sanssouci, resulted in his interfering with Knobelsdorff's plans, and historians continue to debate the respective contributions made by architect and patron to the finished works. Nevertheless, whatever the extent of



Knobelsdorff: marble hall, Schloss Sanssouci, Potsdam, 1745–48

Frederick's interventions, Knobelsdorff's role within the design of the exteriors and interiors of his buildings should not be underestimated.

One of Knobelsdorff's earliest works was his alterations to Rheinsberg Castle, the home of the Crown Prince, in 1737–40. He changed the plans of his predecessor, Kemmeter, which included rooms arranged *enfilade*, to a corridor system designed to unify the Writing Chamber, the Library and the Gallery in the Tower. The decoration includes overdoors with painted floral ornament, ceiling paintings by Pesne which are thematically linked to the function of the rooms, and bright

stuccoed marble and wall mirrors which have the effect of extending the space in the Hall.

In 1740–43, Knobelsdorff built the new wing of the Schloss Charlottenburg which was to serve as King Frederick's official residence. This wing contained a long banqueting hall with 14 rooms on both sides of the stairwell; it was dominated by the Golden Gallery. The ground plan adheres strictly to French prototypes of the kind described by Blondel in his *Cours d'Architecture*. The Golden Gallery features green stuccoed marble and a rich variety of gilded Rococo ornament, executed by Nahl, that changes from one section of wall to another. As

in Knobelsdorff's work at Rheinsberg, representations of the Four Elements and the Four Seasons form part of the iconographic programme.

Whereas the Golden Gallery is totally dominated by Rococo forms, the design of the hallway and stairs (a hall-like vestibule with entrance steps joining from the side) reveals the emergence of early classical tendencies. Ionic double pilasters of yellowish stuccoed marble, with gilded bases and capitals, order the first floor area and form a contrast with the plain walls of the ground floor. The stucco ledge at the uppermost point of the first floor is defined by the figures of Europa, Apollo, Diana, and Night, and the ceiling contains Pesne's painting of *Prometheus Stealing Fire from the Gods*.

The German State Opera House, in Berlin (1740–43), was planned as the principal component in the Forum Fridericanum, a project that was never completed. It was the first free-standing, purpose-built opera house in Europe. Knobelsdorff drew on Palladian textbooks in his proportioning of some of the architectural elements, and the building itself was conceived in the tradition of the Italian box theatre. The auditorium, consisting of a box theatre with four circles, was extremely sumptuous and included much splendid ornament and organic decoration. Because of the lavishness of the overall decorative scheme, the *Loge de la Reine* was not accorded much more importance than any of the other boxes. The stage was flanked with Corinthian columns which were a continuation of those along the outer walls of the theatre, while pilasters bordered the rear. The stage and auditorium could also be combined to form one space when it was used as the Court's banqueting hall. The area in front of the auditorium was taken up on the main floor by the Apollo Hall which featured a gallery, whose balustrade was supported by Hermes pilasters, which was positioned in the upper third of the space. The stage and auditorium built by Knobelsdorff onto the north-east corner of Potsdam Castle's pavilion (1744) have similar structural details.

Knobelsdorff's chief work was the Vineyard Castle, Sanssouci (1745–48). Although he clearly had to pay heed to ideas and plans put forward by Frederick, Knobelsdorff had overall control of the design of the building and its interiors. Indeed, Frederick described the Marble Hall and the vestibule as Knobelsdorff's personal creations, adding that he was said to have drawn upon the Pantheon for the interiors (Kadatz, 1983). Ten pairs of powerful stuccoed marble Corinthian columns dominate the space of the vestibule and can be seen as a continuation of the colonnades on the exterior. Like the vine leaf ornament used on the doors, these columns demonstrate Knobelsdorff's interest in harmonising the interior and exterior features of the building. The design of the Marble Hall features double Corinthian columns, made of Carrara marble with capitals of gilded bronze, standing in front of pilasters. It also includes a dramatic cupola, which is ordered by coffered fields and oval medallions and trophies incorporated into the banding. Four groups of almost free-standing putti on the ledge bordering the cupola carry the emblems of the arts and sciences and illustrate the patron's promotion of these occupations. The marble encrustation of the floor was designed by J.C. Hoppenhaupt; the walls are lined with red-grey and reddish-yellow marble.

Only a small number of Knobelsdorff's interiors have been

preserved in their original state, and many of the buildings that he worked on have been subject to frequent later alterations. Some rooms in the Schloss Rheinsberg, for example, were remodelled by Carl Gotthard Langhans in 1762–69 and again by Boumann in 1786, and Sanssouci has also been repeatedly altered. Similarly, Knobelsdorff's work at Frederick's mother's residence, Monbijou (1740–42), the series of apartments that he designed in Berlin Castle (1741–42), and his interior alterations at Potsdam (1744–46), were all destroyed during World War II. The Berlin State Opera House and the New Wing of Charlottenburg Castle have both been restored, but, even so, the demands of a modern theatre in the one case and insufficient documentary evidence in the other, have meant that some departures from the original appearance of these interiors have been inevitable.

BETTINA JOST

Biography

Born near Crossen, Brandenburg (now Krosno Odrzanskie, Poland), 17 February 1699. Served in the Prussian army, 1714–29; retired due to ill health. Studied painting at the Berlin Academy under the French painter, Antoine Pesne (1683–1757), and architecture with A. von Wangenheim and J.G. Kemmeter. With royal support, visited Rome, 1736–37. Had two daughters by Sophie Charlotte Schöne. Returned to work with Crown Prince Frederick of Prussia on Schloss Rheinsberg. Appointed Surintendant des Bâtiments et Jardins by the new King Frederick, and visited Paris, 1740. Also designed furniture, collaborating with Johann August Nahl (1710–85), the brothers, Johann Christian Hoppenhaupt (1719–1778/86) and Johann Michael Hoppenhaupt (b. 1709). Died in Berlin, 16 September 1753.

Selected Works

A large collection of Knobelsdorff's drawings, including plans and designs for the interior of the Berlin Opera House, is in the Kupferstichkabinett, Berlin.

Interiors

- 1737–40 Schloss Rheinsberg (study, library and Tower Cabinet): Crown Prince Frederick of Prussia (later King)
- 1740–42 Schloss Monbijou (building and interiors): Frederick the Great (for his mother)
- 1740–43 Schloss Charlottenburg, Berlin (new wing: 14 rooms, including "Goldene Galerie", staircase): Frederick the Great
- 1741–42 Berlin Town Castle (suite of apartments): Frederick the Great
- 1741–43 Opera House, Berlin (building and interiors, including the Hall of Apollo)
- 1744–46 Potsdam Town Castle (theatre for "Schlosspavillion" and rearrangement as official residence): Frederick the Great
- 1745–48 Schloss Sanssouci, Potsdam (summer palace; building and interiors): Frederick the Great

Further Reading

Eggeling 1980, includes an important study of Knobelsdorff's career; both this and Giersberg 1986 have useful bibliographies.

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Knoll International

American furniture manufacturers and interior designers; established 1938

Knoll International was originally founded in 1939 by the scion of three generations of German furniture makers, Hans Knoll. Upon going into partnership with his wife Florence Schust, the company's name was changed to Knoll Associates, and was changed again to Knoll International with the development of a worldwide organization.

Hans was captivated by the Bauhaus concept, and Florence had studied both at Cranbrook with Eliel Saarinen, and with Mies van der Rohe at Illinois Institute of Technology, so they had similar attitudes toward the use of materials and techniques in the industrial era and toward the integration of furniture and furnishings within an overall concept of design. The husband and wife team both shared and divided their areas of responsibility, with Hans more concerned with the manufacturing and marketing processes and Florence developing the textiles division and the idea of the overall design. Having studied textiles while at Cranbrook and realizing the potential of a readily available source of fabrics in the service of a design concept, Florence incorporated the idea of using both in-house and external designers for each major project. Hans died in an automobile accident in 1955 and Florence continued with the firm, as president until 1959 and as a design consultant until she retired in 1965.

Although Hans Knoll set the direction of the firm, including contracting for the exclusive right to manufacture and distribute pieces such as Mies van der Rohe's already well known *Barcelona* chair, his early death meant that the phenomenal growth of the company as a giant of interior design and of widely-recognized signature furniture is primarily the legacy of Florence Knoll. Trained as an architect and respected for her

sympathy and understanding of architectural issues, she was always able to attract and maintain the support of internationally known designers, who not only produced designs for the company but also acted as clients. Recognizing her strength and abilities in this arena, the firm was restructured at an early stage to allow her to direct her own interior design operation, the Knoll Planning Unit (established in 1943). After her husband's death, Florence Knoll also developed an innovative way of franchising manufacturers to work within Knoll International, and expanded the showroom operations throughout the world.

Among those artists and architects brought into the firm, either as staff designers or on contract, were the artist Harry Bertoia (1915–78), the architect and furniture designer, Eero Saarinen (1910–61), the designer Jens Risom (b.1916), and the fabric designers Arne Jacobsen (1902–71) and Astrid Sampe (b.1909). The firm's reputation was also increased through the purchase of companies such as Gavina, which enabled it to acquire the work of Marcel Breuer and Kazuhide Takahama, and through the acquisition of the rights to distribute such designs as Hans Wegner's *Peacock* chair, as Hans Knoll had earlier done with Mies's *Barcelona* chair. Even the sculptor Isamu Noguchi produced two designs for the firm, a lamp and a stool, having already designed a chair for Herman Miller. Designs such as the Breuer *Wassily* chair and the Mies van der Rohe *Barcelona* chair had been in production before Hans Knoll had started his business, and Eero Saarinen's *Pedestal* chair was more the result of friendship than a business relationship with Florence Knoll. Nevertheless, the integration of these designs into their furniture line, advertising, and image was so complete and seamless, that both the designers and their creations have become synonymous with the firm of Knoll International.

At a time when Herman Miller was the only major competitor for the planning of office spaces, the Knoll Planning Unit developed the notion of conceiving and formulating the design for a business interior with the cooperation of the client. Going beyond the interior designer model of suggesting specific furniture and desired groupings or compatible pieces, the Knoll group's approach was to develop a plan to explore the projected use of space, furniture, and even mechanical equipment systems. The Planning Unit's designers would elicit the client's needs with regard to space and function and enable them to become more aware of real rather than perceived needs. Finally, the Unit would suggest the size and scale of the space; recommend the number and type of furniture units; and such elements of detail as the colors of walls, fabrics, and objects of art. The international importance of this design approach was recognized in the early 1950s when there was a major exhibition of the Knoll designs at the large Paris department store, Le Printemps, and artistic validation was achieved with a 1972 exhibition at the Louvre.

Florence Knoll's last major commission, for CBS (Columbia Broadcasting System), was one of her most important projects and most clearly illustrates the Planning Unit concept. Upon the unexpected death of Eero Saarinen, the CBS building's architect, the president of CBS asked her to design the 35 floors of the building. Florence's task was to create an integrated and sympathetic environment for some 2700 employees who would use the 868 rooms as offices, conference rooms,



Knoll International: CBS offices, New York, by Florence Knoll

secretarial areas, screening rooms, and lounges, within the framework of the exterior design already articulated by Saarinen. She designed all of the rooms, including the office furniture, selecting the texture and color of fabrics, and the graphics, paintings, and sculpture. Recognizing the nature of conferences and executive meetings, she designed much of the furniture – including desks – as flat but elegant work surfaces. Little in the way of drawers or storage spaces was included, as few papers and records were kept directly by the executives. For this and other major design accomplishments, Florence Knoll received many awards from the Museum of Modern Art and the design industry. In 1961 she was awarded the highly prestigious Gold Medal of the American Institute of Architects in recognition “of her broad role in developing interior design and manufacture of furniture, textiles, and interior design accessories in the service of contemporary architecture here and abroad.”

Without Florence Knoll to run it, the Planning Unit was abandoned in 1971, but the concept of overall planning has been resurrected in the Japanese arm of Knoll International,

keeping the Bauhaus approach alive in at least that part of the world.

Working in reciprocity with architects was always a two-way street for Knoll International, and one of their signatures has been the design of their showrooms by highly established contemporary architects. The Boston showroom was designed by the partnership of Charles Gwathmey and Robert Siegel; one in New York by Robert Venturi; the Houston showroom was by Stanley Tigerman; the Houston design was by Sally Walsh. Similarly, in Europe and Asia local architects were given these highly visible commissions, even after Florence Knoll had left the firm. Retiring early to live in Florida with her second husband, Florence Knoll ceased having any direct influence on the company, but the design concepts, approach to integration of furniture and furnishings, and quality control all continue to the present day. The subject of several corporate mergers and purchases, Knoll International is one of the most readily identified design companies, and its many classic designs can be found in offices, homes, and museums. It is a tribute to the success of the furniture designs of the company

that even where regional or national tastes suggest a different approach to design, Knoll designs are in high demand.

JOHN F. PILE

See also Offices

Selected Works

The Knoll Archives at Knoll International, New York, include copies of the company's catalogues, publicity material, photographs and transcripts of interviews with designers. Examples of furnishings produced by Knoll International are featured in most American museums specialising in 20th-century design; notable collections, also including examples of Florence Knoll's work, are in the Metropolitan Museum of Art, and the Museum of Modern Art, New York, and the Cranbrook Academy, Bloomfield Hills, Michigan.

Interiors

- 1949–50 Connecticut General Life Insurance Company, Bloomfield, Connecticut (building by Skidmore, Owings and Merrill; interiors by Knoll Planning Unit)
- 1951 Knoll Showrooms, 757 Madison Avenue, New York (interiors)
- 1957 Rockefeller Institute, New York (atrium and library)
- 1958 H.J. Heinz Co., Pittsburgh (entrance lobby and conference room)
- 1964 Columbia Broadcasting System Headquarters, Madison Avenue, New York (building by Eero Saarinen; interiors by Florence Knoll for Knoll)
- 1970 Knoll Showrooms, 745 Fifth Avenue, New York (interiors by Gae Aulenti for Knoll)
- 1974 Weyerhaeuser Co., Tacoma, Washington (building by Skidmore, Owings and Merrill; office system by Bill Stephens for Knoll)

Knoll International have produced furniture by numerous designers prominent in the Modern Movement including Harry Bertoia, Eero Saarinen, Jens Risom, Franco Albini, Ilmari Tapiovaara, Isamu Noguchi, Marcel Breuer, Carlo Scarpa, Vico Magistretti, Gae Aulenti, Niels Diffrient, Robert Venturi and Joe D'Urso. The company's textiles have included work by Florence Knoll, Astrid Sampe, and Anni Albers.

Further Reading

A comprehensive and well-illustrated account of the history of Knoll International and its designers appears in Larrabee and Vignelli 1981 which also includes a select bibliography and a list of the firm's catalogues and brochures.

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Korsmo, Arne 1900–1968

Norwegian architect and designer of interiors, furnishings and exhibitions

A leading exponent of the Scandinavian Modern and Scandinavian Design Movements, Arne Korsmo was also an international Modernist inspired by Walter Gropius, Le Corbusier, Charles Eames and Alvar Aalto. Indeed, he was more committed to internationalist ideas than any other Norwegian architect and designer and he introduced important foreign impulses to the Norwegian design milieu. Active both as an architect and designer, he was also closely involved in interior design. Within this context, his work was characterised by two main features: first by his elegant constellations of space, light, colour and texture, combined with exquisite proportioning and attention to detail, and second by his ability to place the different objects in a room in a scenographic unity, thereby creating uniquely artistic interiors.

Korsmo received a classical architectural education at the Norwegian Institute of Technology in Trondheim, where he graduated in 1926. He practised at some of the country's leading architectural firms, Bryn and Ellefsen (1926–27) and later Arneberg and Poulsen (1928). In 1929 he went into business with Sverre Aasland, and in 1935 he established his own office.

By 1928 Functionalism had fully manifested itself in Norway. Korsmo, like many other Norwegian architects, changed his style from modern classicism to Functionalism. His interiors, however, remained reminiscent of Art Deco until about 1930. His own flat from 1929–30 (Lille Frøens vei 14, Oslo, destroyed) shows the use of vivid colours like red, black and silver, and walls decorated with murals in his own design. The ceiling had indirect lighting, and curtains were used as partitions. The tubular furniture was of his own design. He had turned the rooms into three-dimensional compositions instead of furnishing them in the old-fashioned way.

In the mid-1930s he designed a number of cubically formed houses clearly influenced by Le Corbusier and Pierre Chareau, the most characteristic being those in Slemdalsveien 33a-c, Oslo, from about 1936. The interiors are in a simpler style; they have a brighter colour scheme and are more spacious but

with a similar emphasis on refined details and light effects. The furniture was made mostly of wood. The wooden furniture, like the chairs in Villa Benjamin (Slemdalsveien 33a), had a soft and organic design corresponding to the natural character of the material. It bore a certain resemblance to the organic wooden furniture of Alvar Aalto in Finland and Bruno Mathsson in Sweden, but it was more moderate in form and construction. Korsmo's Modernist mural in the same building was destroyed by the German occupants during World War II, who deemed it to be "entartete Kunst" (degenerate art).

In the years around 1930 Korsmo designed a restaurant and several shop interiors. These included the crafts shop *Petit Art* (Drammensveien 4, Oslo, destroyed), designed for his friend Louis Benjamin in 1931, which contained a painting that covered a whole wall. The interior was dominated by geometric forms, white and blue colours, and chrome details. The staircase and rail were clearly influenced by those on ships' decks, and were similar to those in Le Corbusier's interiors of the 1920s. Large windows facilitated practical and elegant displays of the shop's goods. In 1937 Korsmo designed a ladies' fashion shop for the designer Frode Braathen (Fridtjof Nansens plass 5, Oslo, destroyed). The showroom was decked out in blue velvet, with ivory white and chrome details; an ivory white relief by the architect was the only decoration. It formed a sensual, ultramodern and at the same time simple background perfectly suited to the display of exclusive clothes. A tubular steel bar for examining the latest in clothing textiles added to the urban and modern atmosphere of the shop.

During the last years of World War II Korsmo lived in Stockholm where he began to develop an interest in Japanese architecture and design. During this period he became acquainted with the Danish architect Jørn Utzon (later renowned for the Sydney Opera House) and in the years immediately after the war the two collaborated on several competition projects, ranging from town planning to the design of glass and furniture. They also participated in the Museum of Modern Art's International Low-cost Furniture Competition in 1948–49. Unfortunately, however, none of their projects was realized.

After the war Korsmo found it difficult to obtain architectural commissions despite the fact that many building projects were initiated in response to the urgent need for new housing. His modernity, exclusivity and internationalism were not esteemed in the more traditionally oriented post-war period. His wife, the goldsmith and enamel designer Grete Prytz Korsmo (now Grete Prytz Kittelsen) encouraged him to take part in the creation of a new collection of domestic objects for her family's goldsmith firm, J. Tostrup. These objects, which he designed in close collaboration with his wife, had avant-garde forms and used unconventional combinations of materials such as silver and plastic. Stylistically they can be termed Scandinavian Modern and are forerunners of the Scandinavian Design movement in the 1950s. His most renowned work for Tostrup is the silver plate cutlery *Korsmo* for which he received a gold medal at the Milan Triennale in 1954.

The Oslo home that Grete and Arne Korsmo occupied from 1950 (flat in Løkenveien 12, Oslo, interior destroyed) demonstrates Korsmo's artistic inventiveness in the difficult period after the war. The interiors represent one of the first examples of the influence of Japanese design, which was to have a strong

impact on Scandinavian design during the 1950s, and represent a flat, or rather a "room within the room" contained within a conventional post-war house. The original internal walls as well as the windows were hidden by screen walls consisting of frames in Oregon pine covered with white canvas which allowed the light to get through. In front of the windows the screens could be drawn aside when needed. The plan was open with cabinet units used as partitions. The ceiling was "Korsmo blue", a term that emerged as a result of his frequent use of blue in various nuances throughout his career. The decoration consisted of a mixture of the couple's own works and objects collected on their trip to the USA and Mexico in 1949–50, including a mobile by Alexander Calder, wooden articles by James Prestini, furniture by Charles Eames and Indian cult objects. The different artifacts were arranged in a way that made them constitute a unity, a masterful scenography typical of Korsmo.

Korsmo's main work after the war is his and his wife Grete's house in Planetveien 12 in Oslo, built between 1952 and 1955 in collaboration with the architect Christian Norberg-Schulz. The house was based on a modular steel frame. It was planned as both home and workplace and in addition to the two studios – one for Arne and another for Grete – it contained a living room that was intended to be used for various activities like design experiments, slide lectures, and theatre performances. The living room was the largest and most important room of the house and had a large roof unsupported by columns. The room was somewhat reminiscent of a cave; one wall was entirely taken up by windows that provided a magnificent view of the surrounding landscape while the rest of the room was decorated in wood and bright colours. The core of the room was the open fireplace, situated on a slightly lower level. It included a low seating arrangement and its design paralleled that of Japanese tea rooms where people gathered for peace and contemplation under the supervision of a tea master. (This parallel was pointed out by Korsmo himself in an article entitled "Japan og Vestens Arkitektur", 1956.) The furniture consisted partly of square pillows made of foam rubber covered with vividly coloured textiles which were intended to be arranged according to each person's need and convenience. It also included low tables and light, collapsible wickerwork deck chairs which could be carried out to the terrace. The remaining furniture was built-in. The paintings could be moved around the room to take advantage of the changing light conditions and temporary needs. The colour scheme was developed in collaboration with the painter Gunnar S. Gundersen who was also responsible for the large wall painting by the hoistable stair to the first floor. In this building art, architecture and interior design were unified into a harmonious whole.

During the 1930s Korsmo became immensely successful as an exhibition architect; he was one of the architects behind Norway's pavilion at the Paris Universal Exposition in 1937 and the *Vi Kan* exhibition in Oslo in 1938, and after the war he was frequently used as a designer of exhibitions of applied art. He was awarded a Grand Prix for his work on the Norwegian Section at the tenth Milan Triennale in 1954. The design was based on a modular structure made of Oregon pine and a carefully planned colour scheme, which together helped to unify the various parts of the exhibition. Emphasis was put

on suggesting the atmosphere of an ideal modern home, and the few carefully chosen objects were arranged in a domestic fashion. Korsmo controlled the selection of artifacts, which included some of his own designs, and created an artistic unity that was approved by the jury of the Triennale.

Korsmo was also responsible for the design of one of the two Norwegian sections at the next Triennale in 1957. His last great commission as an interior designer was the rebuilding of Britannia Hotel in Trondheim (1961–63) with Terje Moe, which was executed in an extremely simple and elegant style.

Korsmo's *Hjemmets mekano* (Home-erector-set), a wall chart worked out in 1952, presented the theoretical basis for not only his interior designs but also his whole artistic activity. He believed that man's natural activity and creativity should not be hampered but stimulated by his surroundings. The building and interior components should therefore be adjusted according to a module, and a system of standardised components would make it possible for modern dwellers to create a home which fulfilled their needs. As a designer, however, Korsmo often favoured his own aesthetic tastes rather than the wishes of his customers. And although he always designed the furniture for his own architecture, none of his work was ever mass-produced. His designs were clearly too innovative for Norwegian furniture manufacturers.

Finally, Korsmo also exercised a great influence on the post-war generation of interior designers in Norway in his work as a teacher. He taught interior and furniture design at the National College of Art and Design between 1934 and 1956 and took part in numerous educational reforms that were inspired largely by the ideas and practices of the Bauhaus school. Indeed, he was the first person in Norway to teach interior design after modern principles and, drawing together a team of students from the school's various departments, he encouraged his pupils to devise complete interiors including furniture, textiles, and tablewares. In 1945 a group of his former students created the Norwegian Federation of Interior and Furniture Designers. In 1956 he was appointed professor of architecture at the Norwegian Institute of Technology in Trondheim where he established a space-laboratory, experimenting with the intercommunication of form, space and colour in collaboration with his students.

Although a main exponent of the Scandinavian Modern and Scandinavian Design Movement Korsmo was the internationalist *par excellence* among Norwegian architects and designers. In this way he brought important foreign impulses to the Norwegian design milieu.

ASTRID SKJERVEN

See also Scandinavian Modern

Biography

Born in Oslo, 14 August 1900. Studied architecture at the Norwegian Institute of Technology, Trondheim, Dip.Arch., 1926; toured Europe on a Henrichsens Fellowship, 1928–29. Married 1) Åse Thiis, 1928; 2) Grete Prytz, 1945; 3) Hanne Refsdal, 1965; 3 daughters. Architect in the offices of Bryn and Ellefsen, Oslo, 1926–27, and Arneberg and Poulsson, Oslo, 1928. In private practice with Sverre Aasland, Oslo, from 1929; established his own office, 1935. Local government architect, Kristiansund, Norway, 1940–41; lived in Sweden during the last part of the war, 1943–45; resumed private practice, Oslo, 1945. Toured US on a Fulbright Fellowship, 1949–50, and Japan,

1960. Designed interiors and furniture from the late 1920s; designed metalwork and tableware from 1947. Teacher, and later Head of the Department of Furniture and Interior Design, National College of Art and Design, Oslo, 1934–43 and 1945–56; Professor of Architecture, Norwegian Institute of Technology, Trondheim, 1956–68. Founder of the Norwegian section of CIAM (Congrès Internationaux d'Architecture Moderne), 1950. Exhibited at several national and international exhibitions including Milan 1954, 1957 and 1960, US 1954–57 (touring exhibition), and Australia 1968–69 (touring exhibition). Awarded the Grand Prize, Triennale, Milan, 1954. Died in Cuzco, Peru, 29 August 1968.

Selected Works

Examples of Korsmo's furniture and tableware are in the Oslo Museum of Applied Art, the Nordenfjeldske Museum of Applied Art, and the West Norway Museum of Applied Art. A full list of his architectural commissions appears in *Norsk Kunstnerleksikon*, 1983.

Interiors

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- 1929 Shops, Bygdøy Allé 3 and 7, Oslo (interiors with Sverre Aasland)
- 1929–30 Korsmo Apartment, Lille Frøens vei 14, Oslo (interiors and furnishings)
- 1930 Dammann House, Havna Allé 15, Oslo (building and interiors with Sverre Aasland)
- 1930 Korsmo House, Havna Allé 12, Oslo (building with Sverre Aasland, interiors and furnishings)
- 1931 Petit Art, Drammensveien 4, Oslo (shop interior and furniture)
- 1935 Villa Riise, Hamar (building and interiors with Sverre Aasland)
- 1936 Benjamin House, Slemdalsveien 33a, Oslo (building, interiors and furnishings)
- 1937 Shop, Fridtjof Nansens plass 5, Oslo (interiors and furnishings)
- 1937 Norwegian Pavilion, World's Fair, Paris (design of the building and exhibition layouts with Knut Knutsen and Ole Lind Schistad)
- 1937 Villa Stenersen, Oslo (building and interiors)
- 1938 Vi Kan, Oslo (exhibition layout with Knut Knutsen and Andreas Nygaard)
- 1950 Korsmo Apartment, Løkenveien 12, Oslo (interiors and furnishings)
- 1952–55 Korsmo House, Planetveien 12, Oslo (building with Christian Norberg-Schulz; interiors and furnishings)
- 1954 Triennale, Milan (design of the Norwegian section)
- 1957 Triennale, Milan (design of the two Norwegian sections)
- 1961–63 Britannia Hotel, Trondheim (rebuilding and interiors with Terje Moe)

Korsmo designed custom-made furniture for his interiors from 1929. He also designed glassware, cutlery and silverware 1947–58; his silverware and cutlery were produced by J. Tostrup, Oslo. With his wife Grete Prytz Korsmo he also designed items in enamelled stainless steel for Cathrineholm.

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- "Tremannsbolig ved to av dem" in *Byggekunst*, 36, 1955, pp.169–89 (with Christian Norberg-Schulz)
- "Japan og Vestens Arkitektur" in *Byggekunst*, 37, 1956, pp.70–75
- "Til unge Arkitektsinn" in *A5*, 9, no.1–2, 1956, pp.40–55

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L

Lace

The close association between interior design and curtains or other drapery of walls and furniture is centuries old. Bleak stone walls with glassless windows required coverings for warmth, and beds needed hangings to keep out the draughts. Many of the early furnishings were of brightly-tinted wool, silk-velvets or damasks, but long before lace became an essential part of fashion its heavier furnishing forms of knotted nets, leno weaves, drawnworks and cutworks, were being exploited for decoration and comfort.

The knotted nets (known as *filet* or *lacis*) were worked in the manner of a fishing net, the square meshes having knots at every corner. The design, often Gothic or representational in a primitive style lacking both proportion and perspective, was added by a darning or running stitch. Leno weaves were embroidered in either white linen or coloured silk threads, using similar stitches. To make the drawnworks, counted numbers of warps and wefts were drawn out in whole or in part from solidly woven linens, the design being left as areas of the original cloth, or added later yet again in a darning- or running-stitch manner. Cutworks extended this conversion of a solid fabric into openwork by the cutting out of small squares, the holes being later filled in with geometric devices – diamonds, circles and stars – worked now in detached button-hole stitches.

The earliest appearance of such work dates from 1337–39 and can be seen in the fresco of Good Government in the Town Hall of Siena, where Pax reclines against a cushion pierced at intervals with cut squares inwardly decorated.

Cutwork was often combined with *filet* in the decoration of table covers, sheets, bed hangings and valances. Not until the late 17th century did the ever-changing façade of costume-lace encroach on the more enduring world of furnishing. In a clever, deliberate and unscrupulous ploy to stop the importation of the super-expensive Venetian laces, Louis XIV and Jean-Baptiste Colbert, assisted by the architectural and interior decorative abilities of Jean Berain, Baily and Charles Le Brun, devised a new lace, based on Venetian needlelace techniques, but with a totally French discipline and symmetry of design. This was the official and exclusive “lace of France” (or *point de France*). It was draped in an obligatory manner not only over and around the necks, wrists, elbows, bodices, petticoats and skirts of the ladies or gentlemen of the Court, but also all

over the interior fittings of palaces, châteaux and manoirs, garnishing windows, beds and even baths.

During the 18th century, *point de France* was gradually superseded by the lighter Argentan needlelace. Queen Charlotte, wife of George III, wore a flounce of Argentan lace at her wedding in 1761, and a delightful painting in the Queen’s Collection shows her seated at a dressing table richly frilled with a similar flounce.

Towards the end of the 18th century fine cotton muslins began to take the place of lace in both furnishing and fashion. In Scotland and Switzerland an extensive hand-loom cottage industry produced yardages spotted with lappet woven *point d’esprits*, or with figuring wefts, their floats cut back to clarify the design. Plain-weave or gauze-weave muslins were additionally decorated by tambour embroidery or appliqué.

These lengths were hung as sash curtains, or *stores*, flat against the tall windows of the Regency period, softening the light and throwing the silk curtains which flanked them into glowing relief.

In 1809 appeared the Bobbinet machine. Powered from 1816 by water, it could produce a cotton twist-net strong enough for use as furnishing. Almost immediately it was being hand-embroidered by various techniques. This process made it relatively expensive, and it was not until the invention, reputedly in 1846, of the Nottingham Lace Curtain Machine, shortly to be powered by steam, and with automated patterning supplied by an overhead Jacquard loom, that any serious threat to the hand-loom muslin weavers appeared.

Within a few years, 100 of these machines were working in Nottingham. In 1851 some fine store curtains were exhibited at the Crystal Palace in London, each measuring 5 yards long by 2 yards wide, with a design so elaborate that between 12,000 and 15,000 Jacquard cards were required. The speed of the machine was such that a pair of curtains each 4 yards long could be produced in two hours. By the early 1860s several tons of cotton curtains were leaving Nottingham every week.

Lace curtains flourished also in the USA where they signified an elevated social status such that the adjective “lace-curtain” was defined in Webster’s Dictionary as “having social or economic standing, often used to imply ostentation or pushing parvenu traits”, thus opposing “lace-curtain Irish” to “shanty Irish” – superiority being established in that classless society by the nature and quantity of material possessions.

While many of the “classic” designs were filched from Paris



Lace used to decorate a dressing table in *Queen Charlotte with her Two Eldest Children at her Dressing Table* (detail) by Johann Zoffany, 1764

or Lille, or from antique hand-made filets, a few were distinctively British, such as the ruined castle set amid oak trees, and a herd of cows grazing in pasture near a village church – both 1853–55, by Thomas Robinson of Basford; and the cricket match with players suitably capped and flannelled, 1882–83, by Carey and Sons of Nottingham – all registered and preserved at the Public Record Office, Kew.

In 1870, Alexander Morton of Ayrshire decided to invest £1,000 in the purchase of one of these “power looms”, in spite of the opposition of his weavers who feared (correctly) that it would lead to at least their temporary unemployment.

The development of embroidery machines between 1860 and 1880 provided further competition. The Cornely, Handmachine and Schiffli could between them imitate not only the appliqué, run and tambour techniques of hand

embroidery, but also, by a chemical process, the spachtel cut-out effects used in hand-made Swiss curtains – now rapidly disappearing from the market.

As if this were not enough, for some fifty years at least a hive of domestic embroiderers had been contributing swarms of point lace, filet, Greek lace (a form of cutwork), Tenerife work, and endless crochet and knitted-lace borders for tablecloths, sheets, valances, cushions, antimacassars, place mats, towels, and of course curtains whether in the form of stores, *brise bise* or narrow strips to be hung not over but between the windows.

With the market thus in danger of becoming flooded, the enlightenment of the Arts and Crafts, and Art Nouveau movements appeared like a breath of air, stirring the stagnant folds. The gauze-weave looms, though reduced in numbers, were still

producing their own filmy coverings and hangings, and around 1890 a lovely design of poppies, based on a William Morris textile was worked at Newmilns.

But ambivalence was setting in. Lace curtains had become common, their exclusive image quite dulled. As the public demanded cheaper and cheaper goods, quality suffered. Hygienists complained that lace curtains were unsanitary, as they gathered dust. *The Upholsterer* in 1915 hit back, contending that "Curtains do not create dust. The dust comes in the window anyway. That the curtains collect it is true, and by so doing there is less dust floating in the house".

Devastating blows were dealt to this luxury trade by the economic depression of the later 1920s, and by changes in architectural style. As houses became shorter and rounder, ceilings lower, and tall sash windows reduced to bowed casements, the priority was to encourage the entry of light, rather than obstruct it with suspended patterning, however holey.

When, some decades later, a nostalgic ambience favoured the resurrection of furnishing laces, yet another competitor had appeared, the German Raschel machine. Resurrected, in the 1950s, from its Saxony graveyard by Karl Mayer of Obertshausen, it worked by a warp-knitting process, and very rapidly using strong easy-care synthetic yarns. It could make use of existing Lace Curtain designs and thus its laces could be marketed at lower cost while appearing, to the untutored eye, no different.

Commemorative panels, large or small, have always been a by-product of more practically orientated draperies. In 1871 a 4 yard long by 67 inches wide hanging was made by Enoch Shipley and Co., of Nottingham, to commemorate the proclamation of William I of Prussia as Emperor of Germany. The deep border surrounding the central group is crowded with Baroque flowers and martial symbols, subtended by an eagle with spread wings, and surmounted by a crown. The magnificent Battle of Britain panel (1944–46), and the Last Supper, were other mammoth productions.

Today muslin curtaining and bed covers of patterned Madras gauze, are made only by the firm of Morton Young and Borland of Scotland. The Nottingham Lace Curtain machine, no longer active in Nottingham, has some residual production, also in Scotland. Cornely curtains and table cloths decorated with cloth appliqué on net, or net insertions in cloth, are made in Switzerland, using partially computerised machines. A large hanging of bobbinet decorated with Schiffli embroidery was designed in 1992 by Urs Hochulei of Bischoff, St. Gallen, to hang in the Textilmuseum. Curtaining for the home aims to incite public sentiment with white or coloured country scenes of windmills, geese, labourers, fairy tale castles, emus and kangaroos.

Scatter cushions, put together from scraps of lace, round off a contemporary scene in which lace furnishings play a somewhat amorphous role. At times essential for privacy, or to complete the theme of an interior design, they form no integral part of everyday life.

PAT EARNSHAW

Further Reading

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particularly relating to Machine Laces, see Earnshaw 1993 and 1994. A comprehensive bibliography on Lace appears in Levey 1983, with further and more recent references cited in Levey 1993.

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Lacquer and Japanning

Lacquer is ancient in origin and comes mainly from China, Japan and India. It was first systematically imported to the West by the East India Company in the early 17th century, and soon imitated in France, Italy and England. By 1660, the trade in eastern lacquer was well established and had far-reaching significance for western design.

Contemporary records are often ambiguous; they list imports indiscriminately as Chinese, Japanese or Indian, and terms like "India work" apply equally to eastern goods and western imitations. Fashionable taste favoured Japanese lacquer, hence the term "japanning"; this term is used here to refer to all western imitations.

In the 17th century, lacquered furniture was found in the houses of the European nobility and gentry, rich merchants and East India Company officers. Exotically painted in gold and colour on black, it was a curiosity amid otherwise dark oak furniture and wainscoting. Initially, its rarity was maintained by careful marketing, but by the late 17th century, it could be readily bought from specialist "India" goods shops.

Inventories often listed "Indian" furniture in closets. At Tart Hall in London, for example, Lady Arundel kept a large cupboard, a chest and a small table in a closet near the drawing room, and similar items in both the parlour and the Parlour Chamber. Twenty years later, Samuel Pepys saw in the Duke of York's closet "two very fine chests covered with gold and Indian varnish, given him by the East India Company of Holland." Such gifts to influential people were commonplace among Company officers.

European buyers often adapted lacquer in order to overcome differences between eastern and western furniture styles. The "china guilt (sic) cabinet upon a frame" listed in the Earl

of Northampton's inventory in 1614, probably describes an oriental, brass-mounted, rectangular chest lined with drawers, supported on a carved European stand. By 1672, craftsmen were sent to the East "to teach the Indians how to manufacture goods to make them vendible" in Europe, and from 1684 until about 1725, furniture was sent from England for decoration.

Among the most popular imports were folding screens with incised lacquer decoration (known as Bantam work or Coromandel). Not only were they useful against draughts in large halls and bedrooms, but they could be converted, often indiscriminately, into smaller screens, mirror frames, table-tops, brackets or cabinets. John Evelyn saw them more sympathetically used in 1682, in his neighbour's elegant house where "in the hall are contrivances of japan screens instead of wainscot", with decoration showing "the manner of living and country of the Chinese". This practice facilitated the aristocratic fashion for lacquer rooms to house displays of prestigious Chinese porcelain. Whether lined with eastern or western panels, or a combination, such rooms were very European in style and arrangement. The room constructed by a Dutch japanner in about 1660 at the Schloss Rosenborg in Copenhagen, is the earliest surviving example.

The demand for lacquer exceeded supply, and in about 1660 European cabinet-makers entered into serious competition. What their varnish lacked in depth and lustre, they made up for in colour. By 1701, there were recipes for making white, blue, red, olive, chestnut, lapis lazuli, marble and tortoiseshell varnishes. Connoisseurs distinguished between the "right Japan" of the East, and its European equivalent; others, like the Duke of Hamilton, were less discriminating. Worried by the expense of "Indian" cabinets, he enquired of his wife "For my part I think a counterfeit one looks as well, so let me know if you will take such a one, or give the forty guineas."

Japanning centres developed across Europe, with England, France and Holland taking the lead; the craft developed in America too, but not significantly so until the 19th century. Exports in japanned furniture flourished between European countries. Although jappers believed their work to be wholly oriental in style, and indeed most Dutch decoration was, furniture shapes remained typically 17th-century European. Except for regional variations in shape and colour, developments were similar across Europe, and most articles of fashionable household furniture were japanned. Chairs and day-beds were rarely japanned until c.1700, as earlier shapes did not lend themselves to this decorative style, although there are notable exceptions like the set of chairs made for Ham House, Surrey, in 1683. By the mid-18th century, some Venetian rooms were entirely panelled and furnished in "japan". Bedroom furniture was seldom japanned until the late 18th century, except for dressing tables, so central to the lives of society women.

Little is known of the early history of French japanning, but from c.1730, an indigenous style developed which combined eastern and western panels. Although the panels were selected like rare woods, to be mounted in furniture, sometimes together with bronze or porcelain, the original decoration was often disfigured or obscured beneath gilt trellises. Despite this cavalier approach, French work was very fine, and commodes decorated in this manner were particularly sought by fashionable European society.

Early jappers were seldom named and few wares can be

reliably attributed. Notable exponents were Giles Grendey (1693–1780) of London; the Martin Brothers (fl.1730–c.1787) of Paris, renowned for their *Vernis Martin*; Gerard Dagly (1657–1726), who worked in Germany and in France, and his apprentice, Martin Schnell.

In England, japanned furniture enjoyed a revival in the mid-18th century when entire suites decorated *à la Chine*, were favoured, particularly for bedrooms and dressing rooms. Thomas Chippendale made several such sets, one for Badminton House, c.1755, and another in green and gilt, in about 1770, for the State Bed Chamber at Nostell Priory, where, with other original furnishings, it continues to impart a whimsical Chinese character to the room. On a less grand scale, Chippendale also japanned a green and white set of bedroom furniture for the actor David Garrick in 1770. Robert Adam also incorporated japanned furniture in some of his decorative schemes, for example at Nostell Priory, Osterley Park and the Adelphi.

By 1790, interest in japanned furniture of this type gave way to lighter woods. The focus of japanning shifted to its application to papier-mâché and tinware, and a wholly separate industry grew up.

Interest in Japanese art and design among artistic circles of the 1850s, and the Japanese displays at the International Exhibition in London in 1862, led to London firms like Farmer & Rogers and Liberty & Co. specialising in exotic eastern goods. Artists, designers, architects, and aesthetes purchased Japanese lacquered furniture and screens, occasionally furnishing entire rooms with it; Japonisme was a major design influence until the end of the century, and the market was soon flooded with flimsy, inexpensive lacquered goods made to suit popular taste.

It was not until the early 20th century that the art of "true" lacquering was successfully practised in the West. Leading exponents were Eileen Gray (1878/9–1976) and Jean Dunand (1877–1942) who worked contemporaneously in Paris, producing lacquered Art Deco-style rooms and furniture for eminent couturiers and collectors. More popularly, the extravagance of the 1920s was reflected in a vogue for high quality Italian and English reproductions of Queen Anne lacquered and japanned furniture. A stylish survival from this period, is the interior of 160 Piccadilly, London, designed by William Curtis Green in 1922 as Wolseley Motor Showroom, and adapted by him in 1926 for Barclays Bank.

In 17th-century Venice, *lacca povera* developed as an inexpensive alternative to japanning. Cut-out prints were pasted onto furniture and varnished all over – known as *découpage*, this craft is currently popular among interior designers and amateurs.

Japanning was an admired amateur accomplishment, and Stalker & Parker's *Treatise of Japanning & Varnishing*, published in 1688, was aimed primarily at this market. Dictionaries of arts and sciences fully described the japanning process, and in 1750, *The Ladies' Amusement or the Whole Art of Japanning made Easy*, Robert Sayer's volume of engravings, became a design source book for both professional and amateur jappers, and other decorative artists. This amateur interest which continued into the 19th century, is a sobering reminder that some of the more tawdry specimens of japanning

may have been added to "old" furniture by over-ambitious hands.

YVONNE JONES

See also Chinoiserie; Screens

Selected Collections

A list of the major international museums containing collections of lacquered furnishings appears in Bourne 1984; the Herbig-Haarhaus Lackmuseum, Cologne, has major holdings of lacquer ware from around the world. Important examples of interiors decorated with lacquer survive in Denmark at the Schloss Rosenborg, Copenhagen; in Germany at the Charlottenburg Palace, Berlin, the Pagodenburg, Schloss Nymphenburg, Bavaria, and the Schloss Ludwigsburg, Württemberg, near Stuttgart; in Holland at Huis Ten Bosch, The Hague; in Italy at the Palazzo Reale and Stupinigi Palace, Turin, and the Palazzo Ca'Rezzonico, Venice; and in Russia at Monplaisir, Peterhof, St. Petersburg.

Further Reading

A useful survey of Oriental and European lacquerware appears in Bourne, 1984, which also contains a short secondary reading list for European work and a much longer bibliography for Oriental lacquerware. For a more detailed study of the European industry, including a specialist bibliography with particular emphasis on the literature pre-1900, see Huth, 1971.

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La Farge, John 1835-1910

American painter, critic, stained-glass designer and decorator

John La Farge was one of the most multi-talented figures in the history of American art. His innovative and spectacular deco-

rative plans for sacred and secular buildings demonstrated not only his technical prowess but also new attitudes toward the use of stained glass. He was also one of the foremost painters and muralists of the late 19th century, and a master of magazine and book illustration as well. And as if these artistic skills were not sufficient, he was a world traveller, a gifted and engaging correspondent, and wrote inspired and original art criticism.

A great admirer of Japanese art, La Farge championed its cause in the United States, and his paintings and illustrations of his travels in the South Seas stimulated a new interest in rich and exotic flora and fauna within the decorative arts. La Farge's circle of close friends included Henry James and Henry Adams, and he was considered to be one of the great conversationalists of his era. In view of the importance of his writings, which covered most aspects of the fine and decorative arts, he can be regarded as one of the most influential artists and critics in the English-speaking world. Even so, his work was almost completely forgotten by a world torn between abstraction and social realism soon after his death, and the richness and variety of his art has only recently regained public and critical attention.

La Farge began painting decorative and figurative murals around 1865 but it was not until he received the commission to plan and execute the full range of decorations for H.H. Richardson's major work, Boston's Trinity Church, that he established a reputation in this genre. This work was carried out in 1876 and La Farge took the audacious step of undertaking to complete almost all of the complex scheme, with his assistants, while the contractor's scaffolds were still in place within a period of roughly four months. He produced all the designs himself, and, insisting that they be executed in the old-fashioned medium of encaustic to achieve the rich effects deemed appropriate for the Romanesque Revival church, he established the workshop practices that he continued to use in mural and decorative projects for the rest of his life. Trinity also provided an influential model for the integration of architecture and decoration that was soon to be followed in the work of Arts and Crafts and Art Nouveau designers. La Farge himself frequently not only designed figurative and decorative painted schemes but also devised lighting, textile, sculpture and, of course, stained-glass programmes.

By the middle of the 19th century, stained glass had become a moribund art form in the United States and it is arguably La Farge's greatest achievement that he single-handedly rekindled interest in it both as a decorative medium and as a fine art form. And in the thirty years that passed between his first efforts in stained glass until just before his death, he was personally responsible for some 300 individual windows, for churches, institutional buildings, and private homes. La Farge's interest in this medium was originally nurtured by Richardson who offered him a free hand in selecting the subjects, designs and colours for the windows in the entrance hall of the Watts Sherman House in Newport, Rhode Island, in 1878. La Farge created a series of almost abstract floral designs that were not only extremely striking but also highly innovative and that juxtaposed the delicately painted flowers with an irregular, rectangular Japanese metal framework.

In addition to his work as a designer, La Farge was also responsible for certain technical advances in the use of stained

glass. His most effective discovery involved using a combination of traditional European pot-metal with translucent pieces of white opalescent glass. He found that when he placed the opalescent glass next to the other glass, it picked up the complementary colours and, through its modulations of tone, helped to create areas of light and shade. Equally important, the imperfections and irregularities in the white glass gave texture and richness to his windows. His work quickly became popular and he received commissions for the Memorial Hall, Harvard, and Trinity Church, as well as for the mansions of William Vanderbilt, J. Pierpont Morgan, and Samuel J. Tilden over the next three years. In 1880, he was awarded the lucrative and prestigious contract to design the stained glass for any of the mansions being fitted out or refurbished by the New York decorating firm, Herter Brothers.

La Farge developed a major glass workshop at Union Square in New York City to meet the demands of this new work. He also maintained a studio in the famous Tenth Street Studio Building from 1858 until his death. (His family home was in Newport.) He continued to experiment with glass throughout the rest of his life, constantly manipulating its textures and shapes so as to achieve different three-dimensional effects, and adding the cloisonné process to his working methods in the early 1890s. The quality of his work was so high that it has often been favourably compared with that of L. C. Tiffany, and several of La Farge's windows were attributed to Tiffany until recent research uncovered the original La Farge drawings. But, although his innovations in the spheres of luminosity and shading did much to enhance his reputation as a supreme colourist, his experiments and his perfectionism caused him substantially to exceed his budget on many of his projects. In addition, many previously admiring clients became frustrated at the time – sometimes years – that La Farge spent reworking and improving an idea: many of his projects therefore lost him money and future patronage. Nevertheless, his work remained in great demand and he attracted commissions from as far away as London. He was also awarded numerous honours and prizes in the United States.

Many factors have contributed to his high reputation today. The prominence of his clients, for example, and the significance of the buildings for which his decorative designs in paint and glass were created, have both helped to attract public and critical attention. But it is the work itself, much of which is still extant, that has played the most important part in ensuring that La Farge's richly colouristic, technically masterful and carefully integrated commissions continue to convey a boldness and genius that was far ahead of its time.

DAVID M. SOKOL

See also Herter Brothers

Biography

John Frederick Lewis Joseph La Farge. Born in New York City, 31 March 1835, the son of wealthy French émigrés. Studied drawing with his grandfather, the miniaturist Louis Binsse de Saint-Victor (1778–1844). Educated at Mount Saint Mary's College, New York, 1853–55. Worked in a law office, New York, 1856. Travelled to Europe, 1856–57; stayed in Paris and studied briefly in the studio of Thomas Couture (1815–74). Returned to New York and practised law, 1857. Leased a studio in New York, 1858; studied painting under William Morris Hunt (1827–79), Newport, Rhode Island,

1859. Married Margaret Perry, a grand-niece of Commodore Perry, 1860: 7 children. Exhibited landscapes and still lifes from 1862. Active as a muralist and decorative artist from 1865; experimented with stained-glass techniques from 1875; patented a method for opalescent glass, 1879. Travelled in Europe and met Ford Madox Brown, Dante Gabriel Rossetti and Edward Burne-Jones, London, and Puvis de Chavannes, Paris, 1874–75. Supplied stained glass for Herter Brothers, c.1880–82; established his own firm of interior decorators and stained-glass manufacturers, La Farge Decorative Art Company, New York, 1883–85. Travelled to Japan, 1886; first tour of the South Seas, 1890. Medallist, 1889 Paris Exhibition. In close contact with Siegfried Bing, 1894. Published several books and theoretical treatises on art, decoration and stained glass. Member, American Watercolor Society, 1868; National Academy of Design, 1869. Received an honorary degree from Yale University 1901; awarded medal, Architectural League, New York, 1909. Died in Providence, Rhode Island, 14 November, 1910. Major retrospective exhibition, Museum of Fine Arts, Boston, 1911.

Selected Works

The La Farge Family Papers, including correspondence and manuscripts, are in the Department of Manuscripts and Archives, Sterling Memorial Library, Yale University, New Haven. Additional material compiled by La Farge's biographer Royal Cortissoz, including notes of meetings and conversations and a copy of La Farge's unfinished memoir, is in the Collection of American Literature, Beinecke Rare Book and Manuscript Library, Yale University. Examples of La Farge's stained glass are in the Museum of Fine Arts, Boston, Brooklyn Museum and Metropolitan Museum of Art, New York, and National Museum of American Art, Smithsonian Institution, Washington, DC. Cartoons and designs for stained glass are in the Metropolitan Museum of Art.

Interiors

- 1876 Trinity Church, Boston (murals and architectural motifs; building by H.H. Richardson)
- 1877–78 W. Watts Sherman House, Newport, Rhode Island (stained glass for the main hall; building by H.H. Richardson)
- c.1879–80 Henry G. Marquand House, Newport, Rhode Island (reception room ceiling, and *Peonies* stained glass in the bedroom)
- 1880 Union League Club, New York (decoration of the dining room; sculptural work by A. Saint-Gaudens)
- 1881 William H. Vanderbilt House, New York (stained glass and decoration for the Japanese Parlour, with Herter Brothers)
- 1881–83 Cornelius Vanderbilt II House, New York (decoration of the dining room, and watercolor room; sculptural work by A. Saint-Gaudens)
- 1882 Frederick Lothrop Ames House, Boston (stained glass)
- 1882–83 Memorial Hall, Harvard University, Cambridge, Massachusetts (stained glass)
- 1887–88 Whitelaw Reid House, New York (decoration of the music room)
- 1893 John Hay House, Washington, DC (stained glass)
- 1893–98 Walker Art Building, Bowdoin College, Brunswick, Maine (*Athens* mural)
- 1903–05 Supreme Court Room, Minnesota State Capitol, St. Paul, Minnesota (mural decoration)

Publications

- The American Art of Glass*, 1893
- Considerations on Painting*, 1895
- An Artist's Letters from Japan*, 1897; reprinted 1986
- Great Masters*, 1903; reprinted 1968
- The Higher Art in Life*, 1908
- "The Minor Arts" in *New England Magazine*, May 1909, pp.330–38

Reminiscences of the South Seas, 1912; as *An American Artist in the South Seas*, introduction by Kaori O'Connor, 1987

Further Reading

A recent comprehensive account of La Farge's work as a decorator and designer and maker of stained glass appears in Adams 1987 which also includes a full list of his writings and locations of his decorative commissions. For a select bibliography see Burke 1986. A catalogue raisonné is in preparation at Yale University.

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- La Farge, Henry A., "John La Farge's Work in the Vanderbilt Houses" in *American Art Journal*, 16, Autumn 1984, pp.30–70
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Larsson, Carl 1853–1919

Swedish designer, illustrator and painter

In 1901, the artist Carl Larsson and his wife Karin made their rural retreat, Lilla Hyttån, into their permanent home. A typical Dalarna country cottage, it was originally a gift from Karin's father. Over time, and through numerous extensions and alterations, they turned it into a total work of art representing a turning point in Swedish design history. This home stood as a role model for the new design ideal that has influenced Swedish interior design through this century.

The interiors were comfortable, homely, simple and light – mixing the heritage of Swedish design with international influences, and serving the everyday needs of a growing family. Plain walls were broken up by woodwork in contrasting colours. Red and green recur, uniting interior and exterior, as well as providing a common theme throughout. Furniture was either bought, inherited or purpose-built, and often painted in bright colours, examples of local vernacular were mixed with "upmarket" antiques, with innovative home-made textiles making a large contribution to each room's distinctive style.

All this was in stark contrast to the dark, overloaded, pretentiously historicist interiors popular with the 19th-century bourgeoisie, that emphasised appearance and social status.

A visitor entering the Larsson's drawing room would have been struck first by its brightness. Sunlight floods in through the large window, uncurtained and framed by climbing plants and geraniums. The furniture and dais bannisters are picked out in white, the seats are covered in a pattern of blue and white stripes, and rag-woven runners lie on the floorboards. Known as "The Swedish Room", it expresses the very spirit of the blond, Neo-Classical, 18th-century country interior.

In the dining room, the wall panelling is painted green with "English Red" for the fitted woodwork; the decor is completed by a settle, stained-glass lancet window frames, shelving, and stick back chairs. This was a room made for winter evenings, next to the traditional Scandinavian tiled stove. A tapestry of contrasting colour and black and white check hangs behind the settle, and on the table there is a white runner with red embroidered family tree, both by Karin Larsson. Such a dining room had never been seen before in Sweden.

Lilla Hyttån was originally attributed to Carl Larsson alone. Although he was the main force, more credit has come to be given to Karin's role – she put aside a career as a promising painter in order to raise a family of eight and run a home. She designed and wove most of the distinctive textiles, showing the twin influences of national heritage and Art Nouveau.

Numerous details at Lilla Hyttån bear witness to Karin's eye for practicality, such as the upstairs landing's stepped window ledge, allowing room for plants without obstructing the light. She also made the translucent muslin valances used throughout the house. The kitchen walls are panelled from floor to ceiling with unstained varnished pine watchboard. The sideboard was painted in a Japanese style by Carl. Karin also designed innovative furniture, such as the studio's austere rocking chair. It is said that the carpenter delivered it at night because he didn't want to be associated with such "ugliness".

Upstairs, Carl's bedroom furniture further exemplifies the unconventional. Placed in the middle of the tiny room, the white painted bed features a drop-leaf bookshelf, integral bench seat, and storage chest doubling as step. The white hangings and canopy feature Karin's sparse embroidery style. The bed as Modernist centrepiece is completed by the blanket's abstract designs. It is framed by red shelving on the white-washed walls, against which stand a pair of Queen Anne chairs.

The wall art by Carl – portraits, mottoes and floral ornament – verges on the sentimental. These are counterbalanced by Karin's more restrained style. Her *Rose of Love* hanging, showing a flower reaching to the sun, fills the doorway between the couple's bedrooms, the wall above painted with floral garlands by Carl.

The impact of the Larsson interiors would never have been so great were it not for the publication of his watercolours of domestic interiors in book form between 1896 and 1910. The most famous was *Ett Hem* (A Home) in 1899. A German anthology, *Das Haus in der Sonne* (The House in the Sun), of 1910 sold 250,000 copies in its first twelve years. Carl Larsson became world famous, and was seen as the arbiter of the correct interpretation of the Swedish ideal existence. The utopian image of domestic felicity that Lilla Hyttån and Carl



Larsson: watercolour from *Ett Hem*, 1899

Larsson's work portrays shows no hint of the dark side of their married life, such as the deaths of two children, or Carl's frequent depressions and absences.

Carl Larsson meant *Ett Hem* to be a model for domestic design, and as such it was aimed at the public at large. Or in his own words: "It is not for the exercise in vanity of showing you how I live, but rather because I feel I have gone about this matter in such a sensible way, so that I actually think it may serve as – ugh, dare I really say it outright? – a good example – now I have said it! – for many people who need to decorate their homes in a pleasant way."

The Larsson interiors provided inspiration for the reforming ideals of Ellen Key. A keen follower of William Morris, she believed that pleasant and harmonious homes had an uplifting effect on humanity. She criticised the appalling housing conditions of the poor, and rebelled against bourgeois domestic taste, when in 1899 she wrote *Beauty for All*, heralding Sweden's design reform movement.

Lilla Hyttån should also be seen within the context of the National Romantic Movement that affected the arts in the 1890s. The open air museum at Skansen, a microcosm of Swedish rural life, opened in 1891, providing a sanctuary for a threatened culture.

Throughout history, Sweden has borrowed and assimilated styles from abroad, and Lilla Hyttån is certainly no exception.

There are strong influences from the Arts and Crafts Movement. It celebrates the unity of architecture, craftsmanship and individual creativity in a spirit of creative "DIY". The Larssons were well informed about the latest international styles, and innovations from Austria, Germany, Japan and other countries, and travelled widely. They were subscribers to *The Studio* from its launch in 1893, and visited England in the 1880s. However, most importantly, the Larssons were not just recipients of the new ideals, they were also active at the forefront of the movement. It should be noted that the bedrooms and the dining room predate *The Studio*.

Today, Lilla Hyttån (also known as Carl Larssongården) is preserved more or less intact. It has been a subject of pilgrimage for professionals and public alike for a century, and still seems to have something to offer most tastes. The "Carl Larsson style" reappears regularly in furniture fairs and glossy consumer magazines. Historians are also reassessing the work of both Larssons, exemplified by the forthcoming 1997 exhibition at London's Victoria and Albert Museum.

Finally, one must note the curious irony that something so brimful of foreign design influences has become an inseparable part of Swedish cultural identity.

DENISE HAGSTRÖMER

See also Arts and Crafts

Biography

Carl Olof Larsson. Born in Stockholm, 28 May 1853. Entered the preparatory school of the Academy of Fine Arts, 1866; moved to the Antique School of the Academy of Fine Arts, 1869. Financed his studies by book, magazine and newspaper illustration and photography retouching. Won a number of prizes, 1872–74. Visited France, and lived at Grez-sur-Loing near Fontainebleau, 1872–75. Won Royal Medal for painting, 1876. Travelled to Paris and Barbizon, 1877. In Grez-par-Nemours, 1878, where he met Karin Bergöö; married in 1883; several children. Twice rejected at Paris Salon, 1881, 1882; but won third medal at the Salon, 1883. Returned to Sweden, 1885. Established contacts with patron Pontus Fürstenberg in Gothenburg. With other artists was opponent of the Academy. Moved to Dalarna, c.1888, settling there permanently in 1901. Painted and exhibited scenes from his family life, some exhibited, 1894–97. Some watercolours reproduced in album *Ett Hem*, 1899. Also painted large-scale oil and fresco paintings for various sites, 1896–1906. Exhibited at Paris World Fair, 1900; Artists' Association exhibition, Stockholm, and in Munich, 1901. First prize at Rome exhibition, 1911. Travelled in Finland, France and Germany, 1912. Produced tapestry designs. Died 22 January 1919.

Selected Works

The Nationalmuseum in Stockholm holds the largest collection of Larsson's painted and graphic work.

Interiors

- 1879 Bolinder Palace, Stockholm (ceiling and lunette paintings): Bolinder family
- 1888– Lilla Hyttnäs, Sundborn, Dalarna (interior decoration): Larsson's home
- c.1892 Girls' School, Gothenburg (wall paintings)
- 1896 Nationalmuseum, Stockholm (staircase fresco paintings): Nationalmuseum
- 1897–98 Royal Opera, Stockholm (ceiling and lunette paintings)
- 1898–1901 Norra Latin Läroverket, Stockholm (wall painting)
- 1903 Latinläroverket, Gothenburg (friezes)
- 1905 Dramatic Theatre, Stockholm (ceiling painting)
- 1906 Nationalmuseum, Stockholm (*Gustavus Vasa Entering Stockholm*, staircase painting)
- 1911–15 Nationalmuseum, Stockholm (*Sacrifice at the Solstice*; designs for staircase painting rejected)

Publications

Larsson's writings have been published in several editions, and translated into several languages. A complete list of his publications is in Svenska Konsthäns Lexikon.

- De Mina: Gammalt kras* [Mine: old scrawl], 1895
- Ett Hem: 24 målningar med text*, 1899 (*A Home*, 1974)
- Larssons: ett album beträffande af 32 målningar och med text och teckningar*, 1902 (*A Family*, 1980)
- Spadarvet: Mitt lilla landbruk*, 1906 (*A Farm*, 1976)
- Åt solsidan*, 1910 (*On the Sunny Side*, 1984)
- Jag [I]*, 1931 (*Carl Larsson: The Autobiography*, edited by John Z. Lofgren, 1992)

Further Reading

Cavalli-Björkman and Lindwall 1982 (translated 1983) is the most comprehensive survey in English. For the graphic work see Brummer 1983. A major study of Larsson's work will be published to accompany the exhibition at the Victoria and Albert Museum, London, 1997.

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Lasalle, Philippe de 1723–1804

French designer, manufacturer, entrepreneur, inventor and teacher

Probably the best known silk designer of the 18th century, Philippe de Lasalle led a varied and public life. Between 1744, the first year of his silk-weaving apprenticeship, and 1804, the year of his death, he resided mainly in Lyon, the centre of French silk manufacturing. His family and professional network, however, was both national and international, extending from Paris and the many provinces in France to Austria, Germany, Italy, Russia, Spain and Peru. He was designer, manufacturer, inventor and teacher, and his immediate circle included members of the legal nobility into which he married two of his daughters in 1764 and 1785. He himself achieved ennoblement in 1776, a recognition of his inventions that had resulted directly from his frustration with the weaving technology used for the production of brocaded furnishing silks with large scale patterns.

Because of the multi-faceted nature of his career, Lasalle's life is currently being reassessed in an attempt to separate fact from fiction, and interpret more accurately his role in the design and manufacture of Lyonnais silks (Miller, 1988; Chaignon, 1992). This is a complex task as Lasalle surfaced in different guises in Lyon and in Paris: in disputes with the silk weaving guild which did not appreciate his innovative turn of mind, in petitions to the monarch demanding recognition for his services to manufacturing in the form of financial remuneration (pensions), and in more arcane documentation which

reveals the breadth of his private family interests and investments. These included the judicious choice of husbands for his daughters, the ownership of property in Oullins, Sens and Seyssel, and possibly a retail outlet in Paris, and shares in coalmining and glassworks in the Auvergne (Miller, 1988; Coural, 1988).

Although it has been assumed that Lasalle's basis for excellence in design lay in a fine art training, this part of his education has not yet been traced. What is clear, however, is that he was already calling himself a designer (*dessinateur*) by the time of his marriage in 1748, a title which he never relinquished entirely. After 1749, in addition, he alternated between merchant (*marchand*), merchant manufacturer (*marchand fabricant*) and businessman (*negociant*).

Evidence of his prowess in design and manufacturing survives in the Musée Historique des Tissus in Lyon. There, point papers and fabrics reveal the foresight of his widow in offering samples of his work to the Conservatoire des Arts immediately after his death. Particularly noteworthy were the high quality and refinement of his animal, floral and human representations which show a daring mastery of realistic painterly subjects executed on the drawloom (Chaignon, 1992). These very complex large-scale subjects required painstaking reprogramming of the loom each time the repeat ran out. It was this drain on time which inspired Lasalle to produce his best known invention, the detachable simple. Shown to the Académie des Sciences in 1772, it, along with three other technical inventions, received the Prix d'honneur in 1779 (Hafta, 1977).

Although Lasalle's design output is often solely seen as impressive furnishing silks such as the *Peacocks and Pheasants*, the *Doves* or the *Partridges* (c.1771), it was not so static or restricted. Descriptions of early fabrics reveal that he dabbled in the Rococo style before turning to Neo-Classical compositions, and that fashion fabrics were also part of his repertoire. He himself claimed that his first innovation was the introduction of a tiger skin motif on a ground of gold in 1756. Both the curves of the motif and the twinkling of the metal were Rococo devices. In the 1750s he was also making other fabrics with false metallic threads for export to Germany, and in 1762 he invented a furnishing fabric made of wool, silk and linen threads as well as producing woven suit borders which were to be exported to Austria, Germany and Russia. By 1766 he was involved in another new fashion: painting on silk, and offered for sale his recipe for colours to the king (Miller, 1988). Five years later he was producing woven portraits of famous people (the Empress Catherine II of Russia, Louis XV, the future Louis XVI, the Duc de Berry, the Comte and Comtesse de Provence). These oval portraits, in a brocaded lampas on a taffeta ground, were appliquéd on to a surround of flowers in brocaded lampas on a satin ground (Chaignon, 1992). They could be hung in an interior in much the same way as paintings.

What all of these fabrics had in common was their expense, which limited them to a fashion-conscious and wealthy elite. Lasalle's customers even included Catherine II of Russia and the French king, as well as his extremely important patron, the Prince de Condé. He purchased all the fabrics for the Palais-Bourbon from Lasalle, including the well-known blue *cannelé* decorated with red partridges (Coural, 1988).

In the context of interior design, Lasalle made a lasting

contribution, as some of his fabrics still hang today in antechamber of the choir of the Pushkin Palace in Russia. As master to several designers in the 1750s and 1760s, as author of a memorial suggesting an appropriate training for designers in 1765, and as an administrator of the public school of drawing (*école gratuite de dessin*) from 1780, he also shared his expertise with the next generation. The Revolution, however, interrupted Lasalle's activity, as he lost designs, looms and home in the sack of Lyon (1793). Yet, within eight years he had reconstructed his looms and mounted them for demonstration purposes in the Grand Collège (1801). In the same year he became a member of the Académie de Lyon.

Lasalle's success, therefore, lay in his awareness and manipulation of the market for luxury silks, as well as his happy ability to convince the Crown of the value of his various inventions: he received annually pensions which rose from 600 livres in 1758 to no less than 6,000 livres in 1775 (Miller, 1988). This awareness, coupled with ambition, talent, and a drive to experiment, reveal an enquiring mind and desire for recognition fairly typical of Enlightenment entrepreneurs.

LESLEY ELLIS MILLER

See also Silks

Biography

Born in Seyssel, near Aix-les-Bains, 23 September 1723, the son of a civil servant. Trained as a designer of silks in Lyon and Paris, possibly attending the studio of the Lyon painter and designer Daniel Sarrahat (1666–1748). Apprenticed as a silk weaver to the textile manufacturer Jean Mazancieu, Lyon, 1744. Married Elisabeth Charryé, daughter of the designer François Charryé, 1748: 5 daughters and 1 son. Active as a designer from 1748, and as a designer, merchant, manufacturer, and entrepreneur, from 1749; resident in Lyon with a retail outlet in Paris. Worked with Charryé, 1749; associated with Camille Pernon during the 1760s; listed as independent manufacturer and dealer, Lyon, by 1779; active as a merchant in collaboration with Le Roux, Paris, from 1779. Awarded various pensions, including one of 600 livres, 1758; increased to 6000 livres, 1775. Responsible for several technical innovations and inventions; received Prix d'Honneur, Académie des Sciences, 1779; ennobled, 1776; awarded gold medal for his contributions to industry and commerce, 1783. Looms and workshops destroyed in the siege of Lyon, 1793. Member, Académie de Lyon, 1801. Died in the Palais Saint-Pierre, Lyon, 27 February 1804.

Selected Works

A large collection of Lasalle's fabrics and working drawings, including a number of order books containing designs, is in the Musée Historique des Tissus, Lyon. Additional silk hangings, upholsteries and embroideries are in the Mobilier National, Paris; examples are also displayed in the Marie-Antoinette room at Fontainebleau, and in the antechamber of the Chapel of the Pushkin Palace, Russia. Primary documents and manuscript material relating to his inventions and career are held in the Archives Nationales, Paris.

Further Reading

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Latrobe, Benjamin Henry 1764-1820

American architect and designer of interiors and furniture

Born in England, widely travelled in Europe, and trained in engineering and architecture in London, Benjamin Henry Latrobe emigrated to the United States in 1795. There he became president Thomas Jefferson's favorite architect, and created an elegant Neo-Classical style which helped to define the culture of the new American Republic. One of the first professional architects to practise in the United States, Latrobe made a revolutionary contribution to the design of interiors by introducing the concept – then unknown in America – of the architect as designer of buildings, their interiors, and their furnishings as a unified aesthetic composition. Latrobe also introduced to America coherent theories of interior spatial sequencing and ornamentation, sophisticated European drawing techniques which focused on the design of interiors, and advanced Neo-Classical forms, furniture and color schemes. His American designs included interiors for major public buildings such as the White House and the United States Capitol, and for important private residences.

In England, Latrobe worked (from c.1787) for London architect Samuel Pepys Cockerell, who devoted great attention to interiors. He also knew the interiors of Robert and James Adam, George Dance, Henry Holland and John Soane, as well as contemporary French designs. Upon arriving in the United States, Latrobe created the first body of architectural theory in the new country. This theory guided the creation of his interiors. For example, he considered both functional needs and environmental orientation in his distribution of rooms in plan. He located major living spaces on the south for light and

warmth while segregating circulation and service spaces to the north. He introduced natural light primarily from the north and south, as he considered eastern and western light too harsh for pleasant interiors. In his spatial sequencing, Latrobe suggested that rooms be elaborated in an experiential hierarchy, so that they became more elaborate as one progressed through the plan. Latrobe also sequenced his interior spaces for effects of novelty and surprise, often creating winding, non-axial routes composed of different room shapes, surprise vistas, and marked effects of light and shadow. He called these interior effects "scenery" (derived from Robert Adam's similar use of the term) and drew their compositional principles from 18th-century Picturesque landscape theories. Latrobe's best surviving "scenic" interiors are in the John and Eliza Pope Villa in Lexington, Kentucky (1811) where one progresses from low, rectilinear spaces on the first floor, up a winding stair to a dramatic and unexpected domed rotunda and curvilinear drawing and dining rooms in the upper storey. The architect included similar "scenic" effects in his proposed designs for remodelling the interiors of the White House for Thomas Jefferson (1804, unexecuted), where visitors would have progressed through a novel variety of room shapes, column screens, and contrasts of light and shadow.

Latrobe's interior ornament was Grecian in its simplicity, but his room shapes derived from complex Roman arcuated construction and spatial types: domed rotundas, basilicas with half-domes, and groin-vaults. Though Neo-Classical, his rooms could be dramatically asymmetrical. The drawing room of the Markoe House in Philadelphia (1808, demolished) had four entirely different elevations: a segmental vault on one side, a segmental half-dome on another, a flat window wall, and a flat fireplace wall, all held in a dynamic, albeit un-classical, tension. While Latrobe's vocabulary was generally Neo-Classical, he occasionally employed other styles. He designed a full Egyptian interior for the Library of Congress within the US Capitol building (1808), and Gothic interiors for both Sedgeley, the Philadelphia villa of William Crammond (1799), and for his unbuilt Gothic project for the Baltimore Cathedral (1804). Due in part to his engineering training, Latrobe developed "rational" theories of interior construction and ornamentation. He preferred masonry structure for the complex vaulted spaces in his public buildings such as the Bank of Pennsylvania (1798), the Baltimore Cathedral, and the interiors of the US Capitol (1803-12 and 1815-17). Though his domestic interiors were constructed with lath and plaster, Latrobe made them conform to the structural "rules" of masonry construction, and "rationalized" his interior plaster ornament by recessing it below the surface so that servants could not accidentally knock it off while dusting.

In addition to his coherent theories for the design of buildings and interiors, Latrobe introduced an array of sophisticated drawing types – previously little used or understood in America – which favored the design of interiors. One technique he used was that of the room plan with "laid-back elevations". This drawing type, developed in early 18th century England by neo-Palladian architects such as Burlington and Kent, and refined by Robert Adam, consisted of a room plan with each wall laid flat around it, like a box cut at the corners. This technique allows the designer to see all the elevations simultaneously in orthographic relationship, so that they could all be

designed in unity. This drawing type also allowed for the design and inclusion of furniture as an integral part of the wall elevations. Latrobe also used reflected ceiling plans, drawn in dotted lines on his floor plans, which indicated the vaulting systems, whether masonry or plaster, which created the room shapes beneath. He also drew sections of his buildings, which allowed for the development of the interior elevations of the rooms, including mouldings, drapery and furniture. In addition, Latrobe generated dazzling perspective views of his interiors, rendered in brilliant watercolors of reds, yellows, blues and greens, a skill exhibited by no American architect before him.

Though many of Latrobe's finest interiors have been lost through demolition or remodelling, enough survive to exhibit his virtuosity. His greatest surviving public interiors are those of the original, central portion of the US Capitol, including the old House of Representatives and the Senate Chamber, splendid Neo-Classical spaces created by half-domes resting against shallow segmental arches, and lit by oculi from above. The most unorthodox space in the Capitol is that of the old Supreme Court Chamber, with its low segmental and rib-vaulted dome resting upon giant, primitive, Doric columns. Latrobe designed elaborate draperies and ceremonial furniture for these spaces, such as speakers' rostrums, presidents' chairs, canopies, and tripod lamps, mostly of a highly architectural character, and employing the Greek orders. Latrobe's most popular innovation for the Capitol interiors was his invention of new "American Orders": columns and capitals based upon native flora such as Indian maize or corn, magnolias, and tobacco. Latrobe's finest surviving domestic interior is the entrance hall of the house of Commodore Stephen and Susan Decatur, in Washington DC (1817). With its half-basilica plan, its low, segmental arches, half-dome, pendentives, niches, and "flat domed" center, all springing from a continuous frieze band which also joins the tops of all the door jambs, it is one of the most highly sculpted and fully integrated interiors designed in Federal America.

When offered the opportunity, Latrobe designed full suites of furniture for his domestic interiors. For the Philadelphia house of William and Mary Waln (1805–08), he designed an extraordinary drawing room set, including Greek *klismos*-style side chairs, Roman *lektos*-style scroll-ended sofas, window benches, card tables, and a pier table. The furniture was painted with Neo-Classical motifs in Etruscan reds, blacks, and yellow ochres with gilded highlights; a frieze in matching colors ran around the room depicting Homeric scenes drawn from the illustrations of English artist John Flaxman. The Waln furniture survives, though the house does not. Latrobe also completely redecorated and furnished several rooms at the White House, including the elliptical reception room (today called the Blue Room), for President James and Dolley Madison (1809), including mantelpieces and overmantel mirrors, *klismos*-style chairs and scroll-ended sofas, the latter with miniature, reverse-tapered Doric columns as legs. The British burned these interiors in 1814, though Latrobe's drawings for them survive. Latrobe's furniture shows an awareness of the contemporary publications of Thomas Hope, Thomas Sheraton, and Percier and Fontaine. He introduced this advanced Greco-Roman decorative style to the United States,

and the cabinet-makers he employed, such as Hugh and John Finlay of Baltimore, popularized it more extensively.

Few of Latrobe's original interiors survive, and only those in the US Capitol are completely restored to their early appearance. But with his chaste and elegant Neo-Classicism, Latrobe defined a style for Federal America, and showed the world how the citizens of a new, democratic republic might live.

PATRICK A. SNADON

Biography

Born in Fulneck, Yorkshire, England, 1 May 1764. Possibly studied at the University of Leipzig; apprenticed to the engineer John Smeaton (1724–92) c.1795; entered the office of Samuel Pepys Cockerell, London, 1787–91. Married 1) Lydia Sellon, 1790 (died 1793); 2 children; 2) Mary Elizabeth Hazlehurst, 1800; 3 daughters and 2 sons. Established his own architectural practice, London, 1791; appointed surveyor of the police offices, London, c.1792. Emigrated to the United States, 1795. Opened architectural office, Philadelphia, 1798; appointed surveyor of public buildings of America, Washington, DC, 1803 (resigned 1817). Lived in Washington, 1807–13 and 1815–18; in Pittsburgh 1813–15; in Baltimore 1818–20; moved to New Orleans, 1820. Involved in numerous engineering and speculative building schemes including canal development, pumping systems, rolling mills, textile manufacture, steamboats and real estate. Member, Academy of Arts, Philadelphia, 1805. Died of yellow fever in New Orleans, 3 September 1820.

Selected Works

Latrobe's correspondence is in the Maryland Historical Society, Baltimore. An important collection of his architectural drawings and designs is in the Library of Congress, Washington, DC. Examples of Latrobe's furniture are in the Metropolitan Museum of Art, New York, and the Philadelphia Museum of Art.

Interiors

- c.1791–94 Hammerwood Lodge, East Grinstead, Sussex (building and interiors)
- c.1791–94 Ashdown House, London (building and interiors)
- 1796 William Pennock House, Norfolk, Virginia (building and interiors)
- 1798 Richmond Theatre and Assembly Rooms, Virginia (buildings and interiors)
- 1798 Bank of Pennsylvania, Philadelphia (building and interiors)
- 1798 Harvie-Gamble House, Richmond (building and interiors)
- 1799 Sedgeley, Philadelphia (building and interiors): William Crammond
- 1803–12 US Capitol, Washington, DC (building and interiors; with others)
- 1805–08 William Waln House, Philadelphia (building, interiors and furniture)
- 1808 Bank of Philadelphia (building and interiors)
- 1808 John Markoe House, Philadelphia (building and interiors)
- 1808 Clifton, Richmond (building and interiors): James Harris
- 1809 The White House, Washington, DC (interiors): James and Dolley Madison
- 1811 John Pope House, Lexington, Kentucky (building and interiors)
- 1815 John Peter Van Ness House, Washington, DC (building and interiors)
- 1815–17 US Capitol, Washington, DC (rebuilding and renovation)
- 1815–18 Exchange, Baltimore (building and interiors)
- 1817 Stephen Decatur House, Washington, DC (building and interiors)
- 1820 Louisiana State Bank, New Orleans (building)

Publications

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Leather

Leather has featured prominently within interiors since the Middle Ages. Its principal use has been as a covering for the seats and backs of chairs, but it has also been used as a protective covering for precious objects such as caskets and globes, and, more significantly, as a luxurious type of wallhanging.

The majority of seat-covers and protective covers have been made of plain leather and were usually fairly simple in appearance and utilitarian in character. Sometimes, however, the leather was painted, or decorated with stamped patterns which might also be gilded in the same manner as bookbindings. This technique was employed in many areas of continental Europe from the 16th century onwards and many examples of stamped and gilded covers survive. A somewhat more elaborate technique, introduced in the 16th and 17th centuries, was to decorate the leather with scorched ornaments but only a few undocumented covers treated in this manner are extant. But the most luxurious covers were made of gilt leather, a material that was also used extensively in wallhangings.

Gilt leather was extremely costly to produce – only figurative tapestries were more expensive – and its use was therefore

always reserved for the most wealthy and sumptuous of interiors. Despite its name, gilt leather has nothing to do with gold but consists of rectangular leather panels (measuring on average about 24 by 20 inches) that are entirely covered with a thin layer of silver-foil. The silver-foil is fixed to the leather with parchment glue. Another coating of parchment glue, or occasionally egg white or fish glue, is then used to cover the silver-foil to prevent it from oxidizing. After the silver-foil is burnished, it is glazed with one or two layers of a translucent yellow-brown varnish. It is the combination of the clear coloured varnish on top of the silver-foil that creates the “golden” surface that is characteristic of gilt leathers. Once the gilding process was completed, further decoration could be applied using oil paints and hand-held iron tools – punches – which were used to stamp small patterns onto the gilt background to impart sparkle. Wall-coverings were formed by sewing the rectangular panels together and then nailing the combined sheets to battens fixed to the top and sides of the walls. Like tapestries and most other luxury wallhangings, gilt leather hangings were designed to hang from the cornice to the dado and were often combined with panelling.

The history of gilt leather dates back to the 6th century when decorated leather was made in Ghadâmes, a desert village in North Africa. Following the Moorish invasion of the Iberian peninsula, the technique spread northwards and by the 9th century gilt leather was being made in Spain. From the 14th century onwards its history becomes clearer and in the 16th century this branch of industry flourished and became very lucrative and *guadamecies* – a derivation of Ghadâmes – were produced in various cities including Cordoba, Barcelona, Seville, Valencia, Granada, Madrid, Jaen, Valladolid, Lerida, Ciudad Real and Ciudad Rodrigo. After 1600 the gilt leather industry in Spain declined. A gilt leather workshop still survived in Barcelona in 1791–93, but this was an exception and production had died out in most other cities by this time.

The earliest known gilt leather workshop in Italy has been traced to the end of the 15th century in the Sicilian town of Messina, and in the 16th century gilt leather makers are documented in Milan, Ferrara, Bologna, Genoa, Rome and Naples. Venice became the main centre of production, and manufacturing continued there until at least 1790.

With the decline of the Spanish industry the manufacture of gilt leathers spread northwards to the Netherlands, England and France. French workshops existed in cities such as Marseille, Carpentras, Avignon, Lyon and Rouen but, inevitably, Paris was the main centre of production, and workshops have been traced from the mid-16th century until well into the 18th century. The most important Parisian manufacturer was Jean-Baptiste Delfosse (1680–1755). The majority of gilt leather makers in England also worked in the country’s capital, London, where workshops have been documented from c.1600 to 1785. Around 1700 there was also a gilt leather maker active in Edinburgh. A speciality of English workshops was the production of painted pictorial and Chinoiserie-style gilt leather hangings. Numerous examples decorated with scenes of Chinese life were also used as screens and a spectacular set of hangings depicting episodes in the lives of Antony and Cleopatra dating from the late 17th century survives in the gallery of Dunster Castle in Somerset.

The principal centres of production, however, were in the



Leather: gilt leather wallhangings in a Netherlandish interior; painting by Gonzales Coques, c.1640

Netherlands from whence many of the finest examples of gilt leather were exported. The first documentary evidence of the production of gilt leather in the southern Netherlands dates from 1511. Many workshops were in operation in Malines from the mid-16th century onwards and the most important was the workshop belonging to the Vermeulen family (active early 17th century until 1797). During the 17th and 18th centuries gilt leather was also produced in Brussels, Antwerp, Ghent, Lille and Liège, but none of these cities ever achieved the same renown or status as Malines.

Up until the early 17th century the patterns on gilt leather hangings were either painted or stamped but in 1628, Jacob Dircxz. de Swart, a gilt leather maker in The Hague, obtained a patent for a revolutionary technique whereby repeating patterns could be embossed using engraved wooden printing moulds. The use of thin French calfskins facilitated the production of finely detailed designs and the embossed areas could be up to two or three centimetres high. The result was a wall-hanging made up of a series of leather panels, joined together and printed with identical embossed, gilded and painted decorations, whose embossed patterns stood out as golden "bubbles" and reflected the candle-light in all directions. The effect of such decorations was both novel and dramatic. Moreover, their insulating properties also made them particu-

larly suitable for the Northern climate and they were widely sought-after as luxury hangings in mercantile and aristocratic homes both within and outside the Netherlands. In the 17th century there were fourteen gilt leather workshops active in Amsterdam alone, the most important being those of Hans le Maire (active 1617–1714) and the family Van den Heuvel (active c.1632–1714), while towns such as The Hague, Utrecht, Dordrecht, and Middleburg each had one workshop, the most notable being that of the de Swart family (active 1613–81) in The Hague.

The style and decoration of gilt leather hangings obviously differed according to the period and country in which they were produced. The earliest patterns were painted on flat pieces of leather and were often inspired by, or copied from textile designs, particularly rich silk brocades. The background and gilt areas of these hangings were also often enlivened with small stamped imprints – made with hand punches – of various shapes. Following the introduction of embossing techniques new patterns emerged. These were designed by painters and silversmiths especially for the gilt leather industry and included a wide variety of floral scrolls, auricular motifs, birds and insects, cupids and figures. In the early 18th century the patterns became more formal and symmetrical in appearance, a change often attributed to the influence of the designer

Daniel Marot. Subsequently, however, Baroque style designs gave way to lighter, more informal patterns inspired by contemporary silk and chintz designs. The traditional rectangular panels were replaced by long vertical strips made up of separate panels glued together, and, simultaneously, embossed patterns increasingly made way for painted decorations with gilt backgrounds stamped with small imprints.

Despite the sumptuousness of their appearance, gilt leathers did not remain in favour much past the middle decades of the 18th century. Indeed their very richness and solidity, which, along with their durability, had originally been the very qualities that had so appealed to an upper-middle-class and aristocratic clientele, later made them less acceptable within interiors now decorated in a lighter and more informal Rococo style. They were increasingly replaced with wallpapers or painted stucco decoration and many leather hangings were discarded around this time. However, the late 19th century saw a revival of interest in this style of decoration in England and North America and numerous Aesthetic and "Old English" style interiors were hung with antique gilt leather hangings imported from Spain and the Netherlands. These antiques were not only extremely expensive but were also in quite short supply. As a result, a variety of cheaper, embossed paper alternatives, produced by wallpaper manufacturers such as Paul Balin in France and Scott Morton's Tynecastle Tapestry in England, emerged in the 1870s and 1880s whose products skilfully imitated the patterns and appearance of the leather originals.

ELOY KOLDEWEIJ

Selected Collections

A list of important specialist collections of gilt leather panels and hangings appears in Waterer 1971. The principal European collections include: in Britain, the Victoria and Albert Museum, London; in France, the Musée National de la Renaissance, Écouen, and the Musée des Arts Décoratifs, Paris; in Germany, the Deutsches Ledermuseum, Offenbach-am-Main, the Deutsches Tapetenmuseum, Kassel, and the Kunstgewerbemuseum, Dresden; in the Netherlands, the Rijksmuseum, Amsterdam; and in Spain, the Museo Municipal, Córdoba, and the Museo Nacional de Arte Decorativas, Madrid. Fine examples of gilt leathers hanging *in situ* are in the Palazzo Chigi, Ariccia; the Museum Plantijn-Moretus, Antwerp; Skokloster Castle, Balsta; Schloss Moritzburg, Dresden; Dunster Castle, Somerset; and Longleat House, Wiltshire.

Further Reading

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Le Blond, Alexandre-Jean-Baptiste

1679–1719

French architect and designer of gardens and interiors

Although he is best known as an architect of elegant domestic residences surrounded by magnificently planted and tiered gardens, Alexandre-Jean-Baptiste Le Blond began his career as an interior designer. This was due to the influence of his first teacher Jean Le Pautre (1618–82) an engraver and ornamentalist at the court of Louis XIV. Le Blond was advised to study with Le Pautre by his father Jean, a painter to the king. A relationship between the two families would continue with the sons, since Pierre Le Pautre (c.1648–1716), one of the most important interior designers of the period, also engraved some of the works of Alexandre Le Blond.

The influence of both Jean and Pierre Le Pautre may be seen in the interior designs of Le Blond, as well as the influence of Jean I Berain (1640–1711) the designer credited with encouraging the later *Style moderne* or Rococo Style. Berain created imaginative, painted fantasies which included an array of motifs inspired by Italian murals. These consisted of ribbons, urns, garlands, hermes, sphinxes, masks, tendrils, etc. all incorporated into the framework of wooden wainscoting or ceiling panels. The contribution of Le Blond and Pierre Le Pautre was in translating these two-dimensional fantasies into three-dimensional, sculpted arabesques. The polychromatic paintings of Berain became confections in gold and white which encouraged the use of large mirrors and painted overdoors. The formerly heavy, marble cornices now blended into the white and gold scheme of the rest of the room and took on more of a decorative than architectural function.

Le Blond's interiors for the Hôtel de Vendôme (1705–06, enlarged 1714–16) and the Hôtel de Clermont (1708–14) were much admired. Mariette said of his designs "il touchait l'ornement avec une tres grande delicatessen". This "delicate touch" became well known and very influential thanks to the publication of his ornamental works in the 1710 edition of d'Avillier's *Cours d'architecture* (first published in 1691). For this new edition, Le Blond added 29 plates and 33 pages of text. A discussion of the "modern" approach to interior decor was

included under the title *Nouveaux Lambris de Menuiserie*. It was here that Le Blond promoted a carved, curved and lighter ornamental interior. In some suggestions for chimney-pieces, C-scrolls, garlands, putti and plants are gracefully incorporated into the overall design of the interior panels (*lambris*). The wide circulation of this book prompted some to credit the new style to Le Blond, but he had only refined the ideas already circulating at this time – especially those of Pierre Le Pautre who engraved the illustrations for him.

Le Blond contributed to other important publications of the period. He supplied five of the twelve plates for J.F. Felibien's *Histoire de l'Abbaye Royale de Saint-Denys en France* (1706) and was responsible for most of the third edition of Dezallier d'Argenville's *La Théorie et la Pratique du Jardinage* (1709). It was this latter work on landscape architecture that brought him to the attention of Peter the Great. Le Blond went to St. Petersburg in 1716 to help design the Tsar's new city on the Baltic. Included in Le Blond's entourage was the sculptor and interior designer Nicolas Pineau (1684–1754). Although Pineau was certainly influenced by Le Blond, his career as an interior designer would greatly outlast and overshadow that of his master. When Le Blond died of smallpox three years after their arrival in St. Petersburg, it was Pineau who continued his work there before returning to his own prominent career in France in 1727. The curved and graceful interior designs of Le Blond were still quite symmetrical and reserved. It was Pineau that brought this “modern” style into the full freedom of the Rococo (called *genre pittoresque* at the time), with elaborate and asymmetrical designs that became de rigueur for wealthy Parisian aristocrats.

Although he was not as great an innovator as either of his collaborators (Le Pautre or Pineau), Le Blond made a considerable contribution to the transition from the Baroque to the Rococo through his published writings and designs. He also contributed greatly to the overall organization and distribution of rooms in which these ornamental interiors were housed. He suggested that a gracious city residence (*Hôtel particulier*) should separate the public rooms (*appartements de parade*) from the private rooms (*appartements de commodité*) and that this organization should be based on practical rather than solely aesthetic criteria. This emphasis on comfortable, gracious living became a hallmark of Le Blond's architectural approach and included rooms that looked out on magnificent views. His carefully planned gardens included cascades, fountains and sculptural works all to be enjoyed by the residents. He is credited with popularizing the French formal garden throughout Europe, again through his publications.

Le Blond promoted a refined and elegant way of living that dominated the early half of the 18th century. The reserved elevations of his exterior façades, inspired by J. Hardouin-Mansart, opened into practically planned and comfortable rooms with gracefully carved wainscoting (*boiseries*). The whole was surrounded by a beautiful formal garden, to promote a total feeling of gracious living. Although he died in St. Petersburg shortly after the death of Louis XIV, Le Blond's works are often called Régence because they prompted the elegant and refined style associated with the regency era of the Duke of Orléans (1715–23).

KATHLEEN RUSSO

Biography

Born in Paris in 1679, the son of Jean Le Blond, a court painter. Studied under the engraver and ornemaniste Jean Le Pautre (1618–82); later trained under Jules Hardouin-Mansart (1646–1708) and André Le Nostre. Active as a designer of interiors from c.1705; designs for interior details published from 1710. Went to St. Petersburg and appointed architect-general to Peter the Great, in charge of the palace and gardens of Peterhof, 1716; his entourage included Nicolas Pineau (1684–1754). Died of smallpox in St. Petersburg in 1719.

Selected Works

Many of Le Blond's interiors are illustrated in d'Avillier's *Cours d'Architecture*, 1710.

Interiors

- 1705–06 Hôtel de Vendôme, Paris (building and interiors; enlarged 1714–16)
- 1708–14 Hôtel de Clermont, Paris (building and interiors)
- 1716–19 Peterhof Palace, St. Petersburg (designs for the palace and gardens; built posthumously with later additions by Bartolomeo Rastrelli)

Publications

- Plates for J.F. Félibien's *Histoire de l'Abbaye Royale de Saint-Denys en France*, 1706
- Plates for Dezallier d'Argenville's *La Théorie et la Pratique du Jardinage*, 1709
- Plates for A.C. d'Avillier's *Cours d'Architecture*, 1710

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Le Brun, Charles 1619–1690

French architect, painter and designer

Famed as the dictator of the arts under Louis XIV and the image-builder of the greatest monarch in Europe, Charles Le Brun was the most important French artist in the second half of the 17th century. If his merits as a painter are now sometimes underestimated, his role as a skilful impresario of interior design is widely acknowledged as outstandingly significant. On



Le Brun: Galerie des Glaces, Versailles, 1678–84

the basis of Versailles alone, Le Brun's work ranks among the greatest and most celebrated decorative achievements of all time and he realised one of the grandest programmes in the glorification of monarchy that cannot fail to impress by its sheer magnitude. Yet Le Brun is often regarded as little more than a puppet in Louis XIV's cultural propaganda machine. In fact, he was an artist of energy and vision and, a resourceful courtier and servant of the king, he employed a supremely adaptable approach to interior design at Versailles, the style and vocabulary of which had been formulated in previous commissions.

The development of Le Brun's style was greatly influenced by his journey to Italy (1642–45), where he was impressed by classical antiquity and the work of the Carracci and Raphael, and by the work of Nicolas Poussin whom he accompanied to Rome, and also by contemporary exponents of the Baroque, in particular Pietro da Cortona (1596–1669). Le Brun was to use all that he had seen and studied on his return to Paris.

Le Brun embarked on his first important interior commission, the ceiling decoration of the Galerie d'Hercule (Hôtel Lambert, Paris) in about 1650. This was not only an early indication of his facility in designing on a grand scale, but an example of the new Italianate style of ceiling painting that he and other artists were introducing into France. The notion that such schemes were solely decorative, devoid of a didactic function, does not apply to Le Brun's work here or later, as the importance of the subject was integral to the formation of his decorative style. Thus the painted scenes were to be read and understood as well as aesthetically enjoyed. The shallow, coved ceiling, disproportionately low in comparison with the length of the gallery, cannot be viewed in one glance. Le Brun compensated for this by dividing the surface into three main sections. Dedicated as a whole to the Apotheosis of Hercules, one section shows the gods welcoming the hero into the skies and the other depicts Ceres and Cybele preparing his wedding banquet. The main scenes are separated by two painted "tapestries". Le Brun uses illusionistic devices to give the impression of height and volume: heavy "architecture" accentuates the breakthrough to the sky, figures appear to fly below the architectural cross-beams, and the "tapestries" sag at the edges. The most daring piece of illusion is the chariot of Hercules that charges towards the archway. Le Brun's use of mixed perspective in this ceiling is a characteristic feature of his oeuvre: for reasons of clarity the most important figures appear as if painted on a vertical (*quadro riportato*), the supporting figures are in greater perspective, and inanimate forms and objects are depicted as if seen from below (*di sotto in su*).

In 1658, Le Brun was placed in charge of the interior decorations (which included the artistic direction of the Maincy tapestry-works) of the new château of Vaux-le-Vicomte which was one of the grandest private commissions ever to have been seen in France and which is generally accepted, in terms of style and scale, as a precursor to Le Brun's subsequent work at Versailles. Some of the rooms are elaborately decorated in a style brought by Le Brun from Italy, featuring a mixture of stucco, gilding and painting. The Chambre du Roi is the most spectacular of these rooms, and suggests the influence of Pietro da Cortona's work at the Palazzo Pitti, Florence. On the ceiling and coving, high-relief stucco modelling, which includes white figures with gilded wings and drapery, heavy swags, and

lunette frames with curved volutes, contrasts with the brightly coloured or grisailles painted areas. However, while the overall richness of the interior appears to be the epitome of the Italian Baroque style, there are important stylistic differences. The more extreme techniques of illusion and foreshortening, and thus the dynamism of the Italian style, are here tempered and more static. The sculptural areas do not intrude into the painted ones which are clearly delineated with moulded frames. The central painting does not attempt to give the illusion of a view to a real sky and the figures float without any clear perspectival direction. These differences mark the compromise that was to become known as the Louis XIV style. The classical tradition and demand for controlled expression inherent in the national taste prevented Le Brun and others from simply aping or exaggerating the work of contemporary Italians.

Le Brun's use of grotesque ornament in interior design was also significant. Painted grotesque ornament was used in several rooms at Vaux, and in general continued the bold, dense and naturalistic version transmitted from Italy to France by Simon Vouet, under whom Le Brun had trained. In the *salle à manger* (c.1660) where grotesque decoration is used extensively on the wall panelling, the acanthus foliage, strapwork, fantastic creatures and drapery hanging from baldaquins are mixed with the arms and emblems (squirrels) of the Vaux-le-Vicomte's owner, Nicolas Fouquet. The novelty of Le Brun's grotesques lies in his occasional use of moulded straight bars, and scrolls of flat bandwork terminating in scrolled acanthus and connected by bars, within the decorative scheme. Similar painted and stucco ornamentation was employed by Le Brun, for example, in the Galerie d'Apollon in the Louvre (begun 1663) and grotesques also figure in the borders of his tapestry designs.

Le Brun's career reached its zenith at a significant moment in French cultural history. From 1661, Louis XIV embarked upon a programme of massive investment in architecture and all the arts which was not only intended to provide the king with splendid and magnificent surroundings but which also played a crucial role in formulating the cult of the "Sun King". The Gobelins manufactory (officially named the *Manufacture Royale des Meubles de la Couronne* and established in 1667) was created to provide every luxury necessary for the royal palaces except carpets, which were woven at the Savonnerie. Appointed the Premier Peintre du Roi in 1664, Le Brun was placed in charge of its artistic production. He was the perfect choice for this position. He had proved himself capable of designing on a grand scale and was experienced in the swift execution of all aspects of interior design. He was also an able administrator.

The Gobelins was both a school and a manufactory, and Le Brun integrated these two roles by controlling the entire output of the factory (involving some 250 workmen and including painters, sculptors, cabinet-makers, weavers, silver and goldsmiths, woodcarvers and marble workers), overseeing the training of craftsmen and artists and impressing on the organisation a corporate discipline and uniformity of style that was only possible through the domination of a single artistic temperament. Under Le Brun's leadership, the Gobelins raised standards of craftsmanship to a level unprecedented in Europe. He provided compositional drawings for all the decorative

elements in the factory's designs, but the breadth and sheer numbers of these meant that Le Brun was able to execute comparatively little painting himself. This work was carried out by his team of assistants, who were expected to remain faithful to his master drawings; all of this reflected both the principles of the leading Parisian artistic institutions and Le Brun's own classical temperament. He was also president of the Royal Academy and his domination of the arts was complete until the death of his protector – the king's minister, Jean-Baptiste Colbert – in 1683 brought Le Brun's rival, the painter Mignard to power.

The diversity of the Gobelins output is illustrated in Le Brun's tapestry – one of the suite woven between 1665 and 1678 called *L'histoire du Roi* – designed to commemorate Louis XIV's ceremonial visit to the factory in 1667 (Versailles). It shows the craftsmen presenting the king with rich furnishing fabrics, a painted canvas, floor panelling, and furniture incorporating elaborate marquetry. Le Brun himself stands behind Louis XIV on the left. Examples of the legendary silver furniture which filled the Galerie des Glaces, the Salon de la Guerre and the king's bedchamber at Versailles can be seen in the foreground. Much of this was melted down in 1689 and the rest in 1709 to provide extra coinage for the exchequer, thus destroying a major section of Le Brun's design work. Le Brun's framed cartoon of *The Passage of the Granicus* from the celebrated tapestry series of the life of Alexander the Great (1664–80) is visible in the background. Le Brun insisted on a high degree of fidelity to the design (if not the colours) of the original cartoons for his tapestries which were executed as finished oil-paintings rather than in the traditional tempera. In addition to the two sets already mentioned, Le Brun and his team devised the graceful and less majestic *Months* or *Royal Residences*. Incorporating the royal houses, landscapes and diversions of the French court, the series was woven seven times between 1668 and 1694.

It was at Versailles that the Louis XIV style reached its apogee. Attention was lavished above all on the interiors, and as *premier peintre* and *directeur* of the Gobelins, Le Brun played an integral role in their creation. The decoration of the Grands Appartements (1672–81) was based on the combination of gilded stucco and painted figurative schemes previously employed at Vaux and the Louvre, but was unprecedented in terms of its scale, richness and complexity. The walls were not decorated with the traditional painted panelling, but were covered either with polychrome marble in classical and geometric patterns, or with richly coloured patterned silk on which paintings from the royal collection were hung. Attributes of kingship and references to Apollo and the Sun proliferated. The king's Appartements were approached via the Escalier des Ambassadeurs which was one of the most elaborate and dramatic staircases in Europe. (The destruction of the official grand entrance of the palace in 1752 represents the single, most significant loss of work dating from the reign of Louis XIV at Versailles.)

Le Brun's decorations were extraordinarily opulent and complex. The lower section consisted of polychrome marble, and a sumptuous fresco adorned the upper section of the wall and ceiling. On a level with the *premier étage*, Le Brun included an illusionistic architectural framework with *loggie*, the parapets of which were hung with carpets. Behind these

parapets stood groups of figures representing the four parts of the world, a theme continued in the ceiling with four seated figures. Simulated tapestries depicting scenes of the king's military victories hung next to the *loggie*. Painted architecture which opened out to the "sky", continued into the lower section of the vault with exotic birds perched on the balustrades.

Such illusionistic balconies were included in other decorations of the Grands Appartements, an example being the present day Salle des Gardes de la Reine. Around the opening of the skylight, Le Brun depicted several scenes from contemporary history involving Louis XIV, which complemented the narrative of the tapestries below. At the centre of this panegyrical imagery was a bust of Louis XIV himself, by Jean Warin. Thus by 1679, the king was no longer represented through the iconography of the god Apollo, but in person. This important shift in self-image set a precedent also employed in the Galerie des Glaces and in the Salon de la Guerre.

Magnificent as the Grands Appartements are, they are but a fanfare to the true pièce de résistance of the palace, the famous Galerie des Glaces (1678–84). This, and the two salons at each end, were created following the designs of the architect Jules Hardouin-Mansart. The Salon de la Guerre and the Salon de la Paix are decorated with marble and gilded trophies symbolising respectively war and peace. Le Brun's ceilings continue these themes with scenes relating to recent French victories in the Dutch War. In one, the central panel shows France dressed for war and holding a protective shield bearing the portrait of Louis XIV, and, in the coves, personifications of her vanquished enemies. In the other, France is crowned by Glory, with her enemies and Christian Europe enjoying the benefits of Peace. The Salon de la Guerre is dominated by the imposing plaster relief of Louis XIV destroying his enemies, by Antoine Coysevox. The over-riding theme of both rooms is victory and supremacy.

The decoration of the Galerie des Glaces was the result of a close collaboration between Le Brun and Hardouin-Mansart. Hardouin-Mansart was probably responsible for the overall design but the precise balance of creative input remains unclear. Today, it is famous for the dazzling effect of the mirrors – perhaps also Hardouin-Mansart's decision – but to the king and his councillors, it was the ceiling that eclipsed all the other interior features. The execution of this enormous decoration (approximately 240 feet in length) can be firmly attributed to Le Brun. His first proposals for the painted areas focused on Apollo and Hercules respectively. But following the Treaty of Nijmegen (1678) which brought the Dutch War to a close and established France as the military and diplomatic victor, the king's intentions became even more self-aggrandising and the first plans, which had already been accepted, were dramatically rejected. Louis XIV was at the zenith of his power and in the prevailing atmosphere of jubilation, Le Brun was commanded to represent the king himself. The artist reputedly designed the central panel in two days, which took as its theme the king's assumption of power in 1661. As with other panels, this was executed as *quadro riportato* in a complicated mixture of history and allegory. Louis, dressed as French royalty but with Roman armour, is shown inspired by Minerva (wisdom) to look towards Glory. Around him are figures representing the benefits of peace and the achievements of the reign. The

ominous storm clouds above lead the spectator into the opposite scene of the panel, where the enemies of France (Holland, Spain and Germany) sit among arms and captives. In the other paintings, the king is shown performing glorious deeds, largely drawn from the conquests of the Dutch War and accompanied by classical divinities and personifications. These develop themes portrayed in the contemporary bas-reliefs in the Escalier des Ambassadeurs but the effect in the Galerie des Glaces is both more immediate and more powerful. The remaining decoration forms a rich pageant of painted "architecture", winged and mythological figures, garlands of flowers, and gilded moulding and stucco trophies in low relief. If the inspiration for the direct portrayal of the king came from his *conseil en haut*, the political language of the design was Le Brun's. Aggressively propagandist, and overwhelmingly vain-glorious to modern eyes, this ceiling is nonetheless a breathtaking statement of royal and artistic power.

CHRISTINE RIDING

See also Gobelins Tapestry; Hardouin-Mansart; Le Vau

Biography

Born in Paris, 24 February 1619, the son of Nicolas Le Brun, a master sculptor. First apprenticed as a painter to François Perrier, then to Simon Vouet, 1632. Came under the protection of Chancellor Pierre Séguier, 1634. Travelled to Rome, probably with Nicolas Poussin, under whom he studied, 1642; returned to Paris, 1645. Married Suzanne Butaye, 1647. A founder of the French Academy, 1648 (chancellor 1663, rector 1668, director 1683). Active for Nicolas Fouquet at Vaux-le-Vicomte, 1661. Ennobled, 1662. In royal service as Directeur de la Manufacture Royale des Meubles de la Couronne at the Gobelins, and director of artistic projects; designed for tapestry, sculpture, metalwork and furniture, 1662–90. Appointed Premier Peintre du Roi and curator of the royal paintings and drawings collection, 1664. Lectured at the Academy, 1667. Active at Versailles on the Grands Appartements, 1671–86, and at Marly, 1683. Died in Paris, 12 February 1690.

Selected Works

A great number of Le Brun's drawings are preserved in the Louvre, Paris.

Interiors

- 1649–50 Hôtel de Jars, Paris (chambre à l'alcôve)
- 1649–62 Hôtel Lambert, Paris (Galerie d'Hercule, ceiling): Nicolas Lambert
- 1650 Hôtel du Nouveau, Paris (ceiling paintings): Jérôme de Nouveau
- 1650s Hôtel d'Aumont, Paris (Appartement de Madame, Grande Chambre)
- 1652–53 Hôtel de la Rivière, Paris (Grande Chambre and Grand Cabinet ceilings, now Musée Carnavalet): Louis Barbier, abbé de la Rivière
- 1658 Hôtel de la Bazinière, Paris (Cabinet, antechamber): Bertrand de la Bazinière
- 1658–61 Vaux-le-Vicomte (Salon d'Hercule, Salon des Muses, Cabinet de la Maréchale, Chambre du Roi, Grand Salle Ovale; architect L. Le Vau): Nicolas Fouquet
- 1663 Louvre Palace, Paris (Galerie d'Apollon): Louis XIV
- 1672–74 Sceaux (frescoes for chapel ceiling; Pavillon de l'Aurore): Chancellor J.-B. Colbert
- 1672–78 Versailles (Escalier des Ambassadeurs; architect L. Le Vau): Louis XIV
- 1678–84 Versailles (ceilings for Galerie des Glaces, Salles des Gardes de la Reine; architect J. Hardouin-Mansart): Louis XIV

- 1683 Marly (façade designs): Louis XIV
- 1686 Versailles (ceilings for Salon de la Guerre, Salon de la Paix): Louis XIV

Le Brun designed several important tapestry series, including the *Histoire d'Alexandre* (1664–80) and the *Histoire du Roi* (1665–78).

Further Reading

The most comprehensive survey of Le Brun's career is Thuillier and Montagu 1963; more general surveys in English are in Blunt 1970, and Berger 1993 and 1994. Le Brun's preparatory drawings for work at Versailles can be studied in *Le Brun à Versailles*, 1985.

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Le Corbusier 1887–1965

French architect, painter, theorist and designer

Charles-Edouard Jeanneret who, in 1920, assumed the name of an ancestor, Le Corbusier, is arguably the most important architect of the 20th century. Known primarily for buildings and exteriors, he was also influential in the fields of furniture and interior design.

Walter Gropius, spokesman and theorist of the Modern Movement, declared that it would take an entire generation of architects to realize the visionary ideas Le Corbusier had proposed in his innumerable projects and sketches. The leading Brazilian architect Oscar Niemeyer has stated that he considers *Le Corbusier* the Leonardo da Vinci of our epoch, while the architect Eero Saarinen regarded him as the great “form giver” of Modern architecture.

Le Corbusier attended art school in his birthplace, La Chaux-de-Fonds, where he was apprenticed as an engraver and chiseller, and moved to Paris in 1908, at a time when Picasso and Braque were shaking the Establishment with their early Cubist paintings. The new aesthetics had an impact on the young Le Corbusier, who studied architecture for 15 months under the master of reinforced concrete construction, Auguste Perret, who claimed that his new structural method was destined to revolutionize architecture. Next Le Corbusier spent five months with Peter Behrens in Berlin, studying technical organization and the relationship between industry and design, before moving briefly to Josef Hoffmann's office in Vienna. Significantly, two fellow apprentices in Behrens's studio were Ludwig Mies van der Rohe and Walter Gropius. From his distinguished tutors Le Corbusier learned honesty in architectural expression and became enthusiastic about the new conception, Machine Art, in which pure geometrical forms were considered beautiful, belonging to an orderly and coherent system. Le Corbusier continued his education travelling throughout Europe, sketching and analysing everything from cathedrals to Mediterranean villages.

In 1917 he settled in Paris where he was preoccupied with painting and met Amédée Ozenfant, a fellow painter who shared his artistic philosophy. From their creative partnership was born the 1918 manifesto of Purism, *Après le Cubisme*, which called for a return to the rational, geometric foundations of Cubism. Le Corbusier and Ozenfant painted geometric compositions of anonymous, mass-produced objects such as vases, bottles, and glasses in the belief that such everyday objects represented the ultimate in design. To voice the ideas of the new aesthetics, with the poet Paul Dermée they launched the magazine *L'Esprit Nouveau*, devoted to the visual arts, architecture, engineering, music, literature, industrial design, and “l'esthétique de la vie moderne”. In it Le Corbusier published a series of “Warnings to Architects”, defining the new theory of aesthetics, which were published in 1923 in the book *Vers une architecture*. He followed his own guidelines in the designs for the Citrohan House (1920–22), exploring interlocking spaces of different but related heights, giving an uninterrupted living area in contrast to the usual single rooms. In the Ville Contemporaine project (1922) for a city of three million inhabitants, Le Corbusier laid down the principles of rational city planning, segregating pedestrian and vehicular

traffic, working and dwelling areas, amid open parks and gardens, allowing in the sun and air for healthy living. In his radical voice he compared the elegant lines of the contemporary automobile (Bugatti) with the Parthenon, to prove that the same aesthetic was in operation.

Le Corbusier presented his new ideas to the general public at the 1925 Exposition Internationale des Arts Décoratifs in Paris. He and his cousin, Pierre Jeanneret, with whom he became associated in his architectural work, were commissioned to design the French pavilion. Appropriately known as the Pavillon L'Esprit Nouveau, along with the Soviet Pavilion designed by Russian avant-garde architect Konstantin Melnikov, it was advanced and daring among the Historicist architecture of the other nations' pavilions. The Pavillon demonstrated a new way of living; it featured a full-scale model of an apartment unit from the vertical-slab mass-housing of the “superimposed villas” designed for the 1922 Ville Contemporaine. “My intention was to illustrate how, by virtue of standardization, industry creates pure forms. I wanted to stress the intrinsic value of this pure form of art that is the result,” Le Corbusier explained. In the pavilion he also took the opportunity to illustrate his theories as applied to interior architecture. The effect was deliberately sparse, with white walls decorated only by the Fernand Léger paintings. A two-storey outdoor living terrace and a two-storey living room overlooked by a balcony provided an illusion of spaciousness. All components of the unit, including the doors and windows, were based on a modular system. The standardized unit furniture, designed for mass production, included storage walls, a table made by a hospital furniture manufacturer, and the *Wiener Stuhl* (Viennese Chair) developed by Gebrüder Thonet in 1904. The chair consisted of a bentwood frame with arms and a cane seat. Le Corbusier used the chairs repeatedly in his interiors, including the Weissenhofsiedlung Exhibition houses of 1927, and made them famous all over the world.

The 1926 declaration of “Five Points Towards a New Architecture” is based on Le Corbusier's definition of the reinforced concrete column and slab system of construction called the Dom-ino, developed in 1914. A frame of columns supporting the floor and roof slabs, linked with cantilevered concrete stairs, is the only fixed part of a building. Everything else, the building skin, partitions and so forth, is non-structural and entirely flexible. Open-plan, freed from the need for load-bearing walls, it is capable of infinite variations. The Five Points principles of an independent structural skeleton and ensuing open plan has revolutionized architectural design ever since. Fundamental to the Five Points were: the supports that were spaced out at specific equal intervals to elevate the ground floor; the flat roof with its garden, enabling a city to recover its built-up areas; the free designing of the ground plan, with interior walls placed where required, each floor independent of the rest and allowing total freedom of plan; the horizontal (ribbon) window, extending between supports to light a room wall-to-wall; and free design of a façade which has no supportive function.

Le Corbusier demonstrated these design principles and his credo “the house is a machine for living in” in a series of built projects: the houses for Ozenfant, Jeanneret, La Roche, Cook, Villa Stein at Garches, two structures at the Weissenhof Exhibition, and the Villa Savoye at Poissy (1929–31). The inte-



Le Corbusier: living room and terrace, Villa Savoye, Poissy, 1929–31

rior of the Villa Besnus at Vaucresson (1922) was open plan with movable partitions to divide off the dining space. Large strips of horizontal windows caught the sun. The Villa Stein at Garches, near Paris (1927) was described as the first truly modern interior, punctuated by large columns, with built-in furniture. It was designed like the bridge of a ship; its windows running around the perimeter of the first-floor living area giving a treetop view. Later in his career Le Corbusier was to design a small church at Ronchamp which has been likened to a Byzantine chapel on an Aegean island. The poured concrete walls were thick and rounded, the windows small punched holes randomly scattered and filled with coloured glass which cast a gentle glow on the white walls.

The Villa Savoye is a complete and convincing statement of Le Corbusier's Purism in concrete and glass. A landmark of modern architecture, the design employs the Dom-ino principles, lifted from the ground, open plan, ribbon windows, roof garden, cantilevered façade, and a ramp linking the levels. The rooms, composed around a large terrace, are designed as one flowing volume rather than separate areas to be filled with furniture. The carefully placed interior pieces, designed jointly with the interior designer Charlotte Perriand, Le Corbusier's principal assistant, are integrated with architecture to be admired as a sculpture. Two-storey living rooms and a contin-

uous space of living, dining, kitchen, library, and activity areas in a home are customary today but originated with Le Corbusier.

While the Villa Savoye was on the drawingboard, Le Corbusier and Pierre Jeanneret were also remodelling the plans of a house at the Ville d'Avray. Along with Perriand, they designed for the villa built-in storage walls and three types of chairs: the *Grand Confort* armchair (1928), made from a bent tubular steel frame with loose, leather-covered upholstered cushions, manufactured by Gebrüder Thonet and reissued by Cassina from 1965; the *Chaise-longue* (1928), a bent tubular steel frame covered in ponyskin on an elongated H-form base, manufactured by Gebrüder Thonet and reissued in 1965 by Cassina; and the *Basculant* chair, (1929), manufactured by Gebrüder Thonet. In a less doctrinaire way, these chairs follow the same principles as the Bauhaus designs. While Marcel Breuer's chairs were entirely rational, technically precise, and elegant, Le Corbusier's chairs were less rational and less easy to manufacture. However, the *Chaise-longue* was an early example of ergonomic design. The movable seat section with adjustable neckrest affords an individual degree of comfort to its users. Author and architect Peter Blake has likened it to the complicated, beautifully articulated chassis of a Bugatti racing car.

At the 1929 Salon d'Automne in Paris, Le Corbusier, Jeanneret and Perriand exhibited a modern apartment with concealed lighting, laminated surfaces, furnished with their free-standing chairs and table, and a built-in storage wall with shelving, storage drawers, glass fronted display boxes, and mirrored sliding door cabinets. Here, too, Le Corbusier maintained that no interior design can be separated from the exterior design.

Throughout his career Le Corbusier was preoccupied with a proportional system of measurement. For him, ordering coherence and organizational clarity were the essential ingredients of aesthetics. He analysed the Golden Section principles of architectural order, suggesting that it was as valid today as it was in the designing of Notre Dame cathedral. In many of his projects he organized his designs with the use of Regulating Lines – parallel and perpendicular lines defining a composition of the whole and its parts.

It took Le Corbusier some 20 years to develop the proportional system known as the Modulor, related to the proportions of the human body. This was to serve the needs of mass production and facilitate prefabrication, while avoiding repetitive monotony. Several mass housing projects built after World War II were based on the Modulor. These Unités d'Habitation were erected in Marseille, Nantes-Reze, Berlin, and Briey-la-Fôret and were conceived as vertical garden cities, giving each family maximum privacy, independence and communal services, and exploiting maximum use of space.

While Le Corbusier was disappointed not to win two pivotal international competitions for large-scale buildings, the influence of the designs he entered is with us today. The two projects were the League of Nations in Geneva (1927) and the Palace of the Soviets in Moscow (1931).

From 1950 to 1957, towards the end of his life, Le Corbusier worked on the overall plan for Chandigarh, the Punjab's great new capital city, applying his theories on zoning and traffic separation, designing with great sensitivity buildings for the completed government center. His designs for tapestries for the Law Courts at Chandigarh were executed in Kashmir. His tapestry designs also appeared in the Unesco building in Paris.

If one wishes to believe that a genius is not born but made, then Le Corbusier is proof. Architect Jerzy Soltan, who worked with him for four years, described him as hard-working, totally devoted to architecture, with a rigidly organized schedule. Le Corbusier himself acknowledged the importance of the self-imposed creative regimen: "If the generations to come attach any importance to my work as an architect, it is to these unknown labors that one has to attribute its deeper meaning".

PETER LIZON

See also *Modernism and the Modern Movement*; Paris 1937; Perriand

Biography

Charles-Edouard Jeanneret; adopted name Le Corbusier, 1920. Born at La Chaux-de-Fonds, near Neuchâtel, Switzerland, 6 October 1887. Moved to France, 1917; naturalised, 1930. Studied metal engraving at the School of Applied Arts, La Chaux-de-Fonds, under Charles L'Eplattenier, 1900–05. First architectural commission, 1906. Travelled to Italy and Austria, 1906–07. Worked in the office of the

architect Josef Hoffmann, Vienna, 1907; apprentice in the studio of Auguste Perret, 1908–09; worked in the office of Peter Behrens, with Walter Gropius and Mies van der Rohe, Berlin, 1910. Returned to France; established his own office, La Chaux-de-Fonds; active as a painter and engraver, 1912. Married Yvonne Gallis, 1930 (died 1957). In private practice as an architect, Paris, 1917–65; in partnership with his cousin Pierre Jeanneret (1896–1967), 1922–40; collaborated with the architect Charlotte Perriand, 1927–29; practised as Atelier des Bâisseurs (ATBAT), from 1942. Began designing furniture in association with Jeanneret and Perriand, 1927. Published numerous theoretical texts from 1918 including *Vers Une Architecture*, 1923; founder-editor, with Amédée Ozenfant and Paul Dermée, *L'Esprit Nouveau*, Paris, 1919–25. Exhibited at numerous national and international exhibitions including Salon des Artistes Décorateurs and Salon d'Automne, 1920s, Paris 1925 and 1937, UAM (Union des Artistes Modernes), 1930–33, Brussels 1935 and 1937. Founder-member, CIAM (Congrès Internationaux d'Architecture Moderne), 1928, and UAM, 1930; founded ASCORAL Group (Assembly of Designers for Architectural Renewal), 1942. Lectured extensively in Europe and United States, 1921–56. Numerous awards including Gold Medal, Royal Institute of British Architects, 1959. Died at Cap Martin, France, 27 August 1965.

Selected Works

The Le Corbusier Archives, including a vast quantity of drawings, designs, plans, photographs, notebooks and manuscript material documenting every aspect of his career, are in the Fondation Le Corbusier, Paris. For a complete catalogue of his architectural works see Boesiger, 1930–70.

Interiors

- 1916 Villa Schwob, La Chaux-de-Fonds (building and interiors)
- 1920–22 Citrohan House, Paris (designs for building and interiors)
- 1920–22 Atelier Ozenfant, Paris (building and interiors)
- 1923–25 Villa La Roche-Jeanneret (now Fondation Le Corbusier), Paris (building and interiors)
- 1923–25 Maison Jeanneret, Corseaux-Vevey, Switzerland (building and interiors)
- 1925 Exposition Internationale des Arts Décoratifs et Industriels Modernes, Paris; reconstructed Bologna (Pavillon de l'Esprit Nouveau; building, interiors and furnishings)
- 1926 Villa Cook, Boulogne-sur-Seine (building and interiors)
- 1927 Villa Stein-de-Monzie (Les Terraces), Garches (building and interiors)
- 1927 Weissenhofsiedlung Exhibition, Stuttgart (two buildings)
- 1928–29 Villa Church, Ville d'Avray (remodelling, additions and furniture)
- 1929–31 Villa Savoye, Poissy (building and interiors)
- 1929 Salon d'Automne, Paris (Equipeement Intérieur d'Une Habitation; interiors and furniture)
- 1929–33 Cité de Refuge, Salvation Army hostel, Paris (building and interiors)
- 1930 Beisteguy Apartment, Paris (remodelling and interiors)
- 1932–37 Exposition Internationale, Paris (Pavillon des Temps Nouveaux, building and interiors)
- 1935 Weekend House, Celle St.-Cloud (building and interiors)
- 1951–55 Chapel Notre-Dame-du-Haut and pilgrims' hostel, Ronchamp (building and interiors)
- 1951–56 High Court, Chandigarh, India (building and interiors)
- 1952–55 Villa Sarabhai, Ahmedabad, India (building and interiors)

Numerous additional municipal and institutional buildings until 1965.

Publications

Après Le Cubisme (with Amédée Ozenfant), 1918
L'Esprit Nouveau (editor), vols. 1–28, 1920–25

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Une Maison, un Palais, 1928
Précisions sur un État Présent de l'Architecture et de l'Urbanisme, 1930
La Ville Radieuse, 1935; translated as *The Radiant City*, 1935
Le Modulor 1948, 1950; 2nd edition, 1955
La Chapelle Notre-Dame-du-Haut à Ronchamp, 1956; translated as *The Chapel at Ronchamp*, 1957
My Work, 1960
The Decorative Art of Today, translated and introduced by James Dunnett, 1987

Further Reading

The literature on Le Corbusier is immense. For complete catalogues of architectural works, writings, drawings and additional manuscript material see Boesiger 1930–70, Besset 1981–82, and Brooks 1982–84. For useful histories of Le Corbusier's architecture and ideas see Curtis 1986, Jencks 1987, and Moos, 1979. An excellent study of Le Corbusier's villas, including contemporary photographs of interiors, appears in Benton, 1987. For a discussion of his early work within the context of French decorative art in the 1920s and 1930s see Troy, *Modernism and the Decorative Arts in France*, 1991.

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Le Corbusier Domestique: Furniture / Tapestries, 1927–67 (exhib. cat.), Cambridge, MA: Carpenter Center for the Visual Arts, 1992
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 Sekler, Mary Patricia May, *The Early Drawings of Charles-Edouard Jeanneret (Le Corbusier)*, 1902–1908, New York: Garland, 1977
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Ledoux, Claude-Nicolas 1736–1806

French architect

An heir to the Age of Reason, Claude-Nicolas Ledoux had a revolutionary approach to design that was to influence generations to come. During his lifetime, he had a successful practice prior to the French Revolution, and after, having survived the guillotine, he began to publish a five-volume folio of his works and philosophy. Throughout his career he sought to discover the primary elements of architectural beauty. He was interested in the forms on which the classical orders were based. He extracted the basic components, the circle and square, the sphere, cube and pyramid, and found ways to juxtapose and relate these platonic geometries to create dramatic, dynamic and monumental artistic effects. Ledoux was not one to think small, ridding his designs of unnecessary details, and often exceeding his clients' budgets.

Ledoux was interested in the use of common materials. For him, luxurious materials such as marble would camouflage the essential nature of his forms. His palette was filled with raw surface materials. He was transfixed by surfaces which were large enough to engage the imagination, by stones whose color stood up to comparisons with the finest marbles, by compositions which developed unexpected effects for the viewer. Ledoux continually edited his work, finally allowing only those elements of the design which were absolutely necessary to his composition.

Ledoux shared an enthusiasm for theoretical, formal design with fellow student Etienne-Louis Boullée (1728–99). Both studied with the classicist Jacques-François Blondel, and both are referred to as French Visionary Architects. But unlike Boullée who was content to explore these ideas on paper, Ledoux wanted to see his projects built. His first professional commission was the interior design of a Paris coffeehouse, the Café Militaire (1762). Ledoux created a fictional narrative to

unify his decoration. He imagined that soldiers, having been victorious on the battlefield, found a resting place in the forest. He created the effect of twelve triumphal columns around the room with patterns of spears bound together with laurels of victory and crowned with helmets. Mirrors throughout the café infinitely repeated the columns and wooden panels, carved with relief patterns of trophies and shields, reinforced the motif. In this clearing in the forest, café-goers would be reminded of their Gallo-Roman ancestry. This subject suggests Ledoux's interest in the popular debate of his day, the search for origins. The project also exemplified Ledoux's use of literary allusion as a way of giving social and aesthetic meaning to his work.

The work was well-received and led to his first major architectural commission, a large town house for the Comte d'Hallwyl. The Hôtel d'Hallwyl (1766) exemplified Ledoux's desire to bring the country home into the city and his rejection of Rococo in favor of Neo-Classicism. Constrained by the existing building plan, Ledoux's interior decoration was drawn from classical iconography. The main salon was given a country look with images of chimeras holding lyres. The rear garden court design was based on a Roman atrium house. An arcade of unfluted Doric columns defined a path around the center courtyard. A fountain niche framed by rusticated pilasters with giant capitals was centered on the back garden wall. On a blank wall across rue de Montmorency, Ledoux painted a rural landscape. Using this *trompe-l'oeil* technique he was able to suggest the illusion of the country from this shallow, urban courtyard.

At the Hôtel d'Uzès two years later, Ledoux returned to the military theme of the café. The triumphal gateway at the entry introduced the subject matter of the interior motifs. The salon de campagne was elaborately carved with trees extending floor to ceiling. Trophies and other emblems of war and peace hung from the trees in this magical forest. Ledoux often collaborated with a group of skilled artisans for his carvings. The highlight of Jean-Baptiste Boiston and Joseph Métivier's work on the Hôtel d'Uzès was the relief carvings on the four doors of the main salon which were designed to represent the four corners of the world. Symbolizing world unity, the doors displayed crocodiles for the Americas, dromedaries for Asia, elephants for Asia and horses for Europe.

The Hôtel de Montmorency in Paris, built in 1769–71, shows the beginnings of the influence of English Neo-Palladianism in Ledoux's work. The centralized, square plan was given a twist; its main entrance was situated at the angled corner of the building and the rooms were placed symmetrically about the diagonal. The main salon, located above the entrance, was decorated with panels engraved with the nine Greek muses, cupids and vases. These images symbolized the relationship between art and science.

Mme. du Barry became one of Ledoux's most important patrons. She commissioned him to design the Pavillon de Louveciennes in 1771 and in 1773 Ledoux was named architect to King Louis XV. Ledoux also dreamed of building an "ideal" city, the City of Chaux. He made plans and drawings of the various individual buildings of this utopia, but only those for the Royal Saltworks, Arc-et-Senans (1774–79), were executed. It was his most ambitious work, a utilitarian build-

ing conceived as a circular complex at the heart of his proposed visionary city.

Work came to a halt during the French Revolution, during which Ledoux was arrested and nearly put to death. In 1795, after he was freed, he spent his time participating on academic juries and preparing a five folio volume edition of his work, *L'Architecture Considérée Sous le Rapport de l'Art, des Mœurs et de la Législation*, which was dedicated to Tsar Alexander I. The folios contain idealized versions of Ledoux's work, as he modified his drawings to demonstrate the purity of his ideas and designs. Ledoux succeeded in publishing two-thirds of his engraved plates in 1804, two years before he died. In 1847, Daniel Ramée published the remaining plates.

In relating his theory on the relationship between architecture and painting, Ledoux declared: "If you want to become an architect, begin by being painter. What a variety of shapes you will find spread upon the still surface of a wall, though its pictorial eloquence may leave the apathetic multitude unmoved! High courses of stonework deeply grooved, walls rough-hewn or rusticated, pebbles sticking out, stones piled up artlessly – such elements are often enough to produce a striking effect." Ledoux himself found innate beauty in the surface of limestone and granite and saw an inexpressible joy in the dramatic distribution of simple planes and volumes.

Ledoux's commentaries often display his passion and enthusiasm for his work rather more than they enlighten the reader on the theoretical construct of his art. Nevertheless, there are some worthy passages including the statement that "no doubt, knowledge of all that has preceded us is necessary; it guides our solutions as it guarantees our memories. But rarely does such knowledge lift us to the fine frenzy that stirs and spurs an observer with a taste for what is new." With grandeur and simplicity, Ledoux sought to create what was new by understanding the essence of what had gone before.

SALLY L. LEVINE

Biography

Born in Dormans, Champagne, 27 March 1736. Entered Collège de Beauvais, Paris; apprenticed to an engraver; studied architecture at the École des Arts, Paris, under Jacques-François Blondel, 1753–58. Married Marie Bureau, 1764 (died 1792): two daughters. Active as an architect in Paris from c.1760; attached to the department, Eaux de Forêts de France, 1760s; employed as inspector of saltworks, Franche-Comté; appointed Architect de Roi, 1773; worked as architect for the Ferme Générale and designed the Barrières de Paris, 1784–89. Member, Académie Royale d'Architecture, 1767; promoted to the first class, 1792. Imprisoned for royalist sympathies, 1793–94. Concentrated almost solely on writing and projects for an ideal city after 1794. Declared bankrupt, 1805. Died in Paris, 19 November 1806.

Selected Works

The largest collection of Ledoux's papers and drawings is in the Archives Nationales, Paris. Additional drawings and documents are in the Bibliothèque de Besançon, the Bibliothèque Nationale, Paris and the Bibliothèque de la Ville de Paris. Carvings from the Café Militaire, and the salon from the Hôtel d'Uzès are displayed in the Musée Carnavalet, Paris.

Interiors

- 1762 Café Militaire, rue St. Honoré, Paris (interior decoration)
- 1766 Hôtel d'Hallwyl, Paris (building and interiors): Franz-Joseph d'Hallwyl

- 1768 Hôtel d'Uzès, Paris (renovations, remodelling and interiors)
- 1769–71 Hôtel Montmorency, Paris (building and interiors, including sculptures and carvings by Feuillet and Métivier): Claude-Martin Goupy
- c.1769–71 Château de Bénouville, Normandy (building and interiors): Marquis de Livry
- 1771–73 Pavillon, Louveciennes (building and interiors, including sculptures and carvings by Feuillet and Métivier): Mme. du Barry
- 1771–73 Pavillon Guimard, Paris (building and interiors, including sculptures by Feuillet): Mlle. Marie-Madeleine Guimard
- 1771–73 Pavillon Tabary, Paris (building and interiors)
- 1771–73 Théâtre (apartment of Mlle. Guimard), Paris (interiors)
- 1772 Hôtel des Équipages, Versailles (building and interiors): Mme. du Barry
- 1775–79 Théâtre, Besançon (building and interiors)
- 1778–81 Hôtel Thélusson, Paris (building and interiors)
- 1792 Maison Hosten, Paris (building and interiors): J.-B. Hosten

Ledoux's craftsmen included the carvers Métivier and Feuillet, and the painters Callet and Le Barbier.

Publications

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- Architecture de Claude-Nicolas Ledoux*, edited by Daniel Ramée, 2 vols., 1847; reprinted 1983

Further Reading

A detailed and scholarly account of Ledoux's career appears in Gallet 1980 which includes a chronology of his life and work, a full list of extant drawings and manuscript material in public collections, and an extensive primary and secondary bibliography. For an English-language study of his work see Vidler 1990.

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Le Pautre (or Lepautre) Family

French dynasty of *ornemanistes* and architects active throughout the 17th century

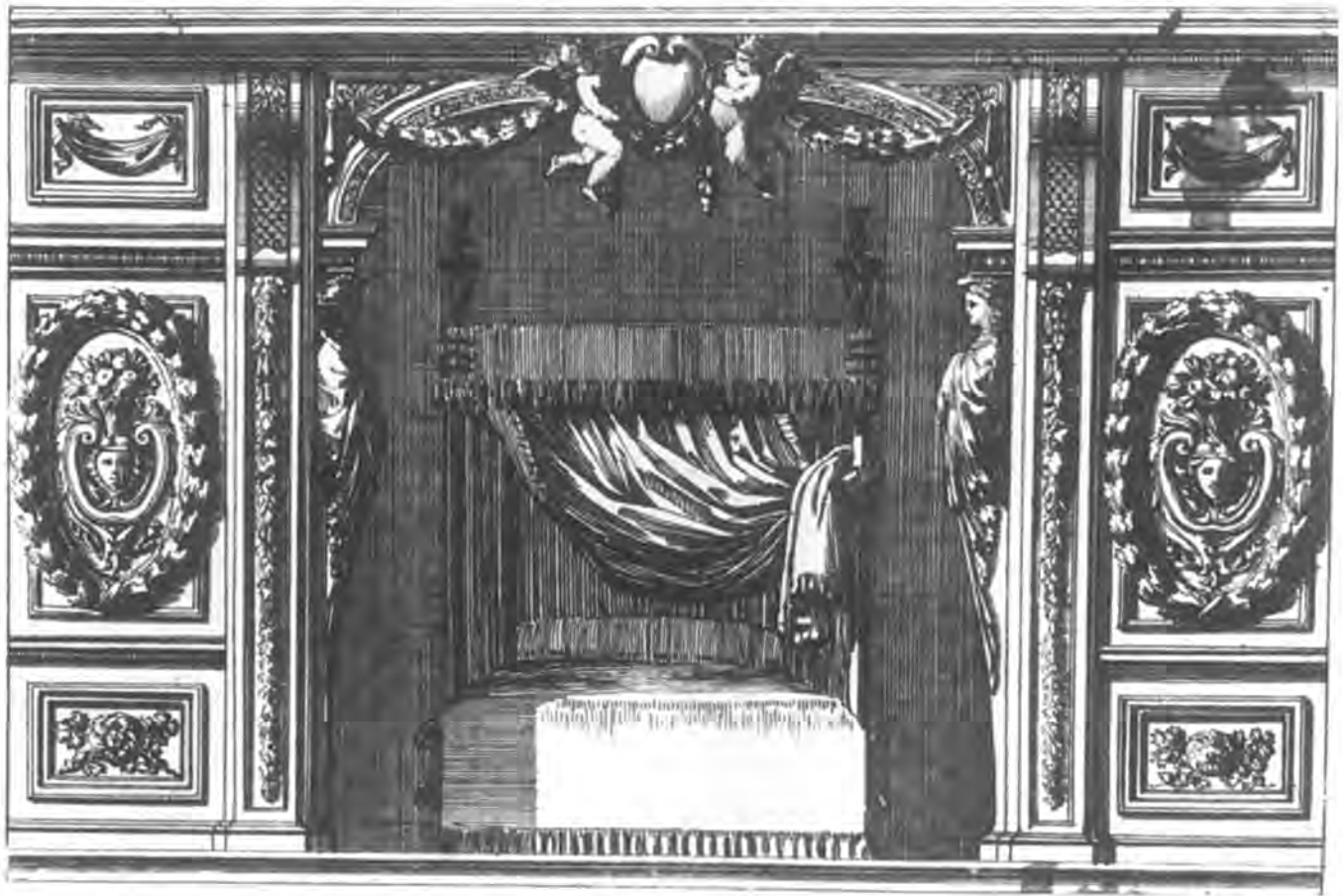
Jean Le Pautre (or Lepautre) was one of the most influential of design sources during the high Baroque period of Louis XIV. His works perfectly embodied the monarchical, extravagant, and assured spirit of this fertile period of the arts in France, and he can be credited with a critical role in the creation of the Louis XIV style. His immensely creative mind sought expression in the production of thousands of engraved ornamental plates as well as designs for specific interior fixtures such as chimneypieces, bed alcoves, and console tables. These engravings were published in Paris and subsequently reissued in London, Amsterdam, Augsburg, and Nuremberg, and were a chief aid in the dissemination of the French court style.

Beginning as an apprentice to his second cousin, the cabinet-maker and engraver Adam Philippon, Le Pautre developed skill in the articulation of sculptural as well as two-dimensional form. One of his first known works is the engraving of Philippon's *Curieuses Recherches* (1645) which was published in the middle of the most intense period of Italian High Baroque influence in France. Philippon had travelled to Rome during this decade, as had other Frenchmen such as Charles Le Brun (1619–90), Pierre Mignard (1612–95), and François Girardon (1628–1715), and had copied modern and antique ornament there. Of equal importance to this development was the presence in Paris at that same time of key Italian designers, particularly Stefano Della Bella (1610–64), the greatest Italian ornamental engraver of his generation.

While Le Pautre's work reflects these obvious Italian influences, it is also undeniably French in its handling of antique ornament blended with motifs from nature and purely French images such as the fleur-de-lis and cock. In this respect, Le Pautre mirrored the creative tendencies of his contemporaries, particularly Le Brun. Classical ornament was studied, but never merely copied in final compositions: it was reinterpreted and embellished with familiar and sometimes fantastic elements. A strong measure of drama was incorporated into compositions as well: for instance, Le Pautre's engravings of bed alcoves appear as views of theatre productions, replete with figures and accoutrements alluding to specific, identifiable historical and mythological episodes.

Concurrent with this generation of classical Baroque style was the increased consciousness of decorative arts in France. A few collections of architectural and ornamental engravings incorporating motifs for interior use had been published in France in the late 16th century, among them Jacques Androuet DuCerceau's *Les Plus excellens bastiments de France* of 1577 and 1579. However, intense production of designs for interior features did not occur until the 1630s, providing Le Pautre with an audience ripe for his creative designs.

The centralization of the arts in France and the establishment of Versailles as the visual expression of French political and cultural supremacy also did much to forge a niche for Le Pautre's designs. He worked for the Crown from c.1670 to 1680, and was elected member of the Academy in 1677 as "Dessinateur et Graveur". In this capacity he continued not only to create his own designs (often directly on the copper



Jean Le Pautre: engraving of design for an alcove, c.1660

plate, without preliminary sketches), but also to etch the works of contemporaries. His designs spanned both secular and ecclesiastical projects.

Among Le Pautre's best known engravings are those for chimneypieces, bed alcoves, doors, and monumental vases. He is considered by many scholars especially important in the development of the decorative chimneypiece (as opposed to the heavier hooded types), his *cheminées à l'Italienne* exhibiting a lightness which led eventually to the classic flat-fronted French version with overmantel mirror. He viewed his designs as being variously in the Roman, French, modern, and antique styles, but they are all French classical Baroque in conception. And they have an abiding energy: "French seventeenth-century pattern is never merely static; its curves are the curves of growth, its straight lines the lines of gravity" (Evans, 1931).

Jean's eldest son, Pierre (not to be confused with his cousin Pierre, the sculptor), was trained by his father as an engraver and became prominent in his own right. However, the generational difference manifested itself in a sharp contrast in style. Pierre engraved the designs of Jean Berain (1640–1710) and other *ornemanistes*, as well as the architectural plates of Jules Hardouin-Mansart (1646–1708) and Claude-Louis d'Aviler. He demonstrated an early talent for interior decoration, but it was not until 1699 when Mansart was named Surintendant et Directeur des Bâtiments du Roi, that he was given the official appointment of Dessinateur et Graveur des Bâtiments du Roi.

Pierre Le Pautre's first major assignment, to redecorate parts of the royal château at Marly, proved to be one of his most important works. Here he brilliantly reinterpreted the two-dimensional arabesques of ornamentalists such as Berain and Audran as three-dimensional framing elements of the panels. That is, he integrated decoration and architecture in a manner not seen before. By creating delicate sculptural features out of the basic constructive elements of arabesques, he eschewed the need for strong visual, architectonic devices. The result was interiors with greater vertical unification, slender and elegant proportions, and an overall lightness. In fact, according to the historian Fiske Kimball, Le Pautre's work at Marly is considered to be "the essential creative act in the genesis of the rococo", and that "the marriage of frame and filling, of moulding and surface, of structure and ornament, of geometry and fantasy, had sprung a living entity, not only deeply new, but vitally perfect" (Kimball 1943).

Le Pautre's originality and genius were recognized immediately, and he was quickly procured to make changes to the *Chambre du Roi*, the *Antichambre de l'Oeil-de-Boeuf*, the *Cabinet du Conseil*, and the *Grande Galerie* at Versailles, and later at the *Appartement du Roi* at Trianon. In the meantime, he had also provided for the Bâtiments drawings for a new altar in Notre Dame de Paris and for the choir of the cathedral of Orléans. These ecclesiastical works show a treatment very similar to the domestic projects, involving the use of truncated

angles on the panels, ovals within arches on consoles, and ornament such as rosettes, interlaces, and background mosaic, but all with an added measure of volume and stateliness.

As the organizational structure of the Bâtiments did not emphasize individual authorship of particular projects, Le Pautre's role in many royal works has traditionally been unclear. Large-scale projects were simply credited to the Surintendant; during Le Pautre's career at the Bâtiments this position was held by Hardouin-Mansart and Robert de Cotte (1656–1735), respectively. Careful study by later scholars has afforded identification, however, of drawing techniques and specific motifs which one can attribute to Le Pautre, so the oeuvre of works assigned to him has expanded, resulting in a more thorough understanding of his career. Such is especially the case with the Chapelle de Versailles, for even though Le Pautre drew and engraved the changes made there, it had not been understood to what extent he contributed to the decorative design. It is now thought that he was responsible for the apse with the high altar in addition to many individual elements such as the choir spandrels and piers, the organ case, and the doors of the chapel and vestibules.

Le Pautre's novel treatment of interiors extended to private buildings as well. He is credited with designing interiors for the Château de Bercy and the Chancellerie (or Hôtel de Pontchartrain, Paris), and with modifying parts of the Hôtel Lauzun in Paris. Le Pautre also published a few suites of engravings, those for chimneypieces being among the best known. As the fireplace had traditionally been the central architectural feature of most Northern European rooms, it was natural that its decoration assume great importance. In Le Pautre's case, the chimneypiece designs he created for Marly quickly acquired an enthusiastic audience, with many ladies of the court commissioning their own versions from him. A key feature in these designs was the creation of a tall overmantel frame which enclosed both a mirror and the painting or relief set above it, a precocious formula which would reach its maturation in the next decades.

While many of Le Pautre's creations have been lost over time, the true inheritance of his genius is in the vast realm of Rococo design. He is generally considered a father of this style, and while the evidence is not easy to ascertain for the untrained eye, serious and careful study of his works shows the impetus he gave to an entire succeeding generation of artists and designers.

MARGARET W. LICHTER

Le Pautre, Jean 1618–1682

Designer and engraver

Born in Paris in 1618. Pupil of the cabinet-maker Adam Philippon. In royal service from 1670. Elected to the Academy as "Dessinateur et Graveur", 1677. In addition to his designs for ornament and interiors, he also produced designs for ecclesiastical interiors and furniture. Engraved illustrations for other authors. His son Pierre Le Pautre was also a designer and engraver. Died in 1682.

Selected Works

- 1654–57 Hôtel Beauvais, Paris (with Antoine Le Pautre, stair-cage): Catherine Henriette Bellier
- 1656–57 Hôtel Lauzun, Paris (interiors; building by Le Vau)

Publications

- Curieuses Recherches*, 1645
- Veüe grottes et fontaines de jardins à l'Italienne*, 1650
- Trophées d'armes*, 1650, 1659
- Frises ou montans à la moderne*, 1657
- Desseins de Lambris à l'Italienne pour orner et embellir le Chambres, Sales, Galeries et autres lieux magnifiques*, 1659
- Inventions pour faire des placques ou des aubenetiens servans aux Orfevres*, 1659
- Livre de serurerie inventé par Jean Le Pautre et gravé par Jacques Le Pautre*, 1660
- Ornemans de panneaux pour l'enrichissement des lambris de chambres, de galeries*, 1660
- Montans de trophées d'armes à l'antique, Vases d'Ornemans, Vases d'Antique*, 1661
- Lambris à la Romaine*, 1661
- Portes cochère*, 1665
- Cheminées à l'Italienne*, 1665
- Lambris à la Française*, 1665
- Plafons à la Romaine*, 1665
- Alcoves à l'Italienne*, 1665, 1670
- Cheminées et Lambris*, 1667
- Grands Alcoves à la Romaine*, 1667
- Livre de lit à la Romaine*, 1670
- Livre de miroirs, tables et gueridons*, 1670
- Portraicture de diverse vases inventé [sic]*, 1675
- Les divertissemens de Versailles donnez par le Roy à toute sa cour au retour de la conquête de la Franche-Comté en l'année M.D.C. LXXIV* (with André Felibien), 1676
- Alcoves à la Française*, 1678
- Fontaines et cuvettes inventées de nouveau par Jean de Pautre*, 1678
- Relation de la feste de Versailles du 18 juillet mil six cens soixante-huit*, 1679
- Nouveaux ornemens ou Plafons*, 1680
- Le Édifices Antiques de Rome*, 1682
- Oeuvres d'Architecture*, 3 vols., 1751

Other publications include: *Rinceaux de differents feuillages*; *Frisses Feuillages et Ornemens*; *Livre de Frises et Ornemens*; *Rinceaux de Frises et Feuillages*; *Bordures de Tableau à la Romaine*; *Nouveau Livre de Cartouches*; *Plafonds Modernes*; *Quarts de Plafons*; *Nouveaux Desseins de Plafons*; *Nouveaux desseins de Cheminées à l'Italienne*; *Cheminées à la Romaine*; *Cheminées à la Moderne*; *Nouveaux dessins de Cheminées à peu de Frais*; *Alcoves à la Romaine*; *Differens Desseins d'alcauve*; *Nouveau Livre d'Porte d'La Chambre*; *Vases ou Burettes à la Romaine*, *Fontaines et Cuvetes*

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Le Pautre, Antoine 1621–1679

Architect

Baptized 5 January 1621, third son of Adrien Le Pautre, a master joiner, and of Jeanne Fressant. Probably taught by his brother Jean Le Pautre, and studied with the architect Étienne Martellange (1568/9–1641), c.1640. Two sons, Pierre (1660–1744) and Jean (1648–1735) were sculptors; a third son, Claude (b. 1649), was architect-pensioner of the French Academy in Rome, 1667–69. Died 3 January 1679.

Selected Works

- 1650 Hôtel de Guéménée (petite chambre d'hiver): Princesse de Guéménée
- 1654–57 Hôtel Beauvais (stair-cage): Catherine Henriette Bellier
- 1672 Château de Seiglière de Boisfranc, Saint-Ouen: Joachim Seiglière de Boisfranc
- 1674 Château de Clagny (now replaced by J. Hardouin-Mansart's building): Madame de Montespan

Publications

Desseins de plusieurs palais, Paris, 1652–3 (reissued by Joubert, c. 1697–1709; facsimile edition, 1966)

Further Reading

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- Kimball, Fiske, "Antoine Le Pautre and the Motif of the Drum-without-Dome", in *Journal of the Society of Architectural Historians*. 25, 1966, pp.165–80

Le Pautre, Pierre c.1648–1716

Engraver and interior designer

Born in Paris c.1648, the eldest son of Jean Le Pautre the Elder, with whom he trained as an engraver. Employed as Dessinateur et Graveur des Bâtiments du Roi, 1699–1716. Designed furniture and chimney-pieces for Marly and Versailles, and at the Trianon 1699–1703. Also worked in the Chapel at Versailles, 1709. Taught drawing. Engraved ornaments for several architects. Died in 1716.

Selected Works

A large number of Pierre Le Pautre's drawings and engravings are in the Bibliothèque Nationale, Paris.

- 1699 Château de Marly (Chambre du Roi, Grand Salon): Louis XIV
- 1701–11 Versailles (Chambre du Roi, Chambre du Conseil, Salon d'Hercule): Louis XIV
- 1702–06 Versailles, Trianon (Appartement du Roi): Louis XIV
- 1703 Hôtel de Pontchartrain Chancellerie (remodelled by de Cotte from old Hôtel de Lionne; interiors Le Pautre): Chancellor Pontchartrain
- 1709 Versailles, Chapel, with Vassé (organ-case, high altar, apse)
- 1712–15 Château de Bercy, Paris (begun by F. Le Vau; Grand Salon)

Publications

Cheminées et Lambris à la Mode, n.d.

Cheminées à la Royale à grand Miroir et Tablette avec Lambris de Menuiserie, c.1698

Livre de cheminées exécutés à Marly sur les desseins de Mons. Mansart ... dessinées et gravées par P. Le Pautre, n.d.

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- Marie, M. A., "Les Chambres de Louis XIV au Grand Trianon et à Marly", *Bulletin de la Société de l'Histoire de l'art français*, 1938, pp.190–96
- Scott, Katie, *The Rococo Interior: Decoration and Social Spaces in Early Eighteenth-Century Paris*, New Haven and London: Yale University Press, 1995
- Walton, Guy, *Louis XIV's Versailles*, Chicago: University of Chicago Press, and London: Viking, 1986

Lescaze, William 1896–1969

Swiss-born American architect and designer

William Lescaze played an important part in the introduction of modern architecture and interior design to the United States in the 1930s. He had a continuing role in American Modernism until his death.

Lescaze was born at Onex, near Geneva, Switzerland and graduated from architectural training at the Eidgenössische Technische Hochschule. His training under Karl Moser was an important factor in shaping his approach to design. He worked for several offices in France including that of Henri Sauvage in Paris before moving to Cleveland, Ohio to work in the firms of Hubbell and Benes and Walter MacCormack. In 1923 he established his own office in New York. Early projects included a submission in the competition for the Palace of the League of Nations in 1927 and a New York apartment for Leopold and Olga Samaroff Stokowski in 1929.

Olga Samaroff Stokowski, the wife of Leopold Stokowski the conductor of the Philadelphia Orchestra, became interested in a small experimental nursery school in a suburb of Philadelphia. She was instrumental in funding a building for the school and urged that Lescaze be employed as the architect. The resulting Oak Lane Country Day School building of 1929 was one of the first American examples of the Modernist idiom that became known as International Style. This project also brought about a partnership with George Howe (1886–1955), a well-established Philadelphia architect with a practice that worked in the eclectic, tradition-oriented vocabulary that was characteristic of Philadelphia during this period. Lescaze was

responsible for a change in Howe's thinking that made him an exponent of Modernism.

Howe had a strong relationship with the management of a Philadelphia bank, the Philadelphia Saving Fund Society (PSFS), having designed several small branch banks in "stripped classical" style for that organization. When a major high-rise building was proposed, Howe and Lescaze (with Lescaze in charge of design) proposed a modern, International Style tower unlike any building previously built in America or, indeed, anywhere else in the world. The bank management was persuaded to accept the design on logical and economic grounds, and the resulting building (1929–32), a remarkable success by any standards, became the first major example of modern architecture in the United States.

The interiors of the building used rich materials in patterns of utmost simplicity. Details were of a high order of excellence and included special furniture, even signs and clocks, all designed in the functionalist vocabulary of Modernism. The main banking room and the escalator and stairway, the public lobby serving the elevator access to the 39-storey office tower and the executive offices, boardroom and other bank facilities at the top of the tower were all designed in great detail in accordance with Lescaze's understanding of the Modernist aesthetic. Although shocking to traditionalists, the PSFS building has remained a striking example of early Modernism at its best.

Lescaze continued in a partnership with Howe until 1934. His work included several town houses in New York (including his own house of 1933–34), each with interiors complete with built-in and movable furniture and many details in the simple, unornamented manner of the International Style. Other residential projects in the United States and in England made Lescaze a continuing leader in the development of Modernism in America. Some lamps and other objects designed for PSFS and other interior projects were, for a time, produced as products available to other designers.

The Columbia Broadcasting System became a Lescaze client for the design of radio studio interiors, executive offices, graphic design and, eventually, for a building for station KNX in Hollywood (1936–38). Lescaze was one of a number of architects involved in government-sponsored housing projects of the 1930s. His Williamsburg housing project in Brooklyn, New York (1937), known as Ten Eyck Houses, is often mentioned as the best example of public housing ever built in the United States. Later housing projects such as the Manhattanville Houses, New York (1960) are competent but less distinguished examples of Lescaze's work. A large high school building for the city of Ansonia, Connecticut (1937) demonstrated the applicability of Modernism to educational building in the United States.

The 1939 New York World's Fair included Lescaze buildings for the Aviation display and for the Swiss Pavilion. The Longfellow Building in Washington, DC (1939–41) was the first modern building in that generally conservative city. Lescaze was a persuasive speaker and able writer and came to act as spokesman for the cause of Modernism in a period when the design establishment was generally highly resistant to modern concepts.

After World War II, Lescaze's practice produced a number of projects in the increasingly accepted modern idiom that

seemed less distinguished than his earlier work, perhaps because his was no longer a strikingly individualistic direction. The arrival in America of other leading European Modernists, who assumed important teaching and leadership roles, also may have been a factor in limiting the impact of Lescaze's later work and prominence.

JOHN F. PILE

Biography

Born in Onex, near Geneva, Switzerland, 27 March 1896. Educated at the Collège de Genève, to 1915 and at the Ecole de Beaux-Arts, Geneva, 1914–15; studied architecture under Karl Moser at the Eidgenössische Technische Hochschule 1914–15. Married Mary Hughes: one son. Worked on projects for the Committee for the Reconstruction of Devastated France and in the office of Henri Sauvage, Paris, 1919–20. Emigrated to the United States, 1920; worked for Hubbell and Benes, Cleveland, 1921–22, and in the office of Walter R. MacCormack, Cleveland, 1922; established his own architectural practice, New York, 1923–29; partner with George Howe in Howe and Lescaze, Philadelphia, 1929–34; principal, William Lescaze and Associates, New York, 1934–69. Designed interiors, furniture and lighting from late 1920s and remained active in the decorative arts and metalwork after World War II. Exhibited at several national and international exhibitions including the World's Fairs, New York, 1939 and 1964. Member, New York State Building Code Commission, 1949–59. Fellow, American Institute of Architects. Died in New York, 9 February 1969.

Selected Works

Interiors

- 1926 Lescaze Apartment, East 42nd Street, New York City (interiors)
- 1927–28 Jean de Sièyres Hunting Lodge, Mount Kisco, New York (building, interiors and furniture)
- 1928 Maison Bertel Beauty Parlor, Fifth Avenue, New York (interiors and furniture)
- 1928 Andrew Geller Shoe Factory, Brooklyn, New York (interiors and furniture)
- 1928 Macy International Exhibition of Art in Industry, New York City (room settings)
- 1929 Mrs. Leopold Stokowski Apartment, New York City (interiors and furniture)
- 1929 Oak Lane Country Day School, Second Street and Oak Lane Road, Philadelphia (building, interiors, furniture and fittings)
- 1929–32 Philadelphia Saving Fund Society (PSFS), Philadelphia (building, interiors and furniture; with George Howe)
- 1930–31 Frederick V. Field House, New Hartford, Connecticut (building and interiors; with George Howe)
- 1931 Headmaster's House, Dartington Hall, Totnes, Devon (building and interiors)
- 1933–34 Lescaze House and Office, 211 East 48th Street, New York City (building, interiors and furniture)
- 1936–38 Columbia Broadcasting System (CBS) Studios and Offices, Hollywood (studios, interiors and furnishings; with E. T. Heitschmid)
- 1939–41 Longfellow Building, Washington, DC (building and interiors)
- 1955 Office Building, 711 Third Avenue, New York City (building and interiors)

Lescaze's most notable furniture and products were designed for the PSFS and CBS buildings. He also designed fabrics and accessories and paintings.

Publications

A Modern Museum, with George Howe, 1930
On Being an Architect, 1942
A Citizens' Country Club or Leisure Center, 1944
Uplifting the Downtrodden, 1944

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Lethaby, W.R. 1857-1931

British architect, designer and theorist

William Richard Lethaby was one of the leading members of the second generation of the Arts and Crafts Movement, so admired by Hermann Muthesius in *Das Englische Haus*, which included E.S. Prior, Ernest Gimson, and the Barnsley brothers. Lethaby's reputation as a designer is disproportionate to his limited output, which all but ended after costly problems during the construction of All Saint's Church, Brockhampton, his last, and most significant work. Thereafter his influence was established through education, public bodies, and his writings. However, this influence was such that for much of the present century for a designer to be called a "Lethabite" implied a definite artistic and ethical stance.

His somewhat puritan aesthetic may well have come from his strict Bible Christian upbringing. Like Frank Lloyd Wright, Lethaby recalled how his early creativity was stimulated by paper toys a neighbour would make for him. Though he received some training during his pupilage under Alexander Lauder, the essential hit-and-miss nature of architectural training of the day ensured that Lethaby was largely self-taught. As such, and without the benefit of either an Oxbridge education or a monied background (which was commonplace among his

colleagues in Norman Shaw's office) Lethaby was a model of the Arts and Crafts designer.

Lethaby first came to the attention of Richard Norman Shaw through the former's pseudonymous entries to the regular design competitions set by the magazine *Building News*. Apart from their clear artistic ability, these show a strong grasp of the range of historicist styles currently fashionable as the hegemony of the Gothic Revival was breaking up. Called to Shaw's office as his Chief Assistant, Lethaby was responsible for much of the detailed interior work in this most fashionable of practices from 1879 until the mid-1880s.

Shaw's was a particularly appropriate office for Lethaby, for here his increasing fondness for the Elizabethan and early Northern Renaissance styles and motifs could be employed. He designed all the panelling, plasterwork, doorcases, staircases, and, what became his particular forte, fireplaces for the rebuilding of Henry Mildmay's house at Flete in Devonshire (1879-81). Similarly, the interiors of the Alliance Insurance building, London (1882), and Cragside, Northumberland (1883), are among his best of this period. The enormous white marble chimneypiece in the Drawing Room at Cragside was an accomplished exercise in its irreverent treatment of Northern Renaissance motifs, including strapwork, curly gables, putti, garlands, and arabesques all supported on columns whose exaggerated enstasis appear to be giving way under the weight of decoration.

Once in London, Lethaby's appetite for knowledge led him to enrol in the Royal Academy Schools and spend much of his spare time studying in the Victoria and Albert Museum and the British Museum. This eclectic self-education found expression in his earliest writings (later cribbed by Charles Rennie Mackintosh), as they attempted to find a way out of Revivalism, and frequently saw him moving among the advanced circles of London's Architectural Association, where he was seen as something of a progressive figure. As a founder-member of the St. George's Art Society (a forerunner of both the Art-Workers' Guild and the Arts and Crafts Exhibition Society in which he was also a key figure), Lethaby visited many of the famous Artists' Houses of the day and particularly admired Alma-Tadema's house and William Burges's Tower House. His designs for interiors, together with furniture and fireplaces, are among the earliest works he exhibited at the annual shows of the Arts and Crafts Exhibition Society.

His initial attempts to find an alternative to Revivalism culminated in his perplexing first book *Architecture, Mysticism, and Myth* (1891) which posited an ahistorical symbolism as the basis of all architecture and design in its distillation of recent anthropology and sociology. In the introduction to this important work he stated his aim as "to set out, from an architect's point of view, the basis of certain ideas common in the architecture of many lands and religions" and came up with a prescription for buildings with "ceilings like the sky, pavements like the sea, and entrances for the sun and moon" thus hoping to re-establish all buildings as symbolic microcosms of the world.

It could be reasonably expected that his own early work, once free of Shaw's office, might reflect these concerns, and in certain respects it does. However, at the same time as the book was published Lethaby came under the combined influence of William Morris and Philip Webb through the meetings of the

Society for the Protection of Ancient Buildings (SPAB). "Webb," he later wrote, "satisfied my mind about that mysterious thing we call architecture." This, together with his own puritan values, was the impetus for his spare, low-ceilinged, homely, country house interiors of the 1890s. His work for Morris & Co. on Stanmore Hall shows the clear move away from the medieval richness and historicism of Morris & Co. to a starkness relieved by the use of quality materials and sound construction which chiefly characterise his work. Where Morris and Webb's surface pattern design is shallow, Lethaby's is flat, where their palettes are limited, Lethaby's is largely white and minimal.

His independent work combines both the rational school of design approach learnt from the Art-Workers' Guild, Arts and Crafts Exhibition Society, and the SPAB, with an attempt to reintroduce meaning through planning and decoration. Accordingly, his first independent job, Avon Tyrrell for Lord Manners (a "setting-up" commission from Norman Shaw) introduces twin peacocks to the exterior chimney breast to symbolise the hearth as the central symbolic element in an interior as a place of shelter, and as a means of linking interior and exterior. The chimney breast itself, as so often with Lethaby, was a geometrical chequerboard pattern of grey and black Derbyshire marbles surmounting a plain, but deeply moulded fire surround.

The rectilinear patterns of Lethaby's fireplaces are echoed throughout the house by both the panelling and the mullions and transoms of the Elizabethan-style windows, and becomes a further means of linking interior and exterior. Believing in the integrity of the individual artist-craftsman Lethaby gave his friend Ernest Gimson a free hand to design and execute the plaster ceilings in Avon Tyrell, as in most of his houses. Elsewhere the furniture was supplied by the firm of Kenton & Co. which Lethaby had established in 1890 with Reginald Blomfield, Sidney Barnsley, Gimson, Macartney, and Mallet.

Lethaby was freed of the orderly Shavian plan in his next job, The Hurst, and his commitment to interior spaces and their detailing was assured through the Arts and Crafts practice of allowing the plan form to generate the elevations so that, for example, a Serlian window is used to light two rooms and not just the one implied externally and historically by the use of such a window type. Fenestration, and the plan form generally, is dictated by need rather than aesthetics. However, like his hero Philip Webb's Red House, these conceits also have the effect of suggesting an organic, accretative, and therefore older building than is the case, and leaves Lethaby open to the charge of deceit of the kind theoretically deplored by the Arts and Crafts Movement.

Also at The Hurst Lethaby introduced groin vaults which, like fireplaces, become a central element at once symbolic and, for Lethaby, homely. In essence, Lethaby's interiors play with archetypal forms in his subsequent commissions as they try gradually to divest themselves of any historic connotations. Like many fellow members of the Arts and Crafts Movement, Lethaby has been taken, perversely and ahistorically, to be a pioneer of Modernism which he largely dismissed as "another kind of design humbug to pass off with a shrug – ye olde Modernist style."

For most of his working life, then, Lethaby's reputation rested on his educational reforms and writings. From being

joint first Principal of the Central School of Art and Craft and founder of the Design and Industries Association, to his work on the London County Council Technical Education Board and support of the Women's Institute, he spread the Arts and Crafts philosophy of simplicity in design. Like others of his generation, he is of interest for straddling both Revivalism and Modernism. Though he participated in the radical refashioning of the former through the Arts and Crafts Movement and English Free Style, this did not lead to an automatic acceptance of Modernism but rather a rejection of what he termed "style-mongering" in favour of an "efficiency style" found through precedent and vernacular survivals.

JULIAN HOLDER

See also Arts and Crafts Movement

Biography

William Richard Lethaby. Born in Barnstable, Devon, 18 January 1857, the son of a craftsman and gilder. Articled to the architect Alexander Lauder, Barnstable, 1871–77; studied at the Royal Academy Schools, London, 1880–81. Married Edith Rutgers Crosby in 1901 (died 1927). Employed in the architectural practice of Richard Waite, Duffield, Derbyshire, 1878–79; chief assistant to Richard Norman Shaw (1831–1912), London, 1879–91; active in his own architectural practice, London, from 1889. Designed furniture, cast iron and ceramics from the late 1880s; co-founder of the furniture-making co-operative, Kenton & Co., 1890 (dissolved 1892). Appointed Art Inspector to the Technical Education Board, 1894; founder and joint director, Central School of Art and Craft, London, 1896: principal, 1902–11. Professor of Ornament and Design, Royal College of Art, London, 1901–18; Surveyor of Westminster Abbey, 1906. Founder-member: St. George's Art Society, 1885; Art-Workers' Guild, 1884; Arts and Crafts Exhibition Society, 1888; Design and Industries Association, 1915; Modern Architecture Constructive Group, 1922. Member, Society for the Protection of Ancient Buildings, 1891. Published numerous books and articles on architecture and design from the 1890s; edited *The Artistic Crafts* series of technical handbooks. Died in London, 17 July 1931.

Selected Works

A substantial collection of Lethaby's drawings, including architectural and decorative designs, is in the drawings collection, Royal Institute of British Architects, London. Archive materials including manuscripts, photographs and publications, are in the Archive of the Central School of Art (now amalgamated with St. Martin's), London. Examples of Lethaby's furniture are in the Museum and Art Gallery, Cheltenham, Gloucestershire, and the Victoria and Albert Museum, London.

Interiors

- 1879–81 Flete, Devon (panelling, plasterwork and interior fittings; renovations by Norman Shaw): Henry Mildmay
- 1883 Craggside, Northumberland (interior details; building and interiors by Norman Shaw)
- 1891 Stanmore Hall, Middlesex (with Morris & Co., chimney-pieces, woodwork and some furniture): William Knox D'Arcy
- 1891 Avon Tyrrell, Christchurch, Hampshire (building, interior fittings and decoration; plasterwork designed and executed by Ernest Gimson): Lord Manners
- 1894 The Hurst, Sutton Coldfield, Warwickshire (building, interior fittings and plaster decoration): Charles Edward Mathews
- 1898–1900 Melsetter House, Hoy, Orkney Islands, Scotland (reconstruction and additions): Thomas Middlemore

- 1898–1900 Eagle Insurance Buildings, Colmare Row, Birmingham (with Joseph Ball, building, interior fittings and some furniture)
 1898–1901 High Coxlease, Lyndhurst, Hampshire (building, interior fittings and plaster decoration): Eustace Smith
 1901–03 All Saints Church, Brockhampton (building, interiors and furniture)

Lethaby's design work also included furniture for Kenton & Co. 1890–92, and designs executed by Farmer and Brindley; metalwork executed by Neuham and Waters, from 1882; and firegrates executed by Thomas Elsley, London, Yates & Heywood, Rotherham, and the Coalbrookdale Iron Co., Telford.

Publications

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Form in Civilisation: Essays on Art and Labour, 1922
Londinium: Architecture and the Crafts, 1923
Home and Country Arts, 1923
Ernest Gimson, His Life and Work, with others, 1924
Philip Webb and His Work, 1935
Architecture, Nature and Magic, 1956

Further Reading

A biographical account of Lethaby's career, including an analysis of his work and his aesthetic and political ideas, appears in Rubens 1986 which also includes appendices listing Lethaby's principal works and a full list of his writings. For a more detailed discussion of Lethaby's work, particularly during his time at the Central School of Art and Craft, and a select further reading list, see Backemeyer and Gronberg 1984.

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Le Vau, Louis 1612–1670

French architect and designer

Born in Paris and trained as an architect by his father, Louis Le Vau was a master of magnificent Baroque interior effects. Piling layer upon layer of decoration he used a team of equally skilled artists and craftsmen to create settings whose extraordinary grandeur was intended to reflect the splendour of Louis XIV and his court. His talent lay in synthesising French and foreign influences, but he has been criticised both for borrowing heavily from architects of the previous generation such as J.A. DuCerceau and Philibert de l'Orme and for imitating contemporaries like François Mansart. Nevertheless, his skills and his willingness to adapt guaranteed him success and in 1654, following the death of Jacques Lemercier, he was appointed Architecte du Roi by Louis XIV.

Le Vau's talent for interior planning is apparent in his earliest works, which show him to have been in the vanguard of the development of the Parisian hôtel. Like Mansart's Hôtel de la Vrillière (1635), Le Vau's Hôtel de Bautru (1634–37) and his Hôtel de Bretonvilliers (1638) both had long galleries running down the side of the garden and a staircase in the corner of the courtyard. Neither of these hôtels has survived, but the Hôtel Lambert, which was probably the finest of Le Vau's Paris houses, is still extant.

Work on the building of the Hôtel Lambert commenced in 1639 but the task of decorating continued over many years until c.1660. Le Vau created a dramatic sequence of spaces and exploited the Baroque concern for dramatic views through a succession of effects. Visitors emerged from the darkness of the stairs up into the vast, light stair chamber and continued along the landing and into the oval vestibule where it was possible to look through the doors of the room and all down the length of the famous Galerie d'Hercule to views of the river Seine. The Galerie is widely considered to be the finest surviving room from this period and is richly decorated with bronzed plaster wall medallions by van Obstal and ceiling paintings by Charles Le Brun depicting the Labours of Hercules. In another room, the Cabinet de l'Amour (1646), the dado contained landscape panels by Jan Asselyn, Swanevelt and Patel the Elder, and the frieze above it was decorated with mythological subjects by Romanelli, Perrier and le Sueur, while le Sueur also painted panels on the ceiling showing the Birth of Love.

In 1653, Nicolas Fouquet, the Minister of Finance, commissioned Le Vau to design his country house at Vaux-le-Vicomte. It was to be very grand, to outshine the house which Mansart had created for the rival financier, Longueuil, at Maisons. Le Vau's plan featured a large central pavilion which enclosed the domed oval *salon* and connected all the spaces on the central axis through characteristic triple-arched openings. The west wing contained Fouquet's *appartement* and the east wing housed another set of even more splendid state rooms that were intended for the king. The most ornate room was the King's bedroom where Le Brun headed a team of decorators who also included the sculptors Thibault Pousaint and Guerin. Their finest work appears on the ceiling where gilded plaster flying nymphs, putti and animals encircle painted medallions and roundels, the central roundel showing Time carrying Innocence from the sky. The decorations were completed in



Le Vau: Galerie d'Hercule, Hôtel Lambert, Paris, 1640s

1661, and on 17 August Fouquet entertained the king and members of his court at Vaux-le-Vicomte; the festivities included a comedy-ballet by Molière with sets designed by Le Brun and music by Lully, and a spectacular display of fireworks. Three weeks later Louis had Fouquet arrested for embezzlement, he confiscated Vaux-le-Vicomte, and his minister, Jean-Baptiste Colbert requisitioned Le Vau, Le Brun and the other artists and craftsmen who had created Fouquet's house to work on a similarly grand scale for the king. Later even the trees were taken from the garden and planted at Versailles.

Le Vau had been working on alterations to the Louvre since about 1656, during the course of which he demolished some of the buildings, including the wonderful interior of the Pavillon du Roi, that had been designed earlier by Pierre Lescot. After the fire of 1661, Le Vau was commissioned to rebuild the Galerie d'Apollon and in 1663 Le Brun began the decorations with the team from Vaux-le-Vicomte. These decorations set the style and scale for the work at Versailles.

Le Vau planned to envelop the old château of Versailles with new blocks, and building commenced in 1668; the work continued after the architect's death in 1670 and the decorators were led by Le Brun as before. The finest part of Le Vau's design was the Escalier des Ambassadeurs which filled a long narrow space and was lit from above. It formed a dramatic stage on the ceremonial route up to the Grands Appartements whose decorations survive although in a somewhat altered state. The mood is Italianate and the walls are composed of panels of coloured marble, parts of which were probably covered in red or green velvet and hung with Italian paintings. The king's *appartement* had seven rooms named after the seven planets. The Sun room took pride of place, the throne was placed in the room named after Apollo and each room had a painted ceiling that reflected the planet theme.

Despite Le Vau's predilection for using layer upon layer of decoration that included paintings, sculpture, and bas-reliefs, the overall effect, though sometimes rich, was always constrained and rational and never quite broke into the emotional fluidity characteristic of fully-developed Baroque design. This constraint marked the principal difference between French and Italian design in the 17th century. But having said this Le Vau always understood the importance of dramatic spatial sequences: this was his greatest strength.

BARBARA CORR

See also Le Brun

Biography

Born in Paris in 1612. Probably trained under his father, Louis Le Vau the Elder (d.1661), a master-mason. Designed many houses for the Parisian bourgeoisie, from 1634. Appointed Architecte Ordinaire du Roi, 1638, and Premier Architecte du Roi, Conseiller du Roi, and Intendant des Bâtiments, 1654. Involved in the great projects at the Louvre and Versailles in the 1660s. Died in Paris, 11 October 1670.

Selected Works

Interiors

- 1634-37 Hôtel de Bautru, Paris (building and interiors): Guillaume II de Bautru
- 1634-35 Hôtel Bullion, Paris (building and interiors including gallery, cabinet, and chambre): Claude Bullion

- 1635 Hôtel d'Aumont, Paris (building and interiors; remodelled by François Mansart)
- c.1635 Hôtel Miramion, Paris (building and interiors)
- 1637-40 Hôtel Gillier: Melchior de Gillier, Seigneur de Lagny
- 1638-40 Hôtel de Bretonvilliers (building and interiors)
- 1639 Hôtel de la Vrillière, Paris (chambre à l'Italienne): Louis Phélypeaux, seigneur de la Vrillière
- c.1640-45 Château du Raincy (building and interiors)
- 1640-41 Hôtel Hesselin, Paris (building and interiors)
- 1640-42 Hôtel Le Vau, Paris (building and interiors)
- 1640-44 Hôtel Lambert, Paris (appartement de President Lambert, antechamber, Cabinet de l'Amour, Cabinet des Muses, Galerie d'Hercule): Nicolas Lambert
- 1641-44 Hôtel d'Aumont, Paris (extension): Michel-Antoine Scarron
- 1649-50 Hôtel de Gramont, Paris (building and interiors): Antoine de Gramont
- 1654-57 Château de Meudon (remodelling): Louis XIV
- 1654-61 Château de Vincennes (King's and Queen's pavilions): Louis XIV
- 1656-57 Hôtel de Lauzun, Paris (building and interiors)
- 1656-61 Château de Vaux-le-Vicomte (building and interiors; decorations by Charles Le Brun): Nicolas Fouquet
- 1659-c.66 Tuileries, Paris (remodelling): Louis XIV
- 1660-64 Louvre, Paris (south façade I, and Galerie d'Apollon; decorations by Charles Le Brun): Louis XIV
- 1662-70 Collège des Quatre Nations, Paris (building and interiors)
- 1662-70 Ménagerie, Versailles (building and interiors): Louis XIV
- 1668-73 Louvre, Paris (south façade II, with others, and east façade): Louis XIV
- 1668-70 Versailles ("enveloppe"; completed 1673-74): Louis XIV
- 1670 Trianon de Porcelaine, Versailles (building and interiors): Louis XIV
- c.1670 Versailles (Escalier des Ambassadeurs, Grandes Appartements; decorations by Charles Le Brun): Louis XIV

Further Reading

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Liberty & Co.

British retailer of furnishings, fashion and textiles; established 1875

Founded by Arthur Lasenby Liberty in 1875, Liberty's was one of the most well-publicised and highly respected shops of the period and, like Heal's, it played an important role in shaping and promoting a distinctively British form of progressive, middle-class taste. The shop's heyday was the 1880s and 1890s when it was closely allied to the development of fashionable Aesthetic and artistic styles of furniture, textiles and interior design. Its promotion of Middle Eastern and oriental styles was especially influential and it is still a well-known supplier of oriental carpets and furnishings and paisley shawls. The company's tradition of commissioning work from some of Britain's foremost designers also continued throughout the 20th century and it continues to exert an influence upon fashion and design today.

Arthur Lasenby Liberty was born in 1843, the son of a draper who ran a shop in Chesham, Buckinghamshire. Following a short apprenticeship with a draper in Baker Street, Liberty acquired a post in the famous Great Cloak and Shawl Emporium owned by Farmer and Rogers on Regent Street. Already interested in art and the theatre, Liberty took up his position just as the 1862 London International Exhibition was making its mark on decorative art. Along with a number of progressive artists and designers – E.W. Godwin, James McNeill Whistler and Christopher Dresser for example – Liberty appears to have been particularly attracted to the Japanese section of the exhibition. This was the first time that a large quantity of Japanese goods had been shown in Europe and, responding to the remarkable impact that they made, Farmer and Rogers took the farsighted step of buying up some of the exhibits. These formed the basis of the company's Oriental Warehouse which opened next door to the Emporium

on Regent Street. Two years after the opening of the warehouse Liberty became its manager.

From the outset, Arthur Liberty's career went hand in hand with the fashionable quest to find an alternative to the mass-produced decorative arts of Victorian England. The newly formed company, Morris, Marshall and Faulkner had exhibited for the first time in 1862 and, like Morris, Liberty believed that ordinary people's taste could be improved by allowing them access to well-made, aesthetically pleasing products. Under Liberty's management, the Oriental Warehouse attracted a clientele that included the leading artists of the day and when Farmer and Rogers refused him a partnership, it was these artists who persuaded him to set up on his own. Thereafter Liberty's fortunes were closely bound up with those of the Arts and Crafts and Aesthetic Movements, and later with Art Nouveau.

In May 1875, with help from his father-in-law, Liberty acquired half a shop at 218A Regent Street. In keeping with current fashion the shop was called East India House and, to begin with, employed three members of staff. One of them, William Judd, was asked to open the new Tudor building in 1925 and recalled at that time, "when there were only four of us – the Master, two others, and myself ... We sold just coloured silks from the East – nothing else. The sort of thing that William Morris, Alma Tadema and Burne-Jones and Rossetti used to come in and rave about" (Adburgham, 1975). These fabrics were imported from India and the Middle-East and were dyed at Merton Abbey, Surrey, first with the help of Thomas Wardle who had also worked with Morris & Co., and later at Liberty's own printing and dyeing works. Initially, the firm sold plain-coloured textiles, known as "Art Fabrics", and Liberty's great strength was in selecting the soft, pastel colours that became hugely popular with adherents of Aestheticism. From the 1880s, it also began to issue printed fabrics, at first incorporating small, traditional patterns and soon afterwards distinctive artistic designs commissioned from established designers such as C.F.A. Voysey, and L.P. Butterfield. The best-known of these was the *Peacock Feather* pattern designed by Arthur Silver (1887) which quickly became identified as one of the company's trademarks and which proved so successful that it is still printed today.

The second half of 218A Regent Street was purchased in 1877 and by 1880 the shop had become large enough to include seven departments: Silks, Embroideries, Furniture, Carpets, Porcelain, Curios and Miscellaneous. The first shop had sold made-up bamboo tables and chairs to supplement its stock of imported tables and screens, but in 1883 Liberty established its own Furnishing and Decorating Studio under the direction of Leonard F. Wyburd. The studio specialised in the production of Moorish-style furniture and fashionable cosy corners and kiosks incorporating panels of imported *musharabeyeh* latticework. Much of the in-house furniture, including the various versions of the celebrated *Thebes* stool (1884) and a range of mock-Tudor and Arts and Crafts oak cabinets, dressers, tables and chairs, was designed by Wyburd but the shop also increasingly stocked work by outside designers such as George Walton and M.H. Baillie Scott.

By 1894 the firm had become a public company with an appeal that extended far beyond the comparatively exclusive group of artists and aesthetes who had made up the original

clientele. Its success was closely interwoven with the influence of the Aesthetic Movement which had encouraged a widespread taste among the fashionable middle classes for a more self-consciously artistic style of furnishing and decoration. This style relied heavily upon furniture influenced by Japanese and Moorish examples, textiles and wallpapers that made new use of complex, conventionalised floral and foliage patterns, and numerous artistic accessories such as peacock feathers and Japanese lanterns and fans. Liberty was unique in providing not simply one or two "art" items but everything that devotees might need to decorate the whole house, and in 1894 the company was credited with having "created an entirely new taste in fabrics, dress and interior decoration, the word Liberty having become descriptive of the style ..." (Adburgham, 1975).

Liberty's was also influential in promoting a taste for the Art Nouveau design; Italian Art Nouveau has always been referred to as the *Stile Liberty* and, acknowledging the inroads made by the new style in Britain at the end of the 19th-century, the shop sold its own version of Art Nouveau furniture alongside Arts and Crafts pieces. It also began to import Dutch and Greek silver jewellery and in 1899, following the revival of interest in Celtic Art, "Liberty Cymric" was launched, Archibald Knox providing many of the designs. The cymric designs led shortly to the famous Liberty "Tudric Pewter" line.

Arthur Liberty was knighted in 1913 in recognition for his services to British applied and decorative arts; he retired from active administration of the company the following year and died in May 1917. Throughout his career he lived up to his intention, "not to follow existing fashion but to create new ones", and this directive continued to inform the shop's progress in the 20th century.

A second shop was erected on Marlborough Street behind the Regent Street building in 1924. The style of this timber-framed structure was retrogressive and matched the conservatism of much British inter-war design, including that of many of the goods that the new shop sold. But after World War II Liberty's re-emerged as an institution eager to promote innovative, quality design. Designs by Ernest Race, Robin Day, Arne Jacobsen, Gio Ponti and Vico Magistretti were all available in the shop's modern furniture department which also sold work by firms such as H.K. Furniture, S. Hille & Co., William Plunkett, Gordon Russell and O.M.K. Design. Liberty's also upheld its tradition of innovation and excellence in textile design by commissioning patterns from Modernist designers like Marianne Straub, Lucienne Day and Jacqueline Groag.

A century after the opening of the Oriental Warehouse, Liberty's once again became involved with oriental styles, selling goods such as carpets, rugs and textiles whose design reflected the growing influence of exotic, eastern fashions popularised by the hippie movement. Similarly, with the emergence of Art Nouveau and Art Deco revivals in the late 1960s and early 1970s, the company was able to refer back to its original contributions to these styles. The shop's prestige has continued to grow and, according to the journalist Fay Sweet, by 1992 "regular buying trips around the world have brought a brilliant eclecticism to the company's design and retailing. Prints are forging ahead with contemporary designs ... there

has been a return to commissioning and producing Liberty's own furniture. The link with Japan, a traditional source of goods for Liberty's, was further strengthened with the opening of the Japanese Muji shop ..." (Calloway, 1992). And at the end of the 20th century, Liberty's is successfully upholding the aims envisaged for it by its founder.

HARRIET DOVER

See also Aesthetic Movement; Orientalism

Selected Collections

The Liberty Archive is held by Westminster City Archives at the Victoria Library, London; a large collection of Liberty catalogues running from 1881 to 1949 is in the National Art Library, Victoria and Albert Museum. Important collections of Liberty textiles can be found in the Victoria and Albert Museum, and the Whitworth Art Gallery, Manchester. Examples of Liberty furniture are in the Victoria and Albert Museum. Notable designers who supplied designs for Liberty included Lindsay P. Butterfield (1869–1948), Lucienne Day (1917[–]), Christopher Dresser (1834–1904), E. W. Godwin (1833–86), Archibald Knox (1864–1933), W. R. Lethaby (1857–1931), M. H. Baillie Scott (1865–1945), Arthur Silver (1853–96), and C. F. A. Voysey (1857–1941).

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The most recent and comprehensive history of Liberty is Calloway 1992 which includes a full list of Liberty outlets and a survey of current operations. Adburgham 1975 cites many 19th and early 20th century references and contains many descriptions of the shop recorded by employees. An account of the designers involved with Liberty's in the early years can be found in Levy 1986.

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Libraries

Throughout the history of architecture, spaces designed for libraries have incorporated concerns for light, privacy and the preservation of collections in order to balance the simultaneous need for the reader's access to materials with the protection of those materials. The library has symbolized the individual pursuit of learning, and the earliest private libraries were created within domestic spaces to preserve and at the same time display collections of manuscripts and other small precious objects. The university or public library has stood for the collective expression of reading, and thus the great spaces designed for gathering in libraries usually occur in zones distinct from those containing collections. With the introduction of automation in the 1970s, work stations for computer terminals have superseded spaces formerly reserved for public catalogs.

The earliest recorded distinct library building is dated from the 3rd century BC in Philadelphus and contained a collection of papyrus rolls belonging to Ptolemy. In Rome Asinius Pollio built a library in 25 BC, and Augustus built libraries in 37 BC. In both examples, closed cases ringing perimeter walls contained books and manuscripts.

During the Italian Renaissance purpose-built libraries were often long and narrow in plan in order to provide a high ratio of perimeter windows. At the San Marco Library in Florence, designed by Michelozzo di Bartolomeo for the Medici family and constructed in 1442–44, the design illustrates the influence of Brunelleschi's Ospedale degli Innocenti, begun 23 years earlier: Ionic columns support two arcades that define three aisles of equal width. Incorporating white walls and gray stone, the barrel-vaulted center aisle and groin-vaulted side aisles create a reading room defined by light and openness.

In the Laurentian Library at San Lorenzo in Florence, built for Pope Clement VII, designed by Michelangelo and constructed in 1524–59, the celebrated vestibule or *ricetto* with its proto-Baroque stairway leads to an elongated reading room. Within the reading room, *pietra serena* pilasters define the two-tier bays, in which a smaller window crowns the larger window below it, and ceiling beams repeat the rhythm of the pilasters. The reading carrels contain benches designed for both study and storage. A rare book room was designed but not constructed.

At the Library of St. Mark's in Venice, designed by Jacopo Sansovino and constructed in 1536–53, the entrance leads to a barrel-vaulted stair that connects the ground level to the vast reading room of the *piano nobile*. Ceiling murals painted by Titian, Tintoretto and Veronese decorate the coffered low vault of the reading room.

During the 18th century the Neo-Classical interest in central forms is illustrated by James Gibbs's Radcliffe Library at Oxford University, constructed in 1739–40. Within, eight equal piers and arches carry the drum and dome, with painted decoration contributed by Artari and Bagutti. The American heir to this design is Peter Harrison's Redwood Library in Newport, Rhode Island, constructed in 1749–50, in which an octagonal skylight floats over its central reading room.

By this date private libraries had also become a standard feature within many larger, domestic houses in Europe. Prior to the 17th century books were comparatively rare and were kept

in studies, studioli or closets along with other curios and valuables. The medieval practice of storing books and manuscripts in locked chests also continued throughout this period. As printing techniques improved, however, the ownership of books became more common and there was an increasing tendency to house them in a separate library fitted out either with shelves ranged against the wall or specially built cupboards and bookcases. Many grand houses of the late 17th century included splendidly decorated rooms to house important collections; a drawing of the Duc d'Orléans's Petite Bibliothèque in the Palais Royale (late 17th century), shows richly carved built-in book cupboards, while the library at the Hôtel de Lauzun (1660) in Paris, contains an even more sumptuous arrangement with cupboards whose doors form an integral part of the intricately decorated panelling. But such rooms were also becoming more widespread in non-royal houses. The oldest surviving country-house library in England is probably that installed in the 1670s by the Duke of Lauderdale at Ham House, Surrey. This room was situated on the first floor, adjacent to the gallery; the walls were lined with open shelves and the furnishings included a set of large, wooden library steps. Other popular accessories of this period included library tables and desks, and ornamental busts, maps and globes, examples of which can be seen in an engraving of a library designed by Daniel Marot dating from the end of the 17th century and a drawing of Samuel Pepys's library of c.1693.

Until the mid 18th century, domestic libraries were primarily rooms for study, and served as a private retreat for the individual scholar or owner of the house. Increasingly, however, they were integrated into the normal life of the house; the library began to be used as a communal living room and was decorated accordingly in a more comfortable but nonetheless fashionable style. The specialist accoutrements of scholarship were replaced by more general-purpose furnishings which included elegant draperies and additional seating and tables for family relaxation. A visitor to Althorp, in Northamptonshire, which had one of the largest private collections of books in England, described the Gothic library in 1822 as containing "sofas, chairs, tables of every comfortable and commodious form ... liberally scattered throughout the room". By the mid 19th century such rooms played an essential role in country house entertaining and were equipped with games and scientific toys as well as books and portfolios of engravings with which to amuse guests on wet afternoons (Girouard, 1978).

The most instructive examples of public libraries from the 19th century can be grouped into three architectural developments from that era: the integration of industrial iron into structure as well as ornament in France, the creation of small municipal libraries with a domestic image in the United States, and the construction of monumental research libraries in period revival styles.

Designed by Henri Labrousse and constructed in 1842–50, the Bibliothèque Ste-Genevieve in Paris contains a ground-floor vestibule resembling a hypostyle hall; painted landscapes and busts of literary figures adorn the hall. Also on the lower floor are the book stacks, rare books and offices. On the upper floor a bold combination of masonry and iron, with cast-iron Ionic columns dividing the long room into two aisles, defines the reading room. The columns support open-web arches that in turn carry plaster vaults. Light enters through tall arched



Library, Cassiobury Park, Hertfordshire, after redecoration by James Wyatt, c.1800–15

windows, and gallery-level shelving is set between arch-supporting piers.

In the Bibliothèque Nationale in Paris, designed by Labrousse and constructed in 1858–68, the reading room occupies the center of an oval plan. Sixteen cast-iron columns, each 124 feet high, support nine porcelain-panelled domes. Three tiers of wall cases ringing the ellipse. Five storeys of book stacks rise under a double-membrane ceiling of iron and glass; the stack floors are assembled from transparent cast-iron plates. Connecting bridges link tiers of stacks. There is a ring of sixteen oculi in the outer wall, each centered over wall arches that spring from paired columns. This arrangement creates niches for four tiers of shelving.

Henry Hobson Richardson exerted great influence over the visual image of college and small or branch public libraries over half a century. In particular, he introduced and popularized a domestic image for an institution that represented an extension of the home, an image reinforced by the dominance of women staff members. In the Winn Memorial Library, Woburn, Massachusetts, constructed in 1876–79, Richardson created the prototype for the clearly articulated expression of

parts: exhibition area, or museum, reading room and book stacks. The entrance vestibule leads to a picture gallery. An octagonal museum sits at one end of the building, the gabled reading room occurs at the center, and a two-tier alcoved “library room,” or book stacks, comprises the last section, which contains a wooden vaulted ceiling and wooden support brackets.

In North Easton, Massachusetts, the Ames Memorial Library, constructed in 1877–79, although greatly simplified in relation to the Winn library, presents a similar set of elements. The stack wing features a wooden barrel vault, supported by two-tier shelf alcoves with Colonial Revival ornamentation. The reading room is sheathed in square-panelled wainscoting, and the stone fireplace is attributed to Stanford White. Incorporating a decorative medieval tradition, the fireplace relates to the designs of William Morris and the Arts and Crafts Movement. Massive engaged columns support a shallow mantel below two vases of pomegranate trees. Centered in the composition is a portrait medallion of Oakes Ames, the benefactor of the library.

Similar to but more compact than either the Winn or Ames

libraries, the Crane Memorial Library in Quincy, Massachusetts, constructed in 1880–83, centers on a hall separating the reading room from the book stacks. The decorative scheme includes finely reeded pilasters, with varied capital motifs. At the Billings Memorial Library of the University of Vermont in Burlington, constructed in 1883–86, the articulation of the museum is the greatest, with a distinct circular end designed to house the Marsh Collection. As in the Winn library, the reading room and hall occur in the center, and the alcoved book stacks comprise the other end.

Several fin-de-siècle examples in the United States illustrate the increasing size, volume and grandeur of the American library. In Washington, DC a 100-foot-diameter domed reading room dominates the design for the Library of Congress by Smithmeyer and Pelz, constructed in 1885–95. In plan, the reading room is lodged inside a hollow rectangle. Arches containing art glass spring from pilasters, and engaged columns resting on tall podia support the pendentives of the dome. McKim, Mead and White's Boston Public Library of 1887–95 is a hollow square in plan. Murals painted by Puvion de Chavannes enclose a grand stair that leads to the main reading room, Bates Hall, terminating in a coffered apse. The arcaded courtyard is derived from that at the Palazzo della Cancelleria in Rome. The six-storey book stacks occupy a U-shaped section of the building. Built in 1890–93, the Newberry Library in Chicago was designed by Henry Ives Cobb, and it adopted a plan suggested by its first librarian, William F. Poole. Harry Weese's 1981 addition accompanied a renovation of the original interior. The windowless addition provides an optimal controlled environment for the collection. Although long outgrown and no longer serving as a library, McKim, Mead and White's Low Library provides the focal point for the Columbia University campus. Built in 1893–1913, it is capped by a dome derived from the Pantheon, supported by four corner piers. Ionic colonnades support book stack galleries, and the reading room occupied the central space beneath the dome. The New York Public Library, designed by Carrere and Hastings, was built in 1897–1911. The entrance hall is white marble, decorated with festoons, and separates handsomely vaulted twin stairs. The misnamed third-floor rotunda is actually a barrel-vaulted hall; it substitutes finely carved wood for marble. Its murals illustrate the history of the word and were painted by Edward Lanning. The center of the plan is the limestone-faced catalog room; its simple Roman arches springing from piers, and the room is lodged in between two light atria. The main reading room is more elaborately carved limestone, and the 51-foot-high ceiling hovers above with paintings of sky and clouds.

Twentieth-century examples include the neo-Palladian Morgan Library in New York, experiments by International Style non-conformists Alvar Aalto and Louis I. Kahn, and more recently a return to the massive and enduring qualities of masonry selected by Thomas Beeby for the Chicago Public Library. Constructed in 1902–07, McKim, Mead and White's fireproof Morgan Library imported materials from Europe for J. Pierpont Morgan's study: red silk damask for the walls, a coffered ceiling and marble mantelpiece from Italy, and stained-glass fragments in the windows. The scale remains individual. The rotunda straddles the study, and in the east room, the main book area, the ceiling supports gilded mould-

ings and painted figures of Dante, Botticelli, Socrates and Christopher Columbus. Three levels of bronze and walnut bookshelves enclose the space, and a Flemish tapestry drapes the wall over the fireplace.

In several library designs, Alvar Aalto expressed his interest in undulating forms. At the Municipal Library in Viipuri, constructed in 1933–35, the wood battens of the lecture hall ceiling form a series of undulating curves. In addition, a glazed staircase wall leads to the sunken reading room. At the library in Seinäjoki, the gentle fan-shaped form of the reading room and book stacks rises above the service areas. Exterior louvers filter natural light.

The periphery of Louis I. Kahn's library for Phillips Exeter Academy in Exeter, New Hampshire, completed in 1972, encloses study alcoves, and a sliding wood shutter allows the reader to control the light at each window. The book stacks surround a central atrium, supported by concrete; monumental circles punctuate this skylit cube. Stairs are suppressed to the corners, and travertine sheathes the main stair up from the entrance.

In the Harold Washington Library Center, the competition-winning design for the Chicago Public Library constructed in 1988–91, Thomas Beeby appropriated the industrial loft building for a monumental civic building. Inside, a floor oculus in the entrance lobby opens to a floor medallion below illustrating the journey of Chicago pioneer Jean-Baptiste DuSable. On the upper floors, cross-vaulted reading alcoves alternate with double-height reading rooms. A cruciform skylit winter garden on the top floor contrasts an open-web steel and glass roof with a classical masonry and plaster vocabulary, recalling the hybrid structural nature of Labrouste's libraries. In the Chicago library, however, the grandest spaces, indicative of their creation in the latter part of the 20th century, are not for reading or study, but for circulation and special events.

PAUL GLASSMAN

See also Bookcases

Further Reading

The majority of books on libraries deal with their contents rather than their decoration and appearance. A useful survey history of purpose-built libraries appears in Pevsner which also includes an annotated list of further reading. For private libraries within domestic buildings see Jackson-Stops 1984 and Thornton 1978.

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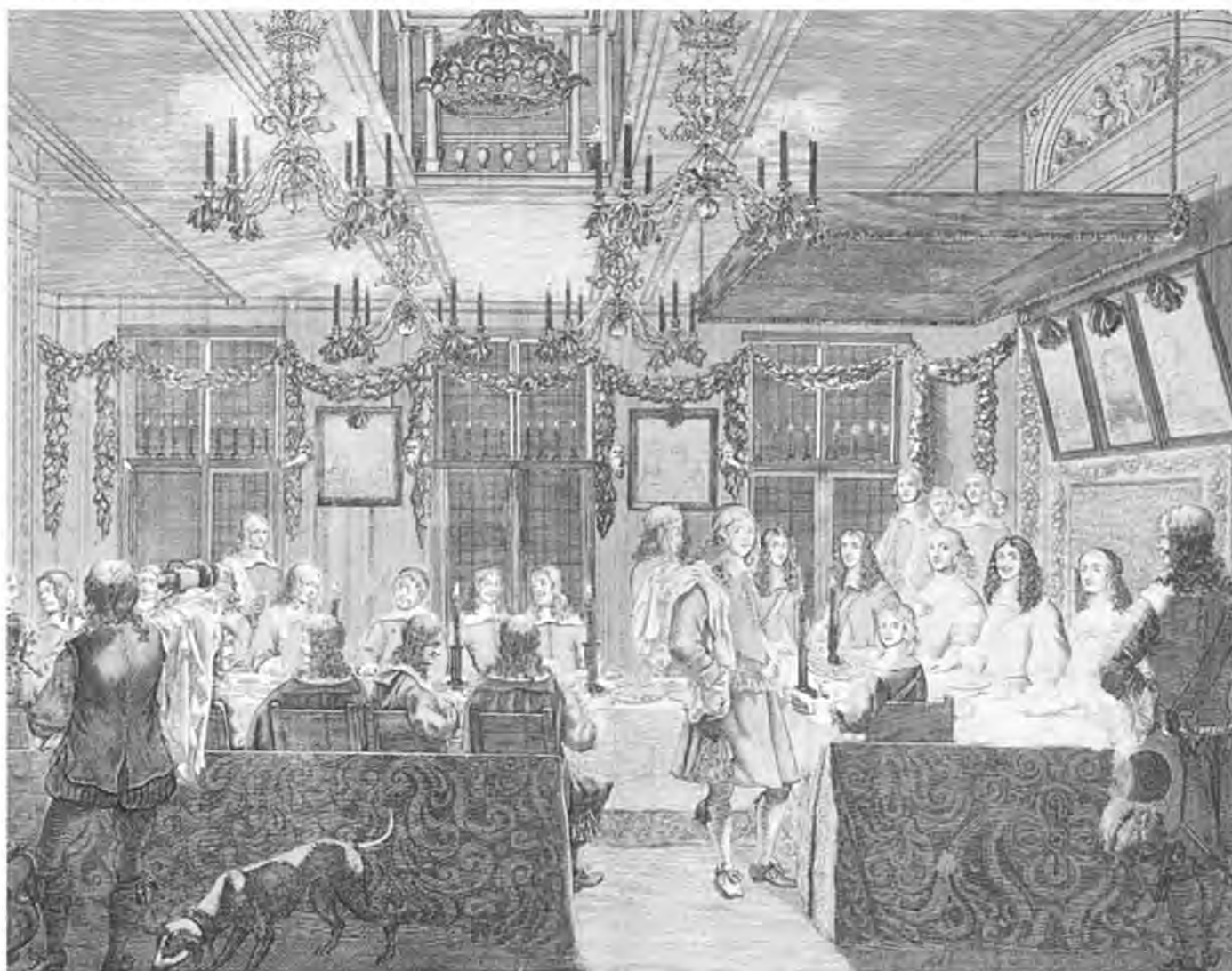
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Lights and Lighting

Man's approach to such a fundamental human requirement as lighting is closely bound up with the story of civilisation itself. After the initial domestication of the naked flame in pre-history there was little advance in the techniques or quantities of light available, except for religious purposes, and existence was largely governed by the hours of daylight. From the Renaissance, however, the gradual accumulation of wealth by the property-owning classes saw an increasing consumption of light both as a display of wealth (for it has always been expensive) and in order to extend the hours of work and recreation. Since the mid-19th century and the development of cheap fuels or power, lighting has become democratised and is universally available. It could be argued that as a result we have lost touch with nature and with its huge areas of aesthetic experience, since the subtleties of the passing seasons and the times of day mean much less today than in the past.

The presence of natural or daylight in secular interiors is largely determined by the treatment of windows. As domestic



Lighting: engraving of a festive scene showing the use of many candles, The Hague, 1660

houses became less defensive in character so windows multiplied and became larger. In the Middle Ages they were protected with shutters and then often covered with linen stretched over a lattice of wood and treated to make it translucent. In more prosperous houses windows came to be fitted with small panes of semi-translucent glass (depending on quality) set in leads often forming decorative geometrical shapes. By the late 16th century the extensive use of windows came to denote status and wealth as well as becoming essential to the new long galleries and rooms of parade. Hardwick Hall, Derbyshire is indeed "more glass than wall". Thus windows were to be frequent targets for taxation by predatory governments. By the later 17th century techniques had developed in the manufacture of glass and reflecting mirrors which enabled ever larger panes to be used, often in combination and with spectacular results: at Versailles the Galerie des Glaces consists essentially of a wall of mirror glass placed opposite the great rhythm of tall windows thus reflecting the gardens and landscape beyond. Further advances in the late 18th century included cast-iron glazing bars, used as early as 1789 in the floor-length windows of the Music Room at Heaton Hall, Manchester, while the top-lit Picture Gallery at Attingham Park, Shropshire, with its curved cast-iron ribs supporting the glazing, dates from 1807. At almost exactly this time "French windows" had begun to appear, breaking down the final barrier between the world of "nature" (represented by the park or garden) and that of "art" (represented by the house).

Thus the regulation of natural light has developed alongside the technology of windows – involving shutters, curtains and blinds with all their ramifications. The use of stained glass (often with heraldic features) remained unusual in domestic buildings until the very end of the 18th century, when coloured borders, armorials and figurative scenes might be found in strategically placed windows particularly in halls, stairways and libraries where a romantic sense of gloom might be appropriate. At Uppark, Sussex in 1813 and at the Brighton Pavilion in 1821 their respective stained-glass windows were especially lit from the exterior, the former by Argand lamps, the latter by gas.

It also seems that, since at least the 18th century, owners were mindful of lighting and its expense when deciding on the decoration of their interiors. Isaac Ware noted in 1746 that a room "which if wainscotted will take six candles to light it, will in stucco require eight, or if hung ten". Thus twenty years later at Wimpole Hall, Cambridgeshire, Philip Yorke and his wife discussed "the painting of the room they usually sit in ... my Lord was for having it ash or olive colour as being the cheaper or more durable. But my Lady objected that, though more expensive, the fashionable French white would be cheaper in the end" since it enabled the room to be lit by two instead of four candles.

For over a thousand years the principal form of lighting in Northern Europe was with candles either of wax or tallow, or, most simply of all, animal fat dipped in cloth. Southern Europe, where olive oil was plentiful, remained faithful to the oil lamp which had continued in uninterrupted use from Antiquity. Its basic shape was consistent with its function: a covered bowl, usually circular, to contain the oil, with a minimum of one aperture for a wick. This formula, like the candlestick, was capable of endless variation both in portable

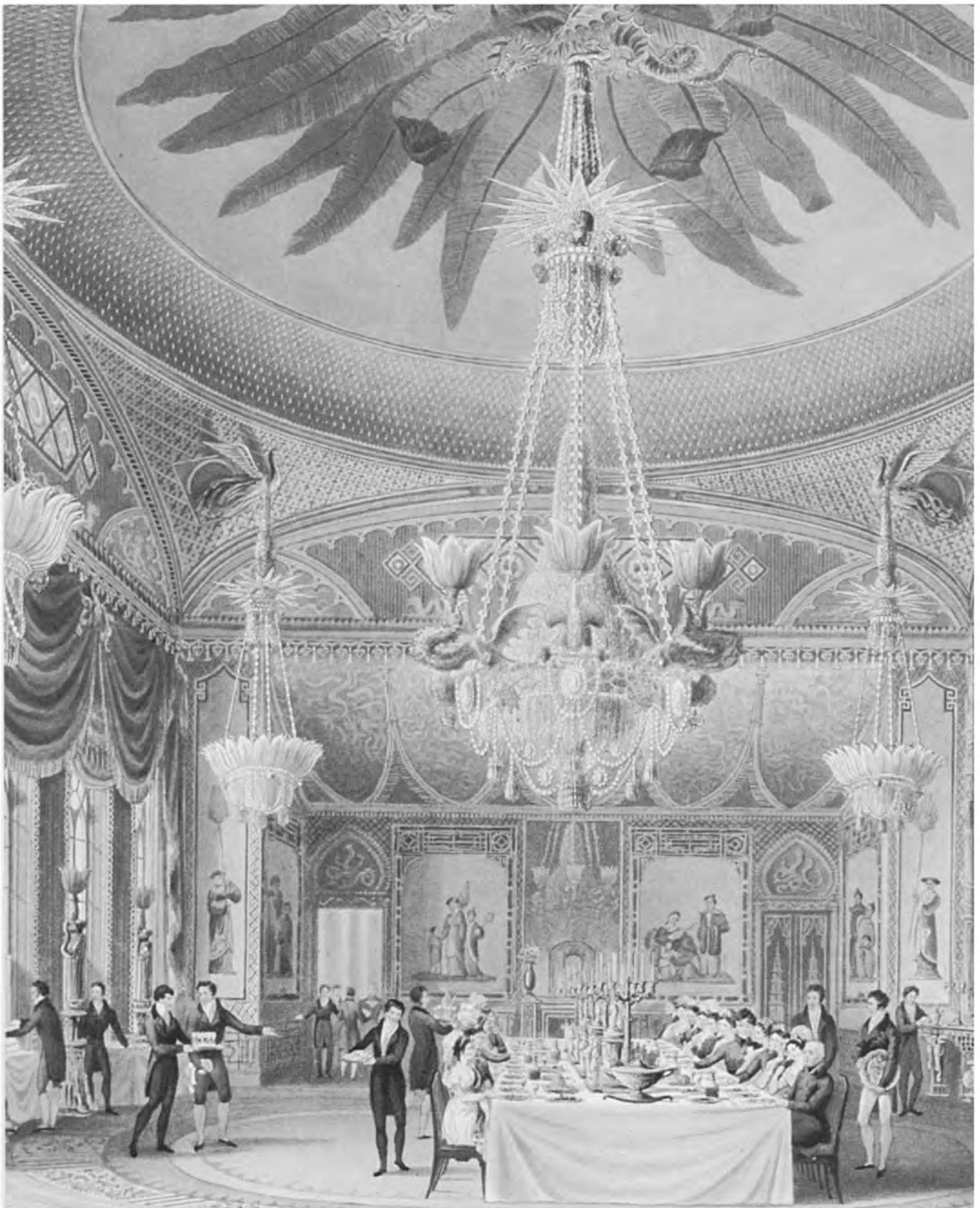
and permanent forms. The great majority were obviously made from utilitarian earthenware, although some of the finest works of the High Renaissance are the deliberately faked Antique bronze lamps of Il Riccio of Padua. The 18th century in Italy saw the development of tall raisable multi-spouted vessels placed on baluster or figurative stems not unlike candlesticks. Candles were obviously also used in prosperous households in Mediterranean countries but it was probably the universal appeal of paraffin lamps in the mid-19th century which brought both Northern and Southern Europe into line with each other.

The use of candles and their receptacles is a vast subject that includes candlesticks to place on flat surfaces, sconces to hang on the wall, and chandeliers suspended from the ceiling. Overhead lighting in the form of hanging chandeliers probably derives from ecclesiastical prototypes. The production of brass or latten types was a speciality of the Low Countries and examples can be seen in Netherlandish paintings together with other brass candlesticks (van der Weyden's *Louvre Annunciation* has a six-branched chandelier apparently with a rise-and-fall mechanism). Such metalwork chandeliers obviously developed along with the stylistic trends of the times. By the early 18th century they had achieved several tiers of scrolling branches, but in Britain and its Colonies they were generally found only in large public rooms of houses such as great halls, galleries and ballrooms. Silver, ormolu and rock crystal examples were found in similar locations, and also in State Bedrooms, but only in the grandest interiors. Examples in carved wood, generally gilded, have rarely survived on account of their fragility. When enclosed behind glass panels these hanging branched lights should properly be described as lanterns: in England they are found in porches, halls and stairwells, either mounted to the walls like sconces, or hanging like chandeliers. In France they are often found in all the main reception rooms of a house.

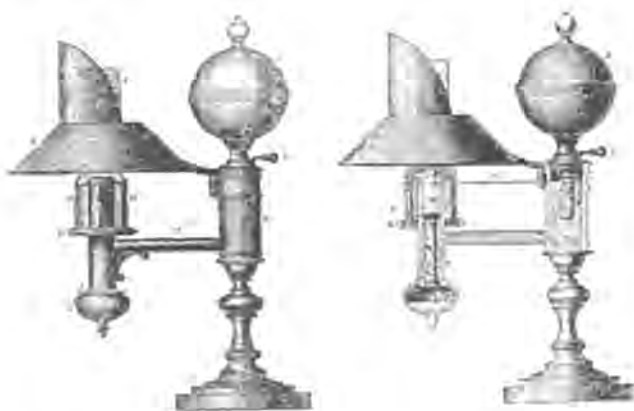
The 18th century saw the development of the lead glass chandelier – one of the great achievements of the English – with its array of detachable and interchangeable parts and ornaments. In general a single example, or a pair, would be found in only the most prestigious room of a house. By the 1780s chandeliers had developed into the supremely elegant Neo-Classical compositions, often found en suite with table candelabra (or girandoles) of which William Parker was the most brilliant exponent. In the Regency period, and with the encouragement of the Prince, their designs became denser and more elaborate, while a return to 18th-century models began as early as the 1860s.

By this date however the lighting of domestic interiors had been revolutionised by a number of technical developments. On 15 March 1784 Ami Argand, a Swiss distiller, took out a patent in London for "a lamp or lantern producing neither smoke nor smell". He had made two discoveries: first, that if the wick of a traditional oil lamp were made hollow and enclosed between two tubes in such a way that oxygen could burn the oil vapour both on the inside and outside of the flame, the resulting light would be equal to ten or twelve tallow candles. Second, if a cylindrical glass chimney were placed above a lamp so as to increase the draught further, the brightness would be even greater.

The popularity of these Argand lamps was instantaneous.



Lighting by chandeliers in the Banqueting Room, Brighton Pavilion, 1826 (detail)



Lighting: interior and exterior of an Argand lamp, 1839

Within two years Sophie von La Roche described a shopping trip in London: "We finished tea at evening investigating Argand lamps of all descriptions" and proceeded to a shop in Bedford Square where they were all displayed "forming a really dazzling spectacle; every variety ... crystal, lacquer, and metal ones, silver and brass and every possible shade". It was their mechanism which dictated their design. An illustration in *The Penny Cyclopaedia* (1839) shows the classic type in section: A is the reservoir of oil which descends to the cistern B and along the pipe to C to the burner D which contains the wick placed between two tubes and immersed in oil. The wick rises a little above the tube at E. F is the glass chimney which is wider at the base in order to increase the draught upwards. It rests on a gallery G which can be turned to regulate the height of the wick. The wick is hollow and cylindrical and receives two currents of air – internally from the pierced work at I, and externally from the gallery at G. K is a characteristic early Victorian lamp shade and L the handle which controls the supply of oil. The type of oil used was from cole seed and was known as colza oil. It was thick and viscous and had to obey gravity – it was fed from a reservoir located above the burner.

Despite their success Argand lamps never entirely supplanted candle lighting. There seem to have been no particular rules or etiquette about their use in domestic interiors and it was probably the individual tastes of the owners which determined their use. Candles were also still used in drawing rooms, bedrooms and dining rooms, sometimes in combination with lamps placed on pedestals or hanging lamps which could be raised and lowered on a counterweight system supported with silk cords and with the pulleys disguised by tassels. Hanging lamps in bedrooms were usually found between the windows in order to throw light onto the dressing table. Passages, halls and libraries however lent themselves more readily to oil lighting: wall mounted "back lamps" in japanned tin frequently lined the passages of the service parts of the house, while grander bronze, gilt brass or ormolu lamps were developed for tables, mantelpieces or pedestals, often derived from famous classical prototypes. Portable reading lamps (or "student lamps") continued to be made right up to the World War I, often supplied with tapering tin shades, and often japanned in green. Hanging Argand lamps intended for great halls could be extremely impressive and several architects turned their hand to their design including Sir Jeffry Wyattville

and J.B. Papworth. Smaller models frequently have a cut glass bowl suspended below the burners. Examples of all of these can be seen at Belvoir Castle, Leicestershire, Stratfield Saye, Hampshire and Chatsworth, Derbyshire.

One of the chief drawbacks of Argand lamps was the inconvenient shadow cast by their reservoirs. This was overcome by the development of the Astral or Sinumbra lamp c.1810, where the oil was contained in a hollow ring which also acted as a support for the shade. The oil was fed to the central burner by tubes, and the lamps were surmounted by hemispherical or annular shades. The result was an even and diffused light so they were ideal for hanging or for placing on centre tables so characteristic of early 19th century interiors.

There were other problems associated with Argand lamps which inventors sought to overcome with new patented lamps. From 1794 the Carcel lamp attempted to raise the thick and viscous colza oil (incapable of capillary action) from a reservoir below the burner by a series of clockwork pumps; the Moderator lamp, patented in 1825, raised the oil by a spring-activated piston; a variation of this was the Meteor lamp which used a nut and screw mechanism on the outside of the lamp to control an internal plunger. The Solar lamp improved combustion by having a wick which passed through a hole in the centre of a cap or cone with air directed from a horizontal direction. Finally the "Liverpool Button", a metal cone which could be placed in the centre of any Argand burner, deflected the central draught onto the wick thereby greatly improving the light.

In the manufacture and retailing of all these different types of lamps there were various long-lived firms who took the lead, mainly in Birmingham, but often with showrooms in London: Messenger's, Hancock's, Smethurst's and Miller's. Decorative component parts were often imported from France. Cylindrical glass chimneys were always in clear glass, while glass shades and globes could be supplied with many variations – white or coloured (the latter considered a bit *nouveau* by 1840), translucent or clear, etched or plain. Suspended bell-shaped flame shades also appear to have been used above hanging lamps.

The increasing cost of oil, now including whale oil, led to various attempts to distil a new fluid from mineral sources. The breakthrough came in 1847 with James Young's process of refining paraffin (or kerosene) oil. The resulting lamps required flat wicks with good aeration, and various improvements culminated in 1865 with Hinks's Duplex burner with two wicks. Throughout the 1870s and 1880s patents for all kinds of new parts continued to be registered – Silber's producing an average of over two each year at this time. Argand lamps were quite easily converted for paraffin although colza oil continued to be used right up to the end of the century when the department store catalogues requested customers to state whether they required fittings for their lamps suitable for Colza, Mineral or Duplex oil.

Following the early developments of gas as a viable light source in the 1790s its immediate application was primarily for the illumination of factories and workplaces, a stigma from which it took a long time to recover. In 1802 its perfector, William Murdoch, used it to illuminate the exterior of Matthew Boulton's Soho works at Birmingham to celebrate the Peace of Amiens, while firms such as Gott & Sons of Leeds

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Oxidized Silver. **58 6**

DOUBLE BRACKET.
Old Brass Finish, with Glass. **38 9**

TWO-LIGHT BRACKET.
Wrought-Iron Finish. **14 9**
Shade, Extra. **2 6** each extra.

HANGING LANTERN.
Oxidized Copper. **29 6**

THREE-LIGHT PENDANT.
Engraved Old Gold. **39 9** Shade extra.

BRACKET.
Polished for Bronze, with Engraved Wood Back. **21 3**
Shade, Equivalent. **5 6** extra.

ONE-LIGHT PENDANT.
Old Brass. **14 9**

TWO-LIGHT BRACKET.
Engraved Old Gold. One Light. **24 6**
Two-Light. **30 9** Shade extra.

IRONMONGERY DEPT.

QUEEN'S ROAD, W.

Lighting: electrical light fittings from Whiteley's catalogue, mid-19th century

were quick to take it up. Its advantages were the clearness and softness of the light itself, and the fact that it made no sparks and required no snuffing and little maintenance. It was also extremely cheap.

The use of gas lighting in upper- and middle-class domestic interiors, however, took a long time in coming, despite its promotion by the fashionable publisher and shop owner Rudolf Ackermann and the much-visited Sir Walter Scott who installed his own system at Abbotsford c.1823 which included a large hanging lustre and a number of fittings adapted from Argand lamps. Also despite this, there were criticisms about its smell and worries that its heat was harmful to interiors and decorations, so its use was often restricted to service areas, kitchens, back passages and stables. By the 1850s, however, gas was making inroads into grand houses where special gasworks were constructed: Windsor Castle, Chatsworth and Burghley went over to it, the latter even using branched and articulated fittings for the lighting of paintings. The commercial development of gas in towns (often under municipal control) and its improved distribution, brought it within the

reach of a great proportion of the population. Other technical improvements helped with its popularity: flexible rubber tubing enabled portable table lights to be developed, while water slide mechanisms allowed pendant branch gasoliers to be raised and lowered as required. The arrival of acetylene gas and the incandescent mantle in the early 1890s meant that gas continued to be a viable alternative to electricity well into the 20th century.

If gas had been considered a socially inferior form of lighting in its early years, the same was never true of early electricity in which the scientifically-minded upper classes took a considerable interest. In 1878 Lord Armstrong used arc lighting (in which a current was made to jump between two pencils of carbon) to illuminate the library at Craggside, Northumberland as well as other experiments with table lights, as did Lord Salisbury in the ballroom at Hatfield, Hertfordshire in 1880. The intensity of the light made it unsuitable for long-term domestic purposes, but the rapid development of the disposable incandescent bulb ensured that electrical lighting was taken up by those who could afford its

somewhat expensive installation. Its running costs were extremely low and, unlike gas, it produced no dirt or smell. Frequently it was used to illuminate a temporary or special event like the dinner given by Mrs. Meynell Ingram for the Duke and Duchess of York at Temple Newsam in 1894, nearly half a century before the house was connected to a mains supply. On this occasion clusters of naked bulbs were suspended from above the windows of the Picture Gallery, not only to give the room an animated brilliance, but also to provide a romantic effect when seen from the exterior. Curiously in its very early years no attempt seems to have been made to shade the light source although within a few years certain designs for standard lamps in particular could be classified as some of the greatest triumphs of the milliner's art. In the early 1890s Cragside was fully wired for electricity with fixtures supplied by Lea and Sons. Simple but pleasing designs in a subdued Arts and Crafts style by W.A.S. Benson became available commercially, while older equipment could be adapted for wiring with considerable ease. Thus by 1914 the whole gamut of lighting devices which had developed through the 19th century were in operation – oil lamps of every variety, gas and electricity.

JAMES LOMAX

See also Candles

Further Reading

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Linnell, William c.1703–1763 and John 1729–1796

British cabinet-makers, carvers and upholsterers

From 1730 to 1795, the Linnell firm ranked as leading carvers, cabinet-makers, and upholsterers in 18th-century London, helping to create some of the most original and exceptional Chinoiserie, Rococo, and Neo-Classical British interiors. Established by William Linnell as a carving business, the enterprise quickly expanded into furniture design and production. By about 1750, John Linnell, eldest son of William, had become the firm's principal designer, producing innovative designs for seating and cabinet furniture, pier- and mirror-glasses, picture frames, sconces, chimneypieces, overmantels, cornices, and sides of rooms. The reputation of the Linnell firm, under John's direction, rivalled that of Thomas Chippendale, John Cobb and William Vile, and William Ince and John Mayhew. It is in the context of these large-scale suppliers of household goods that the Linnell firm must be considered. The Linnells competed for commissions from individual patrons and architects; the firm's furniture was made to order and sold from stock, and it offered a comprehensive service that included upholstery and maintenance. Originally established in Long Acre, the firm moved in 1754 to fashionable Berkeley Square. These premises, at the time of William's death in 1763, included a showroom, John's design studio, and three floors of workshops.

Keen insight into ever-changing tastes and styles, masterful skill and versatility, and professional associations with noted architects such as Henry Flitcroft, William Chambers, Lancelot "Capability" Brown, Robert Adam, John Vardy the Younger, and Henry Holland provided the Linnells with significant prominence and patronage for more than 60 years. The firm's origins as a carving business engendered in its designers a strong vocabulary in decorative motifs, winning for the company such distinguished clients as the Dukes of Bedford and Beaufort; the Earls of Carlisle, Coventry, March, Northampton, and Dartmouth; Sir Nathaniel Curzon (Lord Scarsdale); wealthy landowner William Drake; and the Hoare and Child banking families.

Throughout the 1730s and 1740s, William Linnell excelled as a designer and carver of decorative wall ornament made from soft wood, oak, and mahogany. Commissions for the Radcliffe Camera, Oxford's newest library (1745), for Sir



John Linnell: drawing for interior, chimneypiece and overmantel, c.1755

Richard Hoare (late 1730s–1740s), and for the 4th Duke of Bedford at Woburn Abbey and Oakley House (1749–1750s) represent a conventional use of Baroque and Palladian motifs, an early competence in incorporating Rococo motifs, and a mastery of the rich sculptural style of the early Georgian period. Such carving proficiency thrust William Linnell into the vanguard of British Chinoiserie craftsmen. In 1749, the 4th Duke of Bedford commissioned William Linnell to undertake the carved decoration and to supply the furniture, textile wall-hangings, and curtains for a Chinese pleasure house in the grounds of Woburn Abbey. The pavilion included: a “Gothick” roof, with gilt, carved corner and cornice ornament; two extravagant gilt dragons on the handrails; red-checked draw-up curtains; and painted “India” chairs. The

pavilion, among the first created in Britain, attracted much contemporary attention. Its success led to additional Chinese-style commissions from clients such as Mrs. Elizabeth Montagu (1752) and the Duke of Beaufort (1752). For this latter commission, the Linnell firm supplied a remarkable bedroom suite – japanned in black, gold, and red and including a pagoda-crowned bed, eight armchairs, two pairs of standing shelves, and a dressing commode – for Badminton House, Gloucestershire.

Trained as an artist at St. Martin’s Lane Academy, John Linnell was a key figure in the development of 18th-century British Neo-Classicism, initiating the use of marquetry decoration in the French style and an approach that, from a very early stage, involved designing with an harmonious, integrated inte-

rior in mind. By the late 1750s and before the Neo-Classical initiative, Linnell, unlike many of his London contemporaries, had mastered the asymmetry, fluidity, and capricious nature of the Rococo style. The exceptional rhythmic and sculptural appeal of his work, and his conventional repertoire of Rococo ornament, are apparent in the extravagant chimneypiece and overmantel for Lady Coventry's dressing room at Croome Court (1758). Linnell's *New Book of Ornaments* (1760), including ten exaggerated designs for coffee-pots, jugs, sugar-casters, and vases, best reveals his exuberant command of the Rococo style.

Around 1760, John Linnell distinguished himself as a leading, inventive designer by incorporating classicism into his work. This fascination with classical ornament eventually characterized most of his work, becoming increasingly severe and stylized. In 1761 to 1762, he designed a set of four marvelous sofas, mixing Rococo and classical motifs, for Kedleston Hall. The sumptuously-carved merfolk, tritons, and sea-nymphs evoke a sense of naval power, making reference to the patron Lord Scarsdale's military career and to Linnell's earlier unsuccessful design for George III's coronation coach. The central medallions depicting Juno and Iris, Bacchus and Mercury prefigure the exhaustive Neo-Classical movement in Britain.

Linnell gained much of his classical inspiration from working with James "Athenian" Stuart; however, it was Linnell's long-standing association with Robert Adam (which began with the Kedleston Hall commissions) that most profoundly influenced his Neo-Classical development. Linnell's sculptural formality gave way to Adamesque elegance, simplicity, and interior harmony. Adam's effect on Linnell is most pronounced in coordinated commissions from: William Drake for Shardeloes (1765); the 2nd Earl of Shelburne for Bowood House (1763) and Shelburne House (1767); the Duke of Northumberland for Syon House (1763) and Alnwick Castle (1765); and Robert Child for Osterley Park (1765) for which Linnell supplied various domestic pieces, including architectural mouldings and chimneypieces, Pembroke and card tables, and multiple sets of seating furniture.

Showing foresight and a remarkable sensitivity to the evolution of style, John Linnell pioneered, among British cabinet-makers, the use of marquetry decoration in the French style. Although incorporating such ornament as early as 1765, Linnell revolutionized the execution and sophistication of his marquetry decoration in 1767 when it is believed that he temporarily employed immigrant cabinet-makers Georges Haupt and Christopher Fuhrlohg, both Swedish-born and Paris-trained. At that time, a richer variety of marquetry panels and circular medallions with figure subjects appear in Linnell's designs, which characteristically included swags, geometric trellis patterns, naturalistic ornament, and straight veneered legs. Library furnishings commissioned by Robert Child for Osterley Park (c.1768) illustrate this unique combination of Franco-Swedish and English approaches to Neo-Classical furniture.

Later in his career, Linnell became increasingly concerned with architectural design, especially in relation to interiors. Commissions to redesign Uxbridge House (1789), in collaboration with John Vardy the Younger, and to assist Henry

Holland in the design of the Theatre Royal, Drury Lane (1791) illustrate a career shift. No longer employed simply to carry out a desired effect, Linnell became, with this work, an integral part of the team engaged to conceive an interior. During this period, Linnell's designs evolved into a standard form of late Neo-Classicism, incorporating a restrained use of marquetry or painted grotesque decoration with stylized motifs. A suite of bedroom furniture made for Castle Howard (c.1780) shows the delicacy and intricacy of his late Neo-Classical style and his integration of a variety of ornament – carved and gilt, marquetry, and painted. As an upholsterer, cabinet-maker, and designer, John Linnell anticipated and mastered changing styles in 18th-century British interior design. Fittingly, the increasing formality of his later work predicts the simplicity and severity of the Regency taste.

ELIZABETH A. FLEMING

William Linnell. Born in Hemel Hempstead, Hertfordshire, c.1703. Apprenticed to Michael Savage, member of the Joiner's Company, London, from 1717, and to John Townshend, 1719. Married Mary Butler, daughter of Samuel Butler, a leading coachmaker: 6 children; eldest son John. Operating independently as a carver of architectural elements and mouldings by 1729; as a cabinet-maker by mid-1740s; firm transferred to 28 Berkeley Square, 1754, where its operations included upholstery as well as cabinet-making and carving. Died in London, 1763, leaving stock valued at about £1,052 and his son, John, in sole charge.

John Linnell. Born in London, 1729, eldest son of William Linnell. Probably trained as a furniture-maker by his father; studied design and drawing at St. Martin's Lane Academy. Involved in the running of the family business by 1749; in sole charge from 1763; retired 1793. Died in London, 1796.

Selected Collections

A substantial collection of drawings relating to the Linnell family and firm, including a large number of original designs by John Linnell, are in the Prints and Drawings Department of the Victoria and Albert Museum. Additional documentation and manuscript material is held in the Scarsdale Archive, Kedleston Hall, Derbyshire, and the Lansdowne Archive, Bowood House, Wiltshire. Examples of the Linnells' furniture are preserved at Osterley Park, Middlesex, Kedleston Hall, and Bowood House; the suite of Chinoiserie furniture made for Badminton House, Gloucestershire, is now in the Victoria and Albert Museum.

Interiors

- 1749–51 Woburn Abbey, Bedfordshire (chimneypieces and carvings; decoration and furnishings for the Chinese Dairy; William Linnell): 4th Duke of Bedford
- 1752–55 Badminton House, Gloucestershire (furniture for the Chinese Bedroom; William Linnell): 4th Duke of Beaufort
- 1758–96 Kedleston Hall, Derbyshire (much furniture and hangings including seat furniture for the state drawing room; William and John Linnell): 1st Lord Scarsdale
- c.1760–84 Osterley Park, Middlesex (furniture with Robert Adam, and some chimneypieces; William and John Linnell): Francis and Robert Child
- 1762–72 Syon Park, Middlesex (carvings and furniture, with Robert Adam; John Linnell): 1st Duke of Northumberland
- 1763–96 Bowood House, Wiltshire (furniture, chimneypieces and carvings; John Linnell): 1st Marquess of Lansdowne
- 1765–68 Shardeloes, near Amersham, Buckinghamshire (furnishings and upholstery; John Linnell): William Drake
- 1765 Alnwick Castle, Northumberland (furniture; John Linnell with Robert Adam): 1st Duke of Northumberland

- 1773–81 Inveraray Castle, Argyll (drawing room furniture; John Linnell): 5th Duke of Argyll
 1789–93 Uxbridge House, London (furniture and chimneypieces; John Linnell): 1st Earl of Uxbridge

Publications

A New Book of Ornaments Useful for Silver-Smiths' etc., Invented and Drawn by Jn. Linnell and Engraved by Gabl. Smith, 1760

Further Reading

A detailed and scholarly account of the Linnell firm appears in Hayward and Kirkham 1980; this book also includes a lengthy bibliography citing primary and secondary sources, and reproduces the 1763 inventory of the workshop and all the bills and correspondence relating to the firm. For a schedule of clients see Hayward 1969.

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London 1851

International Exhibition

"The Great Exhibition of the Works of Industry of All Nations, 1851" was the world's first international exhibition. It celebrated the commercial success of the Industrial Revolution and, as its title suggests, it provided an unprecedented international stage for manufactured goods and materials. Great Britain, as the initiator of the exhibition, was both the source of that revolution and its most developed economy, but by 1851 there was a pressing need to develop international markets for every part of that economy. In particular, expansion of production in the textiles, ceramics, metalware and furniture manufacturing industries demanded increasing access to the traditional markets of Europe.

Britain's lack of success in these markets had been first identified by the government as early as 1835. In 1836 a Select Committee reported recommending that the Government set up Schools of Design and Galleries for the public which would extend "a knowledge of the Arts and of the Principles of

Design among the people ... [for] the want of instruction among our industrious population ... [and] the absence of public and freely open galleries have all combined strongly to impress this conviction on the members of the committee". The Committee stated that, in their obsession for the machine and profit, manufacturers had abandoned the canon of beauty which traditionally comes with craft skills.

The Select Committee's recommendations were not without precedent. The Society of Arts was founded in 1754 "for the Encouragement of Arts, Manufacturers and Commerce". From 1842 under its President, Prince Albert (1819–61), it had done much to promote public awareness of good design in manufactures through a series of exhibitions that had increased steadily in popularity. In 1849 the Society sent Matthew Digby Wyatt (1820–77), the architect, to observe the Paris quinquennial exhibition. He was accompanied by a fellow committee member, Henry Cole (1808–82). Their enthusiasm for the quality of French design encouraged Prince Albert to propose that the Society's next exhibition, planned for 1851, should be international, thus allowing a direct comparison between British and foreign manufactures.

This far more ambitious plan was promoted by Cole in manufacturing centres throughout the British Isles and by Prince Albert in the City of London. As a result, by the start of 1850 interest was so great that the Government agreed that the organisation should be handled by a Royal Commission with Prince Albert at its head. As an international showcase for commerce it was estimated that a building of some 20 acres would be necessary to house goods from all over the world. Hyde Park was chosen as the only possible venue in London, and this decision was used as a weapon by the anti free-trade lobby in Parliament. The published plans for the building did nothing to allay public fears over the desecration of their finest park. Public opinion was finally won over only by the intervention of Joseph Paxton (1801–65) with his plan for a prefabricated modular building that could be readily dismantled. This 19-acre building of cast iron and glass was so successful that the name "The Crystal Palace" with which it was dubbed by the magazine *Punch*, has taken its place in history. Removed from Hyde Park after the exhibition, it was rebuilt on Sydenham Hill in 1854 where it remained as the People's Palace until 1936, when it burnt down. Today its grounds and a railway station are its only memorial.

This magical building and the sheer novelty of such an enormous exhibition containing 100,000 objects, drew more than 6 million people between 1 May and 11 October 1851. Its popularity was such that an unbiased evaluation of the quality and design of the domestic goods it contained by the journals and critics of the day proved rare. Instead, there was indiscriminate approval of the type of goods "lacking in the Principles of Design" that the Exhibition had been planned to combat. This was exacerbated by the fact that, unlike the previous Society of Arts exhibitions, no Exhibition Committee was set up to attempt to control the quality or design of the objects submitted for exhibition.

The building was divided giving Britain and the Colonies one half and the other half to foreign exhibitors. This allowed Britain to have separate Courts for some of the 30 different classes into which objects were divided. For example, in the British section a separate furniture court contained Class



London 1851: illustration showing Henri Fourdinois' prize-winning sideboard

XXVI "Decoration, Furniture and Upholstery, including Paperhangings, Papier-mâché and Japanned Goods", whereas France had just one court in which to exhibit furniture and all the other classes. Within the individual classes, medals were awarded for "Important novelty of invention or application, either in material or process of manufacture, or originality combined with great beauty of design".

In general, the critics of the day found more to praise in the foreign courts than in those of the British, but the *Art Journal*, in its specially illustrated catalogue, was swift to claim that this was unreasonable bias. "The *Art Journal* has displayed no want of courage in dealing with such subjects, or in protecting the interests of the great body of British exhibitors from the effects of that overstrained courtesy which seems to consider that the rights of hospitality demand sacrifices on the part of their English competitors, which are alike inconsistent with reason or with justice".

Despite claiming such "impartiality", the *Art Journal* often over-balanced into xenophobia. For instance it published only the briefest of comments on the well-designed French carpets of formalised flower bouquets against a plain background by the "distinguished firm of Messrs. Requillard, Roussel & Choqueil of Paris" saying simply "We introduce here two out of the numerous carpets contributed". In comparison, a British

carpet from Messrs. Turberville Smith & Co. of London is fulsomely praised. "It is very difficult to form anything like a correct notion of the richness and beauty of these fabrics when the colours are represented only by graduated shades of black, but the patterns, however delineated, speak for themselves. In [this] we have only the fernplant, one of the most graceful productions of the woods and hedgerows and as seen, worked out in this carpet in shades of the liveliest green, nothing can be more ornamental". The illustration depicts a carpet of naturalistic ferns of such compelling accuracy that the whole depth of the forest floor appears to be at your feet.

Nevertheless, the *Art Journal* itself was well aware of design problems related to historicism and naturalism. One of the essays they sponsored at the back of their publication was "The Exhibition as a Lesson in Taste" by Ralph Wornum, later Keeper of the National Gallery. He complained that "There is nothing new in the Exhibition in ornamental design; not a scheme not a detail that has not been treated over and over again in ages that are gone; that the taste of the producers generally is uneducated, and that in nearly all cases where that is not so, the influence of France is paramount in the European productions". In particular Wornum abhors Naturalism, saying that it is "using our imitations from nature as PRINCIPALS in design, instead of mere accessory decorations, substi-

tuting the ornament itself for the thing to be ornamented; ornament is essentially the accessory to, and not the substitute of the useful". This augments ideas already stated by A.W.N. Pugin, who, not without controversy, was asked to design the only courts in the Exhibition with a single theme.

The Medieval Court celebrated Pugin's true Gothicism and, rigidly overseen by him, had an integrity not seen in the unmonitored courts of the rest of the exhibition. However, it can be seen how unheeding contemporary commentators were to the ideas of Ralph Wornum and his fellow thinkers in the reaction to an armoire designed by Pugin, now in the Victoria and Albert Museum. The *Art Journal* baldly states "The cabinet here engraved is one of the most important pieces of furniture in the Medieval Court; it is executed by Mr Crace of London". By contrast an Austrian bed in the Gothic style, excessively carved, hung with fringed and tasselled velvet, its four posts and crown apparently topped with ostrich feathers, is described at length as "... most elaborately carved in locust-tree wood; it is decorated with a series of statuettes and bas-reliefs in the same material, typical of man's career, commencing with figures of Adam and Eve, on the footboard, and ending with scenes of his regeneration, at the head. An abundance of carved work of a fanciful kind is spread over its surface; the hangings are constructed of crimson damask and velvet of various depths of tint, fringed with gold lace, and the work altogether is as sumptuous as it is thoroughly artistic". This approbation is not confined to over-elaborated Gothic. A French sideboard by M. Fourdinois of Paris is described as "undoubtedly one of the most superb specimens of cabinet work to be seen in the Exhibition ... The style of the Renaissance has certainly never been more successfully carried out in an article of furniture ... it is beyond question one of the most meritorious articles of its class". The cabinet was awarded the Prize Medal for its class.

To the eyes of the contemporary visitor the exhibition supplied a veritable cornucopia of manufacturing successes, an affirmation that man in the 19th century was in complete control of his world.

The popular success of the exhibition provided a profit of £186,000 from total receipts of £522,000, most of it coming from the 4 million people who paid the one shilling entrance fee on Monday to Thursday. Entrance on Friday was two shillings and sixpence and on Saturday five shillings. Obviously Fridays and Saturdays were intended only for the wealthy at a period when a cabinet-maker in Spitalfields could be earning as little as 12 shillings per week.

The exhibition was so popular with the public, manufacturers and the press that it was decided that it should form the basis for a permanent display. The generally uncritical approval of decoration that bore little relation to an object's shape, its material or its function determined Prince Albert and Henry Cole to pursue a more specific and continuous education in taste. The result was an alliance between the Government and the Commissioners for the 1851 Exhibition. Eighty acres of land was purchased in South Kensington with the profits of the exhibition. On it was to be built a University of Science and Design, with related galleries and museums for both the students and the public. The whole enterprise was to be directed by Henry Cole. While never achieving the unity

proposed, the legacy of this scheme is the South Kensington complex of museums and colleges we know today.

GEOFFREY OPIE

See also Design Reform Movement

Further Reading

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London 1862

International Exhibition

The relative failure of British "art manufactures" at the Great Exhibition, recorded by Richard Redgrave in his *Supplementary Report on Design* (1852) and confirmed by a barely improved showing at the Paris Exposition Universelle of 1855, led to a reform of the Government Schools of Design under Henry Cole (1808-82) and the establishment of the South Kensington Museum in 1857. In the following year the Society of Arts, of which Cole was a prominent member, began a campaign to mount a second international exhibition in London, which would focus solely on progress in science and manufactures since 1851. Intended to be the first in a series of decennial celebrations, the exhibition was taken up under a Royal Commission but postponed for a year after the outbreak of the Franco-Austrian war in 1859.

Deciding on a 21.5-acre site adjoining the Royal Horticultural Society Gardens between Queen's Gate and Exhibition Road in South Kensington, the Commissioners appointed as architect the army engineer and Cole protégé Francis Fowke (1823-65). His final design for the building

included brick-built picture galleries with a 1200-foot façade fronting Cromwell Road – intended to remain permanently if the Exhibition made a profit – with a huge temporary exhibition space behind, of cast iron but with a wooden roof. Even with interior decoration by J.G. Crace (1809–89), there was no hope of recalling the splendour of the Crystal Palace (re-opened in 1854 at Sydenham), but Fowke gave his building the memorable feature of two vast glass domes at either end of the 800-foot central nave, at 160 feet in diameter the largest ever constructed in Britain.

Like its predecessor, the 1862 Exhibition opened on 1 May, with splendid ceremony albeit of a distinctly muted kind, owing to the death of Prince Albert in December 1861 and the subsequent absence of Queen Victoria. Despite the additional economic consequences of the American Civil War and, at home, the ensuing Lancashire Cotton Famine, the Exhibition nevertheless attracted 6,211,103 visitors over 171 days (a month longer than the Great Exhibition, which had 6,039,195). Lit by gas during the last weeks, it closed on 16 November. More rigorously conceived than the Great Exhibition, the 1862 International Exhibition allowed only items manufactured since 1851, thereby excluding much of the miscellaneous rubbish which had cluttered corners of the Crystal Palace. Only a few stray oddities crept in, including the ancient Egyptian jewellery of Aah-Hotep (shown in the Turkish Court) and the live frog said to have been found in a block of coal (this died, and was removed after sarcastic correspondence in the *Times*). Together, the 28,653 exhibitors (5,415 of them British) provided what *Fraser's Magazine*, echoing other commentators, described as “the largest encyclopaedia of industry ever found under one roof”. In spite of the apparent shortcomings of the building, the Exhibition was universally acknowledged to have achieved its aim.

It was in the Furniture Courts – especially the British, occupying much of the eastern half of the ground floor, and the French in the western – that improvements in taste were most noticeable. The chief accolades, from press and official Jury alike, went to Jackson and Graham (for a massive sideboard and other pieces, in a Louis XVI style far less cumbersome and overwrought than in 1851), Wright and Mansfield (notably for a bookcase incorporating Wedgwood medallions), Crace, Gillow, Holland and Trollope. In their improved workmanship and sophistication, embracing a gamut of historical styles ranging from Pompeian to Adam, these London cabinet-makers were seen to have stolen a march on their grander French rivals. In comparison, the enormous showpieces by Barbedienne, Grohé and Fourdinois (the latter sending a Renaissance-style carved chimneypiece previously exhibited in 1855) appeared heavy and old-fashioned. There was also much to admire in the British paper-hangings and carpets, manufacturers such as Jeffrey, Templeton, Scott Cuthbertson and Woollams having abandoned the worst excesses of vulgar ornament. In their designs, *Cassell's Illustrated Exhibitor* happily declared “we are no longer shocked by inconsistencies or repelled by anachronisms”, and even Christopher Dresser, in his rather dry and pedantic pamphlet on the *Development of Ornamental Art in the International Exhibition*, was prepared to admit that these goods were “of a high order”.

Good design was even more evident in the Medieval Court, within the British furniture display, arranged by the architect

William Burges (1827–81) under the auspices of the Ecclesiological Society. Paradoxically, the Gothic Revival then represented the vanguard of innovative design; in Burges's words: “In 1851 medievalism meant the late Mr. Pugin, but in 1862 it means all the principal and rising architects, and a very large proportion of the best manufacturers”. Church monuments and fittings by Scott, Street, Butterfield and Bentley mingled in the Medieval Court's fifty-foot-square space with what the *Clerical Journal* called “Domestic Gothic”, exemplified in the remarkable painted furniture by which the whole Exhibition is often remembered, thanks to the fortunate survival of so many important pieces. These include (all now in the Victoria and Albert Museum) the bookcase designed by Richard Norman Shaw and executed by James Forsyth; Burges's *Yatman* cabinet and *Wines and Beers* buffet; and the *King Rene's Honeymoon* cabinet made for the architect J.P. Seddon (who also showed an inlaid roll-top desk, now at the National Museum of Wales, Cardiff).

The Seddon cabinet, painted by Ford Madox Brown, Dante Gabriel Rossetti and Edward Burne-Jones, was among the exhibits of Morris, Marshall, Faulkner and Company, the firm of artist-craftsmen founded by William Morris in April 1861. Also exhibited were the *St. George* and *Backgammon Players* cabinets (now in the V & A and Metropolitan Museum of Art, New York, respectively); a chest decorated by Philip Webb (V & A); an Egyptian sofa designed by Rossetti (unlocated) and lesser items including two chairs and a screen. The firm's first public appearance was rewarded not only with two Prize Medals (for furniture and stained glass) but with enormous publicity. While some critics cavilled at its apparent incongruity – the *Building News* thought the Morris exhibits “no more adapted to the wants of living men, than medieval armour would be to modern warfare” – most offered praise for simplicity of design and imaginative decoration far removed from the general level of commercial manufacture.

More significantly for the future, Morris also showed serge and cotton hangings at 12 and 15 shillings a yard, and plain black-stained chairs at 25 or 30 shillings. These were rare examples within the Exhibition of affordable furnishings. Much was made at the time of new materials and developments in mechanical processes (many of which could be seen in the Machinery in Motion annexe) that reduced the cost of essential goods, while little was actually on display. The bentwood furniture by Thonet of Vienna was one hugely successful exception, and Heal's was one of the few British firms to show modestly-priced tables and chairs. 1862 saw the peak of the vogue for kamptulicon, a forerunner of linoleum made out of gutta-percha and ground cork, whose production was said to be 200,000 yards a year. Inexpensive carpets from Turkey and cotton rugs and mats from India were also in great demand: eight Prize Medals were awarded to the Government of India, the published *Jury Reports* solemnly commenting that “the Thugs and other criminals are extensively employed at Jubbulpore [prison], and the fabrics turned out are both good in quality and remarkably cheap”.

Much attention was focused on the small Japanese Court. Although some artefacts (mostly historical) had been shown at the Dublin Exhibition of 1853, this was the first significant public display of Japanese decorative art in the West. Assembled by the diligent British Consul, Rutherford Alcock,

the collection consisted chiefly of lacquer, paper, ceramics and bronzes; its modest position within the vast building was greatly enhanced by the highly-publicised presence of a delegation from Japan, in traditional dress complete with swords. The timelessness of Japanese craftsmanship was a revelation: Burges declared it “the real mediaeval court of the Exhibition”, while William Michael Rossetti pronounced that “about the very best fine art practised at the present day in any corner of the globe is the decorative art of the Japanese”. The contents of the Japanese Court were auctioned after the Exhibition closed, the bulk being bought by Farmer and Rogers, who opened an Oriental Warehouse in Regent Street, soon employing as manager the young Arthur Lasenby Liberty.

The Exhibition only just failed to break even, but without a surplus the building was doomed – including the massive picture galleries, which had housed the largest collection of paintings and sculpture ever seen in England – and it was demolished in 1864. Some of its materials were used to build the Alexandra Palace in north London, which still offers a reminder of the scale and appearance of the greatest British enterprise of its kind, one which impressed Fyodor Dostoyevsky as “a Biblical sight ... some prophecy out of the Apocalypse being fulfilled before your very eyes”.

STEPHEN WILDMAN

See also Gothic Revival; Morris & Co.

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Loos, Adolf 1870–1933

Czech/Austrian architect and designer

Born in Brünn, Moravia during the latter years of the Austro-Hungarian Empire, the architect Adolf Loos was the son of a stonemason. Although his architecture, interiors and theoretical writings were rooted in classicism and the 19th century, his spatially conceived designs and rational approach did much to inspire International Modernism. He aimed to bring American and British influences to Austro-Hungarian architecture and

design. He rejected ornamentation, denouncing its use in various influential writings. His interiors, and most notably his private houses, have attained iconic status and combine strict cubic forms and complex spatial relationships with rich colour and materials.

Loos studied building and technical studies at the Dresden Technical University. From 1893 to 1896 he spent three highly formative years in America, initiated by the wish to visit the World's Columbian Exposition in Chicago (1893). He took low-paid work in Chicago, Philadelphia, New York and St. Louis while becoming familiar with the Chicago School and the pioneering work of Louis Sullivan and Frank Lloyd Wright.

On his return to Vienna, Loos distanced himself from the activities of the Secession. He admired the achievements of American and British industry and engineering, and liked plain and polished surfaces of marble, brass and leather. He also admired the didactic writings of Ruskin, Morris and the works of the English Arts and Crafts Movement in architecture, furniture and interior design. Built-in furniture and simple leather-seated, English-style chairs and Richardsonian beams are apparent throughout his career.

The influence of Otto Wagner and an interest in eradicating superfluous ornament and decoration are apparent in the stark elegance of the Café Museum interior of 1899 – derided by critics as the “Café Nihilismus” and described as “a cold white stab at the heart of Art Nouveau.” A single-roomed interior with large bays, the café was a meeting place for the Viennese intelligentsia. The wide, light, vaulted space has a white ceiling with mahogany panelling on the lower walls and is furnished with simple, Thonet-style chairs and tables, designed by Loos and manufactured by Jacob and Josef Kohn. The interior is spartan, logical and practical but softened by the light curves of the bentwood furniture and the central, circular bar: a convivial, civilised space.

Loos's exemplary control of space and materials is revealed further in the Kärntner Bar of 1908. Within a tiny, intense space (3.50 x 7.00 x 3.50 metres) an enclosed world is carved out of a barroom interior which celebrates the New World. The bar was named Bar America but harks back to the Ancients, and the entrance portico carries a glass mosaic American flag above weighty, Skyros marble pilasters. A coffered ceiling of inverted yellow marble pyramids, combined with a chequered floor and black leather wall seating, and illuminated by diffused lighting, results in a perfect European bar in the metropolis of a great, but waning Empire. The Kärntner Bar is both cosmopolitan and introverted.

Loos's essay “Ornament und Verbrechen” (Ornament and Crime) of 1908 condemns decoration as degenerate and exploitative of craft labour. He associated lack of ornament with intellectual lucidity and cultural progress, and declared “Modern man with modern nerves, does not need ornamentation.”

In the new building for the Court Tailors, Goldman and Salatsch, 1909–11, on Vienna's Michaelerplatz (Loos had completed a shop interior for the firm in 1898), Loos revealed his faith in grand formalism and rational purity. The interior of the main entrance echoes the stark, monolithic exterior with its dramatic, green veined Cipolino columns and cladding and has massive rectangular columns of precious wood surrounding plate-glass cabinets. Inspired by American-style department

stores, Loos proclaimed: "On the ground floor and mezzanine where the shop has established itself, that is where modern life demands a modern solution." Gradually the monumental ground floor leads to the intimate, Anglo-Saxon, domestic scale of the reception room on the mezzanine gallery, passing through a complex arrangement of levels and rooms. A Viennese councillor named it "a horror of a house."

Writing in an article entitled "Architektur" of 1910, Loos declared that "The work of art is revolutionary, the house is conservative", but the private house that he designed for Lilly and Hugo Steiner (1910) was nothing if not controversial. The street front appears one-storeyed with a curved roof, the rear is an arrangement of flat-fronted, projecting planes. The interior is a disconcerting arrangement of complex spaces whose design prefigured a series of private houses that were partly open-plan and tiered, and that represented a far cry from the horizontally arranged, enclosed rooms of conventional house design. Loos was evolving his "plan of volumes" – *Raumplan* – which resulted in his famous split-level houses; the Moller House in Vienna and the Müller House outside Prague.

In 1918 Loos received Czechoslovakian citizenship. From 1920 to 1922 he was Chief Architect in the Municipal Housing Department of the City of Vienna. Although he was politically in tune with the city's social democratic government (1920–33) he nevertheless felt frustrated in his aim to apply his spatial theories to mass housing – "I really would have had something to show which is the disposition of the rooms for living in space, rather than on a plane – floor by floor – as has been done up to now. Through this invention, I could save mankind much labour and time in its evolution. For this is the great revolution in architecture: the freeing of plan in space!" It was not until 1931 in the workers' houses for the Viennese Werkbund that his utilitarian simplicity and ideas for social reform were put into practice; open galleries overlook living-cum-dining rooms and provide maximum exploitation of space.

Faced with opposition to his schemes, Loos relinquished his post in the Housing Department and emigrated to Paris in 1924. He quickly established links with the Parisian avant-garde, and, after an introduction by the composer Schoenberg, he designed a private house for the Romanian writer and Dadaist poet, Tristan Tzara, at Avenue Junot in Montmartre during 1925–26. The façade appears to be a rectangle of two pierced cubes, concealing the secrets of an interior where split-levels within floors and rooms of interlocking shapes housed African masks and figurines. In the living room further ambiguities are encouraged by the reflecting play of mirrors. Despite this house's radical statement, no further commissions from the Parisian circle were forthcoming. In 1927 Loos left Paris for Vienna.

It is the two private houses, Moller House, Vienna of 1927–28 and Müller House, Prague of 1929–30, which declare his maturity and mark the culmination of his earlier theories and design. In the former house, built for Hans Moller, a textile industrialist, the floor spaces of the cubic building interconnect. The dining room and music room are linked by a sliding door and the raised music room can only be reached by folding steps. Built-in furniture predominates; Thonet chairs and tables are the exception. Okume plywood facings and Travertine stone line the walls and planes.

The Müller house was built for Dr. Frantisek Müller, proprietor of Kapsa-Müller, a major construction company. Cubic, like the Moller House, but built high above Prague, this house has a plain, screen-like façade, concealing an intriguing and remarkable spatial plan and an interior replete with sumptuous materials within its white-rendered shell. Loos wrote that "The house should be discreet to the outside, its entire richness should be disclosed on the inside." A vivid play of colours, finishes and materials including beautifully veined, green Cipollino de Sion marble, Silesian syenite granite, pale satinwood, dark mahogany, Persian rugs, parquet flooring, maiolica or red-brick fireplaces, leather upholstery, yellow curtains and purpose-built furnishings and light-fittings confirm his view that "rich materials and good workmanship should not only be considered as making up for lack of decoration but as far surpassing it in sumptuousness." And, in his *Raumplan* Loos has played a majestic chess-game in space. Rooms are distinguished one from another by types of wood; they are also separated by steps or linked by an internal window. Views of Prague connect the inside and the outside as does the opening on the roof terrace wall which frames a view of St. Vitus Cathedral. The Müller House is a triumph of spatial play, strict sculptural form and material glory. (There were eleven applications for planning permission before its design was accepted by the authorities.)

Nearing the end of his life, in 1931, Loos designed a plain, cut-crystal glass table set for Lobmeyr, Vienna, which is still in production, but on the whole he challenged the *Gesamtkunstwerk* notion that furnishings should be specially designed by architects for each interior. Thus in many of his own interiors he used Thonet-style bentwood and unostentatious, traditional English chairs reproduced by his furniture maker, Josef Veillich. These were often in the Queen Anne, Hepplewhite, Chippendale and rural Windsor styles and many were fitted with comfortable, plain leather seats. Loos was also fond of an Egyptian *Thebes* stool design (similar to a Liberty model) which he placed in his earliest interiors, such as the Villa Karma of 1904–06.

Loos was greatly revered not only by his pupils, the architects Richard Neutra and R.M. Schindler, but also by the Modernist movement as a whole. More recently his admirers have included Postmodernists such as Robert Venturi and Aldo Rossi who have declared Loos's mastery of interior space and form to be their inspiration.

SUSAN HOYAL

See also Modernism and the Modern Movement

Biography

Born in Brünn (now Brno, Czech Republic), 10 December 1870, the son of a stonemason. Studied architecture at the Technical University of Dresden, 1889–93. Married 1) Lisa Obertimpfer, 1902 (divorced 1904); 2) Elsie Altmann, 1918 (divorced 1926); 3) Claire Beck, 1929 (separated 1930). Visited the US, 1893–96. Active in private architectural practice in Vienna, 1897–1922; appointed Chief Architect, Municipal Housing Department, Vienna, 1920. Lived and worked in Paris, 1922–27. Returned to practise architecture in Vienna, 1927–33. Worked as a journalist for *Neue Freie Presse*, 1897–1900, and published numerous articles on architecture and design. Founder-director, Free School of Architecture, Vienna. Died in Kalksburg, near Vienna, 23 August 1933.

Selected Works

The Adolf Loos Archive, containing drawings and documents, is housed in Graphische Sammlung Albertina, Vienna.

Interiors

- 1898 Goldman and Salatsch Shop, Vienna (interiors)
- 1899 Café Museum, Vienna (interiors and some furniture)
- 1904–06 Villa Karma, near Vevey, Switzerland (building and interiors)
- 1907–08 Kärtner (American) Bar, Vienna (interiors and some furniture)
- 1909–11 Goldman and Salatsch Store (Looshaus), Vienna (building and interiors)
- 1909–13 Knize Store, Vienna (building and interiors)
- 1910 Steiner House, Vienna (building and interiors)
- 1912 Scheu House, Vienna (building and interiors)
- 1913 Bellatz Apartment, Vienna (interiors)
- 1915–16 Duschnitz House, Vienna (alterations and interiors)
- 1926–27 Tristan Tzara House, Paris (building and interiors)
- 1927–28 Moller House, Vienna (building and interiors)
- 1929 Josef Vogl Apartment, Plzen (interiors)
- 1930 Müller House, Prague (building and interiors)
- 1931 Semi-detached houses, Werkbund Exhibition, Vienna (buildings and interiors)

Loos began designing furniture from c.1890; he also designed woodwork, metalwork and glass.

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Loudon, John Claudius 1783–1843

Scottish architect, landscape gardener and theorist

The son of a Scottish farmer, John Claudius Loudon was born at Cambuslang, Lanarkshire. He was apprenticed to a nurseryman near Edinburgh before he was in his teens, but he studied part-time at the University of Edinburgh and acquired a great deal of information on a wide range of topics. When he was twenty he moved to London and set up as a landscape gardener with such success that he made a fortune of £15,000 in eight years. He went on an adventurous tour to Sweden, Prussia, Poland and Russia, during which he made many observations which he was able to draw on in later publications. But imprudent financial speculations prevented other foreign tours on this scale, and Loudon settled down to a hard-working life as a landscape gardener and writer. Increasingly bad health and the amputation of his right arm made him rely more on authorship, and his output was prodigious. He established magazines on gardening and on architecture, and produced many books, of which the best known are the *Suburban Gardener and Villa Companion* (1836–38) and the *Encyclopaedia of Cottage, Farm and Villa Architecture* (1832–33). The latter, which started to appear in monthly parts, became in the end a bulky book containing well over 1,000 pages in small type, and over 2,000 woodcut illustrations. It went through several editions, with supplements, until 1869, and there was an American edition in 1883.

The *Encyclopaedia* is crucial to understanding middle-class taste of the 1830s; it exerted a considerable influence on popular domestic taste, not only in England but across the Atlantic and in the Antipodes. Unlike 18th-century pattern books, Loudon's book was not addressed solely to the well-to-do; it contained sections on cottages and farmhouses, as well as middle-class villas, and in each case the interiors were considered as well as the exteriors. By the term “cottager” he included “not only labourers, mechanics and country tradesmen, but small farmers ... gardeners, bailiffs, land stewards

and other upper servants of gentlemen's estates". He advocated that the rooms of these cottages should have cornices, if only the simplest which could be formed "by filling up the angle by a straight hypotenuse line", and he illustrates thirty sections that might be used, increasing in elaboration. Plaster ceiling ornaments consisting of "but a rose or other flower, in plaster or composition, might be introduced ... in the centre of the ceiling of a cottage parlour". One could be bought for as little as seven shillings. Lines painted on the walls might be used as simulated panelling, or plaster or papier-mâché mouldings could be stuck on the wall for a more realistic effect. In limewashing or distempering, "the ceiling should be of a lighter colour than the walls" and the most common colours for the latter are shades of yellow, red, green or grey, while the cornice should form a separation between the two and be "some shade of yellow, grey or brownish red". Graining is recommended for all the woodwork, and the model should be the prevailing timber of the district. However, if the cottage is built in some exotic style, such as Indian or Chinese, "the bamboo and other tropical woods, should predominate". An alternative treatment of the walls is to stencil them, or to use wallpaper. If the latter, Loudon recommends that the lobby and staircase might have ones marked with lines in imitation of stone pointing, but he also mentions trellis-work and, when appropriate because of the cottage's style, Gothic papers. There is much good advice about the choice of furniture, much of which was evidently intended to be grained or painted, and he includes detailed recipes for simulating mahogany, rosewood and ebony. There are designs for Gothic and Grecian chairs, and since "a sofa is a piece of furniture which affords a great source of comfort to the possessor ... the cottager ought to have one as well as the rich man. Let him strive to obtain it, for no parlour is completely furnished without one; and he will certainly succeed".

The rich man, who presumably could have a sofa without striving for it, had a much greater choice of interior decoration, although it should be related to the style of his villa itself since, wrote Loudon, "it cannot be superfluous to remind the reader, and especially the young architect, of the necessity of the building and finishing of a house being under the control of the same mind". With reference to colour, he quotes from David Hay's *Laws of Harmonious Colouring*: "The colouring of rooms should be an echo to their uses. The colour of a library ought to be comparatively severe; that of a dining room grave; and that of a drawing room gay. Light colours are most suitable for bedrooms. The colouring of all rooms depends so much on the colour of the furniture, and this ought always to be known to the decorator, before he determines his system of composition." It also depends on the style of the furniture, and Loudon reduced those available to four: "the Grecian or modern style, which is by far the most prevalent; the Gothic or perpendicular style, which imitates the lines and angles of the Tudor Gothic Architecture; the Elizabethan style, which combines the Gothic with the Roman or Italian manner; and the style of the age of Louis XIV or the florid Italian, which is characterised by curved lines and excess of curvilinear ornaments ... the demand [for the latter two] is rather on the increase than otherwise".

Each of these main divisions of style is dealt with in detail, except for the last, and each is illustrated with a general view

of a room in that style, for the most part sparsely furnished. The pages devoted to the Grecian or modern furniture occupy far more space than the others; Loudon excuses the relatively few Gothic examples because "they are more expensive to execute ... partly from the greater quality of work in them, but chiefly because modern workmen are unaccustomed to this kind of workmanship".

Evidently he had little liking for the Elizabethan style: "the present taste [for it] is more that of an antiquary, or of a collector of curiosities, than that of a man of cultivated mind". He also took the opportunity to comment on the current taste for collecting old oak furniture by referring to the "abundant remains of every kind of Elizabethan furniture to be purchased of collectors. These, when in fragments, are put together, and made up into every article of furniture now in use; and, as London has a direct and cheap communication with every part of the world by sea, the American citizen or the Australian merchant, who wishes to indulge in this taste, may do it with the greatest ease".

Loudon's *Suburban Gardener and Villa Companion* (1838) included many illustrations of his own model house, which was built in London in 1824 and which contained many novel and ingenious features. He exercised a strong influence on the American architectural theorist, Andrew Jackson Downing (1815–52) whose widely-read *Cottage Residences* (1842) and *The Architecture of Country Houses* (1850) borrowed heavily from Loudon's books.

DEREK LINSTRUM

Biography

Born in Cambuslang, Lanarkshire, in 1783, the son of a farmer. Studied part-time at the University of Edinburgh; apprenticed to a landscape gardener at Easter Daisy from 1798. Married the writer Jane Webb (1807–58), 1831. Moved to London, 1803, and pursued a successful career as a landscape gardener. Travelled to Sweden, Prussia, Poland and Russia, 1817. A prolific writer, he published numerous books and articles on gardening and architecture including the hugely influential *Encyclopaedia of Cottage, Farm and Villa Architecture and Furniture* (1833). Active member of many societies and associations. Died in December 1843.

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Ludwig II 1845–1886

King of Bavaria

Ludwig II was one of the most important architectural patrons of the second half of the 19th century. Born in 1845, he succeeded his father Maximilian II as King of Bavaria in 1864. He took some part in affairs of state during the first years of his reign but from about 1870 he retreated into seclusion to concentrate upon his building projects. His huge extravagance and increasing eccentricity led to his being officially pronounced insane in 1886. A few days later he drowned in mysterious circumstances. Politically, his legacy was not surprisingly one of conflict and confusion, but artistically his three castles – Neuschwanstein, Linderhof and Herrenchiemsee – represent supreme achievements in 19th-century historicism. They also represent the three styles most favoured by European revivalist designers, namely Gothic, French Baroque, and Rococo, and perhaps even more remarkably, they survive today just as Ludwig left them with almost all their furnishings and decoration intact.

A mania for building had broken out several times in the long history of the Wittelsbachs who held power in Bavaria for more than a thousand years. The young Ludwig was brought up in the Bavarian Alps in the Biedermeier Gothic castle of Hohenschwangau, and his favourite pastime was reputedly playing with bricks; but the more mature passion for real building was linked to his newly discovered admiration for the operas of Wagner. His first commission was given to Michael Echter to decorate his apartments in the Munich Residenz with scenes from the Nibelungenlied. Wagner's music and the romantic German legends were an important inspiration in the young king's life. Another hugely significant influence took root during his visit to Paris in 1867 when he took the opportunity to view Versailles and Pierrefonds. Both interiors were to provide important models for his future plans: Versailles inspired Herrenchiemsee and Linderhof while Pierrefonds influenced the development of Neuschwanstein. Ludwig's identification with Louis XIV dates from this period, as does his fascination with the romantic medieval castle that Viollet-le-Duc had rebuilt and decorated for Napoleon III.

The initial impetus for Ludwig's first building project, Neuschwanstein, was a visit to Wartburg where he admired the Minstrels' Hall. With Pierrefonds in mind, he resolved to restore the old castle at Neuschwanstein and appointed Eduard Riedel to build a romantic pile in the Romanesque style. The decoration of his Minstrels' Gallery went through some changes as Ludwig's ideas altered. So did his concept of the

Throne Room, which became a mystic representation of the Holy Grail in which to meditate on the divinity of kingship. Two storeys high, it is Imperial Byzantine in style. The vault is blue and studded with stars, and lapis lazuli, porphyry and gold are the principal colours. Nature is represented by plants and animals in the mosaic floor, and the divinity of kingship is stressed in the figure of Christ in Glory in the semi-dome above the glittering gold apse, and the flanking figures of the six Holy Kings.

Symbolism is everywhere in this rich room. The staircase leading to it has a central column in the form of a palm tree fading out into a blue vault with gold stars, and there are painted imitations of hangings between the Romanesque columns. The study, dining room and bedroom are dark and heavy, with painted scenes from *Tannhauser* and *Tristan und Isolde*. The bed is a tomb-like structure with a lavishly pinnacled canopy. Attached to the study is a grotto that could be lit up in various colours, the first use of an idea that was developed in Ludwig's next building, Linderhof, where there is a full-scale grotto with water and lighting effects.

In his other two major building projects, Ludwig turned from the world of German legends, medieval chivalry, Wagner's operas and romanticism, to his other obsession, the idea of sovereignty inspired by his admiration for Louis XIV. At Linderhof the first intention was simply to add a room to an old hunting lodge, but by 1870 this had grown into a new suite of apartments, and by 1874 it had been decided to take down the old building and build yet another suite, facing the whole with a uniform Baroque exterior designed by Georg Dollmann. Inside, the decoration is a tribute to Ludwig's ideal monarch, even if at times the character is more Napoleon III than Louis XIV. The walls of the smaller rooms are covered with silk, yellow, mauve, blue and rose, and the overdoors in gilded Rococo frames and the ceiling panels are filled with painted deities and allegories. The walls are framed in gilded Rococo scrolls, and the Rose Salon has portraits of 18th-century ancestors. There is a mirrored room, perhaps inspired by the one decorated by François Cuvillies in the Munich Residenz. But the most splendid room is Ludwig's bedroom, with its ornate gold and blue velvet draped bed in a recess, a setting for a grand levée in the Louis XIV manner, although there was no court at Linderhof to participate in the ceremony. In the vestibule Ludwig placed a statue of the Sun King as presiding deity under a ceiling decorated with a golden sun and an arrogant motto.

Ironically, Bavaria lost its independence in 1871 when Bismarck persuaded Ludwig, as the most important German prince, to lead the others in inviting William, King of Prussia, to accept the Imperial crown of a united German Empire. The declaration was made at Versailles in the Hall of Mirrors. The memory of Louis XIV's great palace had never left Ludwig. Within a year of his first visit his architect was making plans based on the central section only of Versailles. The two main rooms in this first essay, for which there does not appear to have been a site, were a Hall of Mirrors and a State Bedchamber, a scheme that once again returned to the traditional idea of the king's bedroom as the heart of a palace, a custom superseded in most European palaces after Napoleon's introduction of the Throne Room as the centre of power. It



Ludwig II: Porcelain Room, Herrenchiemsee, 1878–86

seems as if Ludwig's intention was to build a monument to Louis XIV, and gradually the idea grew on the drawing board.

In 1873 Ludwig bought an island in the largest Bavarian lake, the Chiemsee, on which to build this most ambitious of his projects – Herrenchiemsee – which by then had reached the size of Versailles on paper. In the event only the central section and one wing (later removed) were built. What interested Ludwig principally was to have the Hall of Mirrors and the State Bedchamber, and the large numbers of craftsmen employed had to concentrate on these. As at Linderhof, short cuts were taken; for example, many of the apparent Gobelin tapestries are in fact painted canvas. The staircase in the south wing is virtually a copy of the Ambassadors' Stair at Versailles; this had been demolished in 1752, and so the Bavarian version was built from engravings. The staircase leads to the Guard Room and the Antechamber; then comes the lavishly furnished and gilded State Bedchamber, the central room on plan and symbolically. The painting on the ceiling shows Apollo with Louis XIV's features, and large golden suns shine out from the red carpet.

The Hall of Mirrors closely resembles the French original, including 47 banquettes, 12 tabourets, 52 candelabra, 8 orange trees in tubs, 4 vases, 16 busts of classical emperors and 33 great glittering chandeliers in three rows. The ceiling was copied from that at Versailles after Ludwig had sent a team of painters to study it. The creator of all this splendour occupied it for only nine days.

Ludwig's passion for French Baroque and Rococo decoration dominated his fanciful projects and helped promote a neo-Rococo style. Eugen Drollinger, Franz Seitz and Christian Jank were responsible under Georg Dollmann's direction for all this revival of Franco-Bavarian Rococo, and their work ensured there were many craftsmen who had become accustomed to working in the style of their 18th-century predecessors. A significant change of attitude towards the Baroque and Rococo styles became apparent in the 1880s, and one important public building which undoubtedly was influenced by Ludwig's example was Friedrich von Thiersch's Justizpalast in Munich. But by the time it was completed in 1897 Ludwig's strange life had ended.

DEREK LINSTRUM

See also Rococo Revival

Biography

Born in Munich, 25 August 1845, the son of Maximilian II of Bavaria. Became Crown Prince, 1848; succeeded Maximilian II as King of Bavaria, 1864. Visited Paris, 1867, and again in 1874. Began building Neuschwanstein, 1869; built Linderhof from 1870, and Herrenchiemsee from 1878. Declared insane, 8 June 1886, and Prince Luitpold appointed Regent, 10 June 1886. Died 13 June 1886.

Selected Works

A large collection of drawings and documents relating to Ludwig and his architectural projects is held by the Ludwig II Museum, under the direction of the Bayerische Verwaltung der Staatlichen Schlösser, Gärten und Seen, Munich.

Interiors (commissioned)

- 1865–69 Residenz, Munich (apartments designed by Franz Seitz)
- 1869–86 Neuschwanstein (designers included Christian Jank, Peter Herwegen, Michael Welter and Julius Hoffmann)

- 1870–84 Linderhof (designed by Franz Seitz, Christian Jank, Georg Dollmann, Adolph Seder, Eugen Drollinger, Franz Stulberger, Franz Brochier and Franz Widmann)
- 1878–86 Herrenchiemsee (designed by Georg Dollmann and Julius Hoffmann)

Further Reading

The standard biographies of Ludwig II are Böhm 1924, and Richter 1939. For more detailed discussions of his castles and his activities as a patron of the arts see Jarvis 1978 and Petzet 1968.

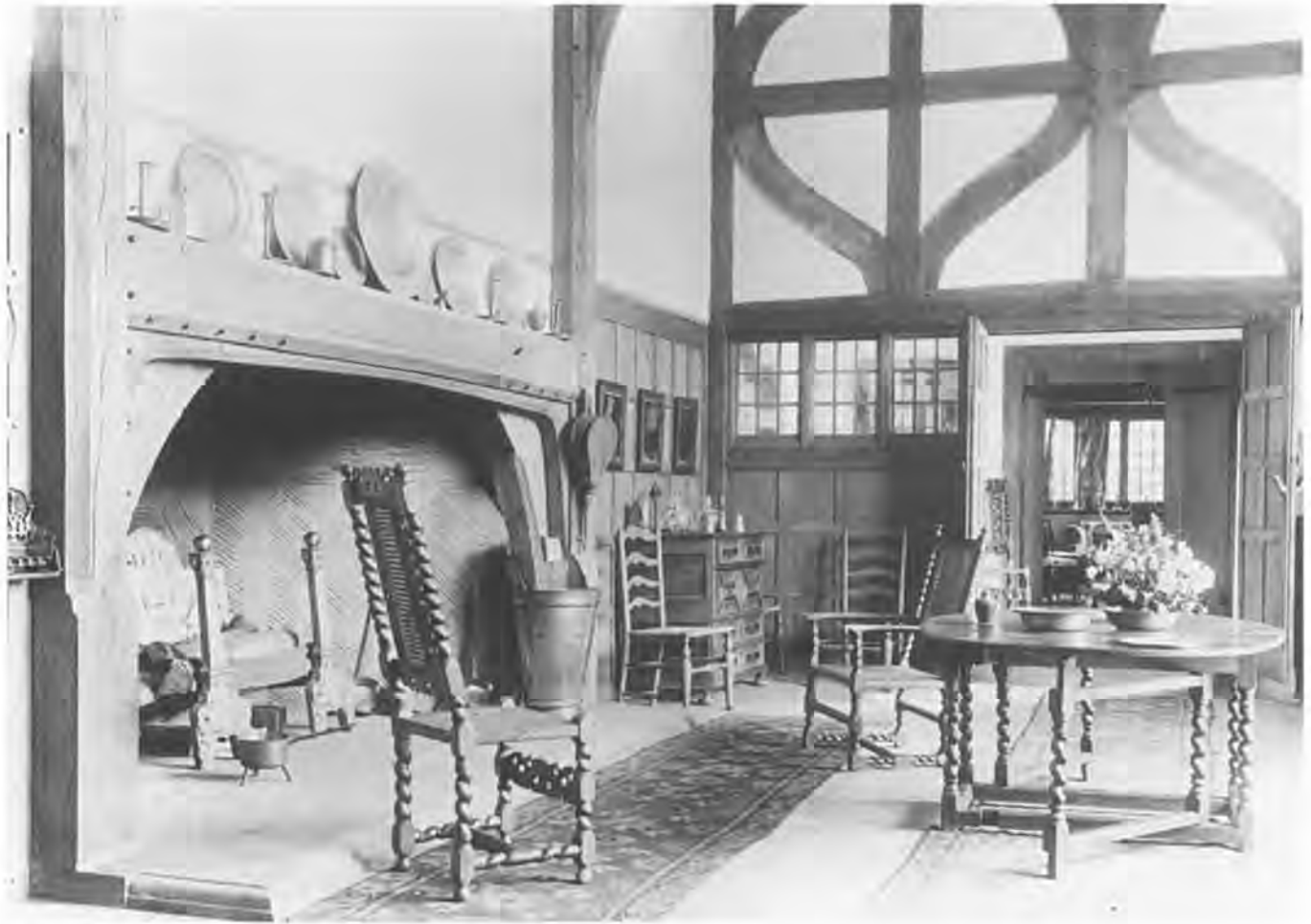
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Lutyens, Edwin 1869–1944

British architect and designer

Virtually dismissed by Modernist architectural historians, Edwin Lutyens is viewed today as perhaps the most noteworthy British architect since Sir Christopher Wren. Rediscovered in a Postmodern era eager to reinstate a richer architectural language after generations of soulless, prosaic Modernist abstraction, Lutyens is now viewed as a poet of architectural form – a picturesque traditionalist who designed buildings imbued with a sensitivity to place, respect for materials and traditional methods of building, and expressive in their varied architectural languages, from vernacular to classical. His collaborations with Gertrude Jekyll created assured embodiments of the traditional image of the olde English house and garden, and his Viceroy's House in New Delhi remains one of the most monumental works of the 20th century. His plans could be sophisticated or so simple as to seem undesigned; his forms could be playful and full of delight or powerful and emotionally moving; his details could be witty and eccentric or so critically a part of the building craft as to present themselves as quintessential constructional elements vital to the life of the architecture. As an architect he was eloquent, colorful, plain-spoken, homespun, provincial, and worldly, and while he mastered both the art and craft of his profession, he characteristically referred to architecture as a game.

Lutyens viewed the design of architectural environments as far more than merely the rendering of façades, elevations, and plan layouts. His wider view embraced garden design,



Lutyens: hall, Deanery Garden, Sonning, 1899–1902

urban design, interior design, and the design of decorative arts and furnishings. He is known by gardeners for his “Lutyens bench” and for numerous gardens laid out with Jekyll plantings; he is known by urban designers for his ensemble of buildings at Hampstead Garden Suburb and his notable plan for the new capital of the Indian Empire at New Delhi; and he is known by architectural and decorative design historians for his deceptively sophisticated architecture (from war memorials to country houses), for his craftsmanship and concern for materials, and for his furniture designs and interior details.

Lutyens’s interiors and furnishings reinforced his commitment to a design integrity based on natural building and craftsmanship. Like other “craft architects” and artists of the Arts and Crafts Movement, Lutyens was a member of the Art-Workers’ Guild (founded in London, 1884), and he designed furniture almost from the start of his architectural practice. His models were often vernacular furniture forms, but he especially admired and referenced 17th-century furnishings, from Stuart to William and Mary. He designed rush-seated ladder-back chairs for Little Thakeham in Sussex (1902); a bed, baluster-legged dressing table, and ladder-back chair for Edward Hudson at Deanery Garden (Sonning, Berkshire, 1899–1902); and huge, sturdy, and primitive kitchen furniture of unstained oak at Castle Drogo (Drewsteignton, Devon, 1910–32).

This preference for vernacular forms and 17th-century joinery pieces emerged from several sources. He had been briefly apprenticed to the architectural firm of George and Peto, whose houses employed Jacobean and 17th-century forms, and whose furniture designs were often based on late 16th and 17th century sources. Gertrude Jekyll, who commissioned Lutyens in 1896 to build her home at Munstead Wood, Surrey, furnished the house with her collection of country furniture. And Edward Hudson, editor of *Country Life* from 1897, and early promoter as well as patron of Lutyens, was an antique collector who frequently furnished his houses with 17th-century pieces – less urbane than Chippendale or Hepplewhite and comfortable in the country settings.

The great hall interior (perhaps Lutyens’s finest medieval hall evocation) and the first floor gallery at Hudson’s Deanery Garden reflected these influences. Deanery Garden’s gallery, based on a similar space at Munstead Wood, contained Jacobean-style ladder-back and spool-back rush-seated side chairs, with plain or lathe-turned stretchers and legs, as well as a bench and side table of similar joinery and source. Farmhouse prototypes for furniture in Deanery Garden’s interiors was raised to a greater sophistication by the more ornately carved Jacobean armchairs and spiral twist table legs in the great hall. Lutyens created a sequence of rooms at

Deanery Garden in which the interior design and architecture reinforced a common aesthetic of natural, vernacular domesticity.

Lindisfarne Castle, Northumberland, which Lutyens restored for Hudson in 1903, was genuinely medieval and was thus furnished with primitive pieces reflective of the almost stoic interiors of the ruin. The remote site of the derelict Lambay Castle (1905), on an island off the coast of County Dublin, Ireland, encouraged a similarly primitive aesthetic. Lambay Castle's whitewashed walls and duck-egg blue painted oak floors, and Lindisfarne's spartan interiors were both austere and natural, quintessentially craft-inspired environments for country living in reclaimed interiors of a ruined past.

Lutyens's stylistic juxtapositions and contradictions enriched his interiors in ways which attract the attention of Postmodernists. When Lutyens's simple vernacular forms were set in more sophisticated surroundings, or when one part of a building announced a style or image contradicted inside, Lutyens created a "fictitious history," an unfulfilled expectation (irony), or (as Robert Venturi observed) a "complexity and contradiction in architecture." Thus, Marsh Court, near Stockbridge, Hampshire (1901–04, 1924), a Tudoresque evocation of English manorial life executed in local Hampshire chalk, echoed through its E-plan, its multiple bays and tall chimneys, and its courts, various formal elements ranging from late medieval to 17th-century England. Inside, Lutyens introduced Artisan Mannerist detail, classical accents, and elaborately carved 17th-century furniture, from Cromwellian chairs to Jacobean tables. Marsh Court's dining room was paneled in walnut and accented with a vast polygonal "ceiling compartment," or shallow dome – what 20th-century decorators might call a "tray ceiling." In the billiard room, he positioned a chalk billiard table in the center of a 17th-century-style interior accented by high paneled wainscoting, prominent windowed bay, and an elaborate plaster ceiling in the spirit of Sudbury Hall (Derbyshire, 1670s). In Marsh Court's hall, Lutyens extended the wainscoting to the ceiling, accented one end of the room with a Palladian arch (positioned to suggest a medieval screen's passage), incorporated an Artisan Mannerist fireplace (reminiscent of Robert Smythson's Bolsover Castle, 1612ff), affixed wooden pilasters over wall panels and detailed their wooden pedestals to suggest cut stone, echoed Sudbury's plasterwork and carving in the ceiling above and in a carved garland frieze capping the Palladian arch, and furnished the room with elaborately carved 17th-century furniture. These juxtapositions were not, as they imply, products of some extended history of alterations within a late medieval building shell, but rather a singular creation of fictitious history by Lutyens.

Lutyens was playing the game of architecture, even as an interior designer. And on the more intimate scale of the decorative arts he introduced wit to his design vocabulary at a time when Modern architecture was distinctly humourless. In fact, he was aesthetically at his most modern in the design of light fixtures. At Marsh Court (and echoed in a similar design thirty years later for the Viceroy's House, New Delhi), Lutyens designed a ceiling light of a single globe bulb whose necking is a flat spun glass disc, fastened in place by wrought iron clips, above which float three ornamental beads. At the Viceroy's House, a whimsical narrative informs the nursery's ceiling

lights, one of which depicts hens and chicks atop a cross piece of the fixture, below which electrical wires hang; these extend to broken eggs which appear to be hatching light bulbs. Another chandelier depicts small Egyptian boys fishing among the bulrushes, their bent poles and fishing lines extending to hanging electric bulbs, below which fish arch up to nibble at the bait. This kind of light-hearted expression, the architect called "vicereations," activities which included amusing people, especially children, with little sketches, singing and dancing, and telling jokes. He also created jokes as a designer: a garden seat at Ednaston Manor (Derbyshire, 1912–14) is in the shape of an elongated wheelbarrow, with wheel at one end and handles at the other so that one could, in the fashion of a farm worker at a wheelbarrow, lift up and move the bench to another location (or dump its occupant?).

The most extensive of Lutyens's interior design projects (with more than 1000 drawings in the Royal Institute of British Architects Collection), was his furniture for the Viceroy's House. Here, he continues his Mannerist tendencies to play with form and style, to stretch or contradict models, to manipulate or exaggerate profiles, and even to show off a little. Architecturally, the Viceroy's House is a tour de force of classical Baroque and Moghul design, through which the symbiotic relationship of emerging nationalist India and an occupying England is masterfully expressed. There were hundreds of rooms to furnish, and antiques were selected for Indian craftsmen to reproduce. Lutyens's office designed many pieces for India, copying (in whole or in part) historic models from William and Mary, Queen Anne, Chippendale, and late 18th century Neo-Classical sources. Other items combined eastern and western themes much as his New Delhi architecture did. An easy chair, for example, was designed with scalloped back, 18th-century arms, lathe-turned stretcher, and bell-shaped feet recalling an Indian throne. A state bed was ornamented with Indian dancers, recalling the same Indian forms in the bell-shaped profile of the skirts. In a state ballroom annex, a table was carved with elephant heads (another recalled tusks in the shape of its supports), and these interior features echoed architectural motifs outside: the road crossing the Viceroy's Court, for example, was marked by elephants sculpted by Charles Sargeant Jagger (1885–1934). Rich in imagery and association, Lutyens's architecture, interiors, and designs for the decorative arts restated, once again, his theme of instant history. The implied accumulation of different period styles of furniture, collected by generations of country house occupants, presented the Viceroy's House much like an English country house, while simultaneously Lutyens referenced local traditions and forms and gave monumental expression to the splendor of Indian culture.

Beginning his career during the "golden afternoon" of the Edwardian era, a period which embraced "progressive eclecticism" and "free classicism" in its search for style, and ending it in the setting sunlight of India, Lutyens remained an accomplished traditionalist throughout a half century of architectural practice. He mastered design at scales ranging from furniture to urban planning. His projects were as varied as his clients; his styles ranged from vernacular to classical. And his sensitivity to context allowed him to build, almost unnoticed, an English cottage sited in the back lanes of a medieval Surrey village, or to site on axis, with impressive public notice, an imperial

courtly architecture which monumentalized a virgin site in a foreign land. Both were exactly right for their place and time. As an interior designer, orchestrating the forms, scale, and spirit of his furniture and the details of his interior fittings, Lutyens reinforced the essential humanism of his architecture. Complex and contradictory, whether vernacular or classic, eastern or western, the interiors of Edwin Lutyens offered a richness which made even more eloquent his architectural expression during a period when Modernist designers were losing their capacity to speak at all.

ROBERT M. CRAIG

Biography

Edwin Landseer Lutyens. Born in London, 29 March 1869, the son of a painter. Entered the South Kensington School of Art, London, 1885. Married Lady Emily Lytton, daughter of the Viceroy of India, 1897; 5 children. Worked in the office of the architects Ernest George (1839–1922) and Harold Peto (1854–1933), 1887–88; opened his architectural office in Surrey, 1889; in private practice, London, 1890–1944. Appointed chief architect for the imperial capital at New Delhi, 1912; principal architect, Imperial War Graves Commission, London, 1916–44. Designed furniture from c.1897, lighting from c.1901. Received numerous honours and awards including Gold Medal, Royal Institute of British Architects, 1921; Gold Medal, American Institute of Architects, 1924. Fellow, Royal Institute of British Architects; knighted, 1918; President, Royal Academy of Arts, 1938–44; Order of Merit, 1942. Died in London, 1 January 1944; buried in St. Paul's Cathedral.

Selected Works

A vast collection of Lutyens's drawings, including over 1000 drawings for the Viceroy's House, New Delhi, is in the drawings collection of the Royal Institute of British Architects, London. Additional architectural designs are in the Avery Library, Columbia University, New York. Examples of Lutyens's furniture survive *in situ* at Castle Drogo, Devon, and the Viceroy's House, New Delhi. Queen Mary's Dolls' House, described as a miniature compendium of his interior design, is displayed in Windsor Castle, Berkshire.

Interiors

- 1897 29 Bloomsbury Square, London (furniture): Edwin Lutyens
- 1899–1902 Deanery Garden, Sonning, Berkshire (building, interiors and furniture): Edward Hudson
- 1901–04 Marsh Court, Stockridge, Hampshire (building, interiors & 1924 and furnishings)
- 1902 Little Thakeham, Sussex (building and interiors): Ernest M. Blackburn
- 1903–04 Papillon Hall, Market Harborough, Leicestershire (building and interiors)
- 1903–04 Lindisfarne Castle, Northumberland (restoration and interiors): Edward Hudson
- 1905–12 Lambay Castle, Ireland (building and interiors): Hon. Cecil Baring
- 1910–32 Castle Drogo, Drewsteignton, Devon (building, interiors and furniture)
- 1912–31 Viceroy's House, New Delhi, India (buildings, interiors, furnishings)
- 1913 Abbey House, Barrow-in-Furness, Lancashire (building, interiors and fittings)
- 1920–24 Queen Mary's Dolls' House, Windsor Castle (building and interiors in miniature)
- 1922–26 Gledstone Hall, Yorkshire (building and interiors): Sir Amos Nelson
- 1925–28 Midland Bank, Poultry, London (building with Lawrence Gotch, interiors and furniture)
- 1928–29 British Embassy, Washington, DC (building and interiors)

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Further Reading

For a survey of Lutyens's design and architectural work see Amery 1981, which also includes a long bibliography. A complete list of his building projects, including many photographs of interiors, appears in Butler 1950; a detailed discussion of his work in New Delhi appears in Irving 1981.

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M

McIntire, Samuel 1757–1811

American architect and carver

Although trained as a housewright in the artisan tradition, Samuel McIntire became an architect and carver of tremendous importance in Salem, Massachusetts, in the era of the New Republic. For nearly three decades, McIntire dominated the architectural trade in Salem, a bustling seaport town of about ten thousand people north of Boston. His working career, roughly from 1780 until his death in 1811, coincided with Salem's era of greatest prosperity, as its indefatigable and ingenious Yankee traders traveled the earth in search of valuable cargoes. McIntire served as the architect for Salem's wealthy sea captains and merchants. He provided elegant houses for them on Essex Street, Federal Street, and Washington Square, carved their interior woodwork and furniture, and decorated their ships. He also designed courthouses, churches, taverns, gates, and other public buildings and structures, and thus left his aesthetic stamp on nearly every aspect of the built environment. Due to the efforts of local museums and historic preservationists, much of McIntire's legacy survives today.

McIntire's exterior and interior designs grew out of the English vernacular architecture tradition and the experience of house builders in the Salem area. His father, Joseph, and his brothers, Joseph and Angier, were all trained as housewrights. So far as we know, he never traveled abroad and, with a few exceptions, his work was confined to Salem. The English builders' guides and pattern books published by Batty Langley, and William and James Pain, and more formal English design books such as Isaac Ware's *Complete Body of Architecture* and James Gibbs's *Book of Architecture*, were his main sources. The work of Charles Bulfinch in Boston and the surrounding area in the Adamesque mode also exerted its influence on McIntire, whose success depended less upon innovation than upon his ability effectively to translate these sources into his own distinct idiom, developing a style that was widely accepted by his clientele.

Fiske Kimball, McIntire's chief biographer, has divided his career into three phases. His first phase (roughly 1780–92) is typified by the Peirce-Nichols house, built in 1782 and now owned by the Peabody Essex Museum. This large, four-square house along the North River is decorated with tall pilasters at

the corners, and it has a substantial presence characteristic of McIntire's Georgian work. McIntire's middle period (1793–1806) represents a shift away from this robust style to a more elegant, refined, and attenuated Adamesque mode. The carved motifs now recognized as signposts of McIntire's work – cornucopia, clusters of grapes, and baskets of fruit – were used abundantly in this period, and his house plans became more varied, with such features as double parlors, oval rooms, and circular staircases. The highlight of this period, and McIntire's masterpiece, was the mansion he designed and built in Market Square between 1795 and 1799 for Elias Hasket Derby and his wife Elizabeth Crowninshield Derby. McIntire's plan for the house was influenced by a preliminary design provided by Bulfinch and was refined during lengthy negotiations with the opinionated Mrs. Derby. The house was richly embellished with McIntire's carving and stuccowork by Daniel Raynerd, surrounded by outbuildings and lavish gardens, and furnished with magnificent furniture and furnishings. An early visitor remembered that upon entering the house “the door opened into a spacious entry; on each side were large white marble images. We passed on by doors on each side opening into the drawing-room, dining room, parlor, &c., and at the further part of the entry a door opened into a large, magnificent oval room, and another door opposite the one we entered, was thrown open and gave us a full view of the garden below” (Kimball, p. 88). (Unfortunately, both the Derbys died in 1799, shortly after their house was complete. The dwelling, probably the most ambitious house erected in 18th-century America, proved too expensive for the Derby heirs to maintain and it was destroyed in 1815.) The grandeur of the Derby mansion is evoked by the surviving three-story brick Gardner-Pingree house, recently carefully restored by the Peabody Essex Museum, built in 1804–05. Such large brick houses with increasingly spare classical details are characteristic of McIntire's last years (1807–11).

McIntire's work also embraced furniture carving, and more than one hundred objects attributed to his hand have survived, including chairs, tables, and case pieces. Several of these objects indicate that copies of Hepplewhite and Sheraton were included in McIntire's working library. The greatest surviving example of his work in furniture is the magnificent mahogany chest-on-chest of c.1796, now at the Museum of Fine Arts, Boston, made originally for the Derby family. Lavishly carved from top to bottom, this object displays McIntire's skill at

rendering motifs such as urns, cherubs, rosettes, medallions, horns of plenty, and clusters of grapes. (A member of the Skillin family of Boston carved the central allegorical figure.) He was also very active as a shipcarver (although virtually none of this work survives) and several figural sculptures, including portrait busts and eagles, and other carved works by him are known.

Three rooms from Oak Hill, the Danvers, Massachusetts, home of Elizabeth Derby West built in 1800–01, have been preserved in the Museum of Fine Arts, Boston. Although undocumented, they have always been accepted as McIntire's work on the basis of style. In addition to their door surrounds, architraves, mantels, window cornices, and other woodwork, these rooms retain their original overmantel paintings by Michele Felice Corne and are furnished with McIntire-carved furniture and other objects originally owned by the Derby family. They thus present an opportunity to see a meticulously re-created McIntire interior, and to observe the repetition and integration of ornament between woodwork and furniture that is characteristic of McIntire's approach to interior decoration.

McIntire's tombstone notes that "He was distinguished for Genius in Architecture, Sculpture, and Musick." His son, Samuel Field McIntire (1780–1819), followed his father's footsteps for a few years but did not achieve his father's stature. As a significant figure in the transition from traditional builder to professional architect, and as the exponent of a distinguished local Neo-Classical style, Samuel McIntire has earned a distinctive place in the history of early American interior decoration.

GERALD W. R. WARD

Biography

Born in Salem, Massachusetts, the son of a successful housewright; baptized 16 January 1757. Trained as a wood-carver and builder under his father. Married Elizabeth Field, 1778: 1 son, the architect Samuel Field McIntire. Worked in the family business; practised independently as an architect and carver, Salem, from c.1780. Died in Salem, 6 February 1811; architectural practice carried on by his son.

Selected Works

The largest collection of McIntire's drawings and related papers is held by the Peabody Essex Museum (formerly Essex Institute), Salem, Massachusetts. Three rooms from Oak Hill, and examples of McIntire's furniture, are preserved in the Museum of Fine Arts, Boston. For a complete list of his architectural commissions see Kimball 1940.

Interiors

- 1782–1801 Peirce-Nichols House, Salem, Massachusetts (building, decorations and interiors; renovated and redecorated 1801)
- 1786 Second Elias Hasket Derby House, Salem, Massachusetts (renovation and interiors)
- 1791 Simon Forrester House, Salem, Massachusetts (building and interior carving)
- 1793 Nathan Read House, Salem, Massachusetts (building and interiors)
- 1793–94 Derby Summer House, Danvers, Massachusetts (building and interiors)
- 1793–98 T. Lyman House, Waltham, Massachusetts (building and interiors)
- 1795–99 Fourth Elias Hasket Derby House, Salem, Massachusetts (building, interiors and furniture)

- 1796 Assembly House, Salem, Massachusetts (remodelling of building and interiors)
- 1800 Ezekiel Hersey Derby House, Salem, Massachusetts (building by Charles Bulfinch; interior carvings by McIntire)
- 1800–01 Oak Hill, Danvers, Massachusetts (interiors): Elizabeth Derby West
- 1804–05 John Gardner House, Salem, Massachusetts (building and interiors)
- 1805–07 Hamilton Hall, Salem, Massachusetts (building and interiors)

Further Reading

A detailed account of McIntire's life and career, including a catalogue of his architectural works, and a discussion of his furniture, carvings and sculpture, appears in Kimball 1940. For a full annotated bibliography see Labaree 1957. Descriptions of important surviving buildings and their interiors appear in the relevant monographs or guides.

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McKim, Mead and White

American architectural practice, 1879–1915

The New York-based architectural firm of McKim, Mead and White formed in 1879, soon after the three men took a special tour of early American buildings along the New England coast. Charles Follen McKim had already shown a professional interest in Colonial American design through a series of photographs taken in Newport, Rhode Island of pre-Revolutionary War



McKim, Mead and White: entrance hall, Isaac Bell House, Newport, Rhode Island, 1882

houses and furniture which he commissioned in 1873–74 as a subscription series for other architects. It was the eyewitness visual impact of these ancient wood frame structures, many of which had fallen into picturesque disrepair that was remembered years later by the men as the prime influence on their new partnership. Along with the growing infatuation for early Americana prompted by the nationalistic tone of exhibitions like the Philadelphia Centennial in 1876 these self-taught lessons in American building traditions immediately informed many of the firm's first architectural projects and those of contemporaries Peabody & Stearns, Bruce Price, William Emerson and Clarence Luce in the 1880s. This revival idiom, combined with influences from abroad such as contemporary English architecture (i.e., Norman Shaw) and oriental design (also represented at the Centennial fair in the form of a vernacular Japanese building) set the course of McKim, Mead and White's design work for over a decade. While much of this aesthetic is manifested on the shingled exteriors of their projects for the decade beginning in 1879, it is clear the firm was equally concerned with creating novel interior spaces and furnishings for their private and institutional commissions.

In buildings like the Casino (Newport, 1879–81), Skinner House (Newport, 1882), Appleton House (Lenox, Massachusetts, 1883–85) and Choate House (Stockbridge, Massachusetts, 1884–87) they totally transformed the balanced grid rectangularity for interior room layouts, typical of American architecture up to that time, into asymmetrical arrays of spaces that flowed more freely into each other. The other rooms were most often grouped around an enlarged, multi-functional hall or fireplace core whose design derived from the historic revival of a grand living hall. This new hall usually included, as it does in the Bell and Tilton Houses (Newport 1881–82), a built-in seating nook, hearth area, cabinetry, elaborate paneling, spindle screens, and other decorative flourishes in metalwork, tile or glass. Its filtered light and low horizontality also provided a transitional and dramatic counterpoint between exterior daylight and the vertical rise of the light-filled main stairwell. Dining, library or other specific use rooms radiated around this stable space which often led to porch and garden access as well. While such halls were the anchoring space around which the rest of the interior was arrayed, they also served more importantly as a means to

differentiate the varied, often conflicting functions of the late 19th-century house as the architects articulated spatial distinctions between public and private, family and visitor, utilitarian or formal, indoors and outside. Many of these spatial and decorative experiments appear in designs for summer houses in the relatively relaxed, resort atmosphere of suburban or rural locales and far removed from the more rigid social conventions to which their clients would have adhered in their primary urban residences.

These innovative interior layouts reflect a struggle on the part of the firm to reconcile a sense of order and planning with the admission that domestic life in the 1880s (at least for a clientele of substance and social standing) needed rooms that conveyed distinctly disparate sensibilities. By mid-decade, this tension pushes their design work toward more urban, formal and classically-inspired solutions as they leave it to the next generation fully to explore (and in the work of Frank Lloyd Wright, receive credit for) this new spatial planning. Although other fashionable firms such as Jules Allard and Sons or Tiffany were employed by McKim, Mead and White to achieve their intended effects, the architects often operated as their own decorating consultants to bring together the designers and artisans needed to execute their original interiors. In the Villard Houses (New York, 1882–86) a sumptuous ensemble of marble veneers and carved ornament inspired by Italian Renaissance sources, mantels and clocks (some designed by Augustus Saint-Gaudens) and mural paintings was configured into a geometric clarity that may have directly inspired Edith Wharton's *The Decoration of Houses*, written in collaboration with Ogden Codman in 1897.

Stanford White often specialised in interior work. His early design sense is typified by the delightful mixture of textures, materials and images in the dining room addition to Kingscote, Newport (1881), which incorporated Tiffany glass and translucent tile work with polished bronze, a cork ceiling and screens. Subsequent projects, such as the large urban and suburban houses of the 1890s, utilized more opulent and luxurious materials to create grand spaces often reflecting courtly European references from France or Italy. White also sometimes collaborated with other major artists – for example, Augustus Saint-Gaudens, Louis Tiffany and John La Farge – to achieve particular elements in his overall concept. In his later efforts, especially those dating from the first years of the new century (private Manhattan houses for Henry Poor, Joseph Pulitzer, Payne Whitney or Charles Dana Gibson; clubs like the Colony; and business blocks such as those for Gorham and Tiffany), he exploits lavish historical sources even as he continually develops a style of decoration which grafts the inventive playfulness of his early career with a profound sense of lively ornamentation tempered by a new-found planarity and restraint.

Perhaps not surprisingly, White also had a substantial impact on turn-of-the century taste for historical furnishings as a dealer. He supplemented his architectural income, often importing artworks, furniture and other architectural details, to fill the houses that he and his partners had designed in a spectrum of revival styles. At one point in the 1890s he installed a “picture gallery” showroom in the top floor loft of his own townhouse in Manhattan where the formal portraits,

antlered sconces, fireplace surrounds, iron grilles, chests and chairs could be displayed for sale to his wealthy patrons.

RONALD J. ONORATO

Charles Follen McKim. Born in Isabella Furnace, Pennsylvania, 24 August 1847. Studied at Lawrence Scientific School, and Harvard University, Cambridge, Massachusetts; apprenticed to the architect Russell Sturgis; pupil, At  lier Daumet, Ecole des Beaux-Arts, Paris. Employed as a draughtsman in the office of H.H. Richardson, New York, 1870; established McKim, Mead and Bigelow firm, New York, 1878; organized McKim, Mead and White, New York City, 1879. Fellow, American Institute of Architects; Gold Medal, Royal Institute of British Architects, 1903; Gold Medal, American Institute of Architects, 1909. Died in St. James, New York, 14 September 1909.

William Rutherford Mead. Born in Brattleboro, Vermont, 1846. Studied at Amherst College, Massachusetts, BA 1867; trained in the office of Russell Sturgis, New York, where he met Charles Follen McKim. Partner, McKim, Mead and Bigelow, 1878, and McKim Mead and White, 1879. Fellow, American Institute of Architects. Died in Paris, 21 June 1928.

(William) Stanford White. Born in New York, 9 November 1853, the son of the architect Richard Grant White. Graduated from New York University, 1871. Studied painting; apprentice draughtsman, under McKim, in the office of H.H. Richardson, 1872. Married Bessie Springs Smith in 1884; son was the architect Lawrence Grant White. Partner, McKim, Mead and White, 1879; responsible for many of the interior details. Also active in independent practice as an architect and designer of furniture from late 1870s. Collaborated with Associated Artists, H. La Farge, and L.C. Tiffany. Fatally shot in New York, 5 June 1906.

Selected Works

A large collection of McKim, Mead and White's original drawings, blueprints, and correspondence is held by the New York Historical Society, New York. Additional material relating to Stanford White is in the Avery Library, Columbia University, New York, and the personal and office correspondence of Charles McKim is in the Library of Congress, Washington, DC. A full list of the firm's architectural commissions appears in Roth 1978. Examples of White's furniture are in the Wadsworth Atheneum, Hartford, Connecticut, and the Detroit Institute of Arts.

Interiors

- 1874–75 Watts Sherman House, Newport, Rhode Island (hall and library by White; building by H. H. Richardson)
- 1879–80 7th Regiment Armory, New York (Veterans' Room by White with Associated Artists)
- 1879–81 Casino, Newport, Rhode Island (building and interiors)
- 1881 Kingscote, Newport, Rhode Island (dining room by White)
- 1881–83 Isaac Bell Jr. House (“Edna Villa”), Newport, Rhode Island (building and interiors)
- 1882–85 Charles L. Tiffany House Group, New York (buildings and interiors)
- 1882–86 Henry Villard House Group, New York (buildings and interiors)
- 1883–85 H. A. C. Taylor House, Newport, Rhode Island (building and interiors)
- 1886–87 William G. Low House, Bristol, Rhode Island (building and interiors)
- 1887–95 Public Library, Boston (building and interiors; includes murals by Puvis de Chavannes and Edward Austin Abbey, and sculpture by Louis Saint-Gaudens)
- 1891–94 Walker Art Gallery, Bowdoin College, Brunswick, Maine (building and interiors)
- 1895–99 Frederick W. Vanderbilt House, Hyde Park, New York (building and interiors)

- 1896–1900 University Club, New York (building and interiors)
 c.1898– James L. Breese House (“The Orchard”), Southampton,
 1907 New York (building and interiors; music room
 remodelled by White, 1906–07)
 1902–07 J. Pierpont Morgan Library, New York (building and
 interiors)

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Mackintosh, Charles Rennie 1868–1928

Scottish architect and designer

The work of Charles Rennie Mackintosh, in architecture and in every aspect of design relating to interiors, has always been regarded as important, but for varied and sometimes incompatible reasons. In his own life he had greater renown in Central Europe than in Great Britain, though that fame was based rather upon his interior and decorative design than upon his architecture. His first commentators tended to see him through the spectacles of a polemical “Modernism”, and looked down on his decorative genius or attributed it to the influence of his wife, Margaret Macdonald (who was a professional collaborator as well as life partner). A later approach

has described him as “one of the last and one of the greatest Victorians” and stressed his indebtedness to Pugin and Ruskin. More recent studies have tried to define him in terms of “critical regionalism” and Glasgow’s native traditions. That all these are viable indicates the richness of the work.

Trained as an apprentice with the Glasgow practices of Hutchison and of Honeyman and Keppie (from 1889), and enrolled at the Glasgow School of Art, he was perfectly placed to benefit from a powerful local building tradition, a rapidly developing formal curriculum, and access to the most up-to-date resources of capital and technology.

His first work consisted mainly of interiors and exterior features for commissions received by Honeyman and Keppie, all in Glasgow. His interior designs for the Glasgow Arts Club (1892), and features of the Glasgow Herald Building (1893–95) show signs of a highly individual style, akin to and showing knowledge of similar work in London and further afield; it can be described as “proto-art nouveau”. This is much more strongly marked in his collaborations with Herbert Macnair and the Macdonald sisters (Frances and Margaret). This group, bound by personal as well as professional links, became known as “The Four”; their graphic and decorative designs attracted national interest, and were notorious for their extreme character. Celtic, Japanese and other sources were employed to create an iconography of attenuated vegetal and female forms, a distinct character of line and an exalted, not to say outré symbolism that set them apart from their British contemporaries, but aligned them with similar developments in continental Europe.

During 1895 Mackintosh took on part responsibility for the design of the Martyr’s Public School. This rugged and practical structure, though largely determined by the municipal committee, demonstrates Mackintosh’s deep attachment to vernacular models (while containing modern hot water baths in the basement). The central atrium and stairwell contain bravura carpentry, shapely corbels and touches of colour; all themes that his later designs develop.

He also began, in collaboration with George Walton (1867–1933), the first of his many tea-room interiors (in Buchanan Street, Glasgow). These commissions, which were almost continuous throughout his Glasgow years, resulted in many striking and often original interiors where the imagery of “The Four” was extended over murals, chairs, screens, doors and all manner of decorative details. The climax of this sequence of work is the Room de Luxe of the Willow Tea Rooms, in Sauchiehall Street (1903–04). White and silver laquered wood, subtle dull pinks, purple and greens and darker points of colour are absolutely characteristic; motifs of stems, leaves, and roses formed from complex arcs comprise a naturalistic element in the decor, but designs based upon lattices and grids are also present. This repertoire of forms and colours was developed in association with Margaret Macdonald, who contributed gesso panels and other details. What is uniquely architectural and distinct to Mackintosh is the heightened awareness of space. This is at several levels – that of the whole complex of rooms and their relations to one another; that of the room itself, perfectly judged to combine a sense of enclosure with an alert self-consciousness; and that of the spaces around the table, which, enclosed by the high backs of the throne-like chairs, offer an intimacy within the modified public



Mackintosh: entrance hall, Hill House, Helensburgh, 1902

space of the room, and the circulation of the whole arrangement.

Other tea rooms designed for the same client, Kate Cranston, were of a character appropriate to the clientele; where the Room de Luxe is an expensive and feminine retreat, the Argyle Street Tea Rooms (with George Walton), extended over four floors to contain much more masculine domains, for billiards and smoking, with rugged oak furniture and dark colours.

In 1896 Mackintosh's drawings for a new Glasgow School of Art were accepted, on the insistence of the principal Francis Newberry. The completion of the first stage of this building occupied the next two years. It combined, in its overall composition, Scots vernacular, Art Nouveau and industrial functionalism with an ingenuity that has never ceased to be admired. Exterior details of ironwork and carving raise the iconography of "The Four" to full architectural scale. Internally, the simple, almost industrial plan and the rugged carpentry have stood the test of time. Of particular note are the "crossbow" roof trusses in the Museum. The services, including ducted air heating and synchronised clocks, were of the most modern. The more private or ceremonious parts of the School, however, are treated with greater delicacy.

In 1898 came Mackintosh's first design for a complete house; Windyhill at Kilmacoll outside Glasgow, built for William Davidson. Externally a fairly conventional small mansion, within it extended the subtle "white interiors" already seen in small commissions, and the attention to carpentry, to a new finesse. This manner was developed further in Hill House, Helensburgh, for the publisher Walter Blackie (1902–04) and the designs for "A House for an Art Lover" (1901) which (though unbuilt) won great acclaim in Germany and Austria. In these houses, and other buildings, we find a distinct poetic pattern, whereby the further into the private reaches of the rooms one progresses, the more extreme and innovative becomes the style; one passes from a neo-Vernacular exterior, by halls and corridors in highly articulated timber, to living and bedrooms whose sleek finishes and curved profiles embody a restrained eroticism. "Here," wrote one contemporary, "were rooms like dreams". But we note that they imply a deportment and style of behaviour that are now hard to reconstruct.

All of these interiors contain decorative panels and paintings by Margaret Macdonald, whom Mackintosh married in 1900. With her he renovated apartments at 120 Mains Street, Glasgow, and elsewhere creating the typical "white interior", in which the colour scheme is derived from an idealised nudity, and in which highly crafted and natural surfaces are treated with exquisite sensuousness. Rooms such as this have a prehistory in the Aesthetic Movement, especially in rooms by E. W. Godwin and C. F. A. Voysey; but these remain unique for their intensity and perfectionism. Hermann Muthesius in *Das Englische Haus* (1904) claimed that they "mark the way to excellence for mankind in the future".

Furniture and designs connected with the Mains Street interiors were seen, with other work from Glasgow, at major foreign exhibitions, notably the 8th Vienna Secession Exhibition (1900), and the Turin Decorative Arts Exhibition (1902), as well as the Glasgow International Exhibition (1901) where Mackintosh designed the stand for the firm of Wylie and

Lochhead, who were the principal retailers of "The Glasgow Style".

But these years are also marked by larger or more public undertakings in Glasgow, especially the *Daily Record* building in Renfield Lane (1900); also completed was Queen's Cross Church, Garscube (1899). In 1903, Mackintosh submitted drawings for a competition to design Liverpool Cathedral. What is striking about these designs is their strongly neo-Gothic character, and they provide evidence for those who argue he was essentially a 19th-century man. Quite different was a second school, in Scotland Street, Glasgow (1903–06). This building, noteworthy for its use of geometric ornament, marks the start of Mackintosh's later phase. Across the south wall of the building a huge rectilinear thistle is inscribed, like a Scots Tree of Life. The building as a whole manifests a vernacular quality ingeniously blended with Modernism; all of this is quite unlike the Cathedral designs on which he had been working simultaneously. The interior is a blend of the work-a-day and the elegant, and a marked departure from the Art Nouveau character of the work done with "The Four".

Mackintosh returned to The School of Art in 1907 to design the Library (completed 1909). While this addition appears to be in a very different style – abstract, vertical and "proto-Modernist" – it blends perfectly with the original, already mixed but unified, composition. The reading room itself is assembled from discreet, mechanically shaped timbers. The Library is the culmination of themes begun in the Martyr's Public School and continued through Windyhill and Hill House (and miniaturised in many pieces of furniture); it bears some relation to Japanese design, with which Mackintosh was well acquainted. But it also looks forward to, for example, the furniture of Gerrit Rietveld and to all the more recent "kit" constructions. Another notable feature of the Library is the design of the electric lights, whose shades mimic the exterior of the building.

Such was the variety and quantity of Mackintosh's work in the decade between 1897 and 1907 that it is a major effort of scholarship and mental organization to keep track of it. In addition to architecture and interiors, furniture of every kind and size was designed and produced. Billcliffe (1986) has identified over 400 distinct designs. To this must be added designs for cutlery, light-fittings, textiles, fire-irons, carpets, kitchen equipment and anything else required. This fertility was made possible by a level and method of graphic invention that enabled the transfer of ideas from one scale and medium to another, with unexampled ease. There is, in effect, no clear distinction between interior design as such, and architectural and other design, because the linear flow blends one realm with another, without loss of continuity. Mackintosh achieved that synthesis between all the elements of design, at which Art Nouveau had always aimed.

After 1909 Mackintosh's career went into decline, for many reasons. By 1914, cut off from his many Continental connections, he moved to Walberswick in Suffolk and later to Chelsea. In 1915 he received his last substantial commission, to remodel a small terrace house in Northampton, 78 Derngate, for W. Bassett-Lowke. This final design takes up the geometric motifs explored in Scotland Street School and the Library (but always present in his work), and builds the entire interior around them.

The entrance hall of Bassett-Lowke's house, in velvet black with stripes and patches of bright colour, is much too dynamic to fit easily into classifications such as Art Deco. It is closer in spirit to Vorticist painting, and its coloration is that of the Ballets Russes. The bedroom of this house, now preserved in the Hunterian Museum, is decorated with a optical display of blue stripes and pale beechwood furniture; the living room fireplace is reminiscent of the stonework of the Library. This is an extraordinary set of rooms, demonstrating once again principles of decorative unity and spatial organization.

There were no further substantial commissions, and although more furniture and several striking textiles were designed, the rest of Mackintosh's career was spent as a painter in the South of France.

DAVID BRETT

See also Art Nouveau

Biography

Born in Glasgow, 7 June 1868. Articled to the architect John Hutchison (c.1841–1908), from 1884; enrolled in painting and drawing courses, Glasgow School of Art, 1884, 1888. Married the painter and decorative artist, Margaret Macdonald (1865–1933), 1900. Joined the firm of Honeyman and Keppie, 1888; partner, 1904; private practice, 1913. Active as an architect and designer of furniture and interiors from the mid-1890s; collaborated with Herbert MacNair and Frances and Margaret Macdonald, "The Four", 1890s; collaborated with George Walton on Glasgow Tea Rooms, 1896–97. Few architectural commissions after 1909; from 1914 worked mainly as a textile and graphic designer, and from 1923 as a painter of watercolours. Participated in several international exhibitions and competitions, including the Arts and Crafts Exhibition, London, 1896; Secession Exhibition, Vienna, 1900, and International Exhibition of Modern Decorative Art, Turin, 1902. Left Glasgow, 1914; settled in London, 1916; moved to Port Vendres, France, 1923. Died in London, 10 December 1928.

Selected Works

A collection of over 600 drawings and designs, more than 60 pieces of furniture, and reconstructed interiors from 120 Mains Street and 78 Derngate, are owned by the Hunterian Museum and Art Gallery, University of Glasgow. Additional important collections of drawings and designs are in the Glasgow School of Art which also includes much of the original furniture and fittings. Furnishings from the Ingram Street Tea Rooms are in the Glasgow Art Galleries, Glasgow. The University of Glasgow and the Glasgow School of Art also own work by Margaret Macdonald

Interiors

- 1895 Martyr's Public School, Parson Street, Glasgow (interiors including the stairwell and atrium; with Honeyman and Keppie)
- 1896 Tea Rooms, 91–93 Buchanan Street, Glasgow (mural decoration; furnishings by George Walton): Kate Cranston
- 1896–99 Glasgow School of Art (eastern section; building, interiors & furnishings: redesign of western section, including Board Room, Library and Ladies' Common Room, 1907–09)
- 1897–98 Tea Rooms, 114 Argyle Street, Glasgow (furniture; decorations by George Walton: decoration and furniture for Dutch Kitchen, 1906): Kate Cranston
- 1898–1900 Westdel, Queen's Place, Glasgow (interiors)
- 1899–07 Windyhill, Kilmacolm, Strathclyde (building, interiors and furniture): William Davidson
- 1900 120 Mains Street, Glasgow (decorations and furniture): C.R. and M. Mackintosh

- 1901 "House for an Art Lover" (competition designs for a bedroom and music / reception room published in *Zeitschrift für Innen-Dekoration*, Vienna): Alexander Koch
- 1901, 1907 & 1909–11 Tea Rooms, Ingram Street, Glasgow (White Dining Room; furnishings and decorations including gesso panels by Margaret Macdonald; decorations and furniture for Oak Room, 1907: decorations and furnishings for Oval Room, Ladies' Rest Room, Chinese Room and Cloister Room, 1909–11): Kate Cranston
- 1902 Scottish Section, International Exhibition of Modern Decorative Art, Turin (with Margaret Macdonald; furniture and decorations)
- 1902 Wärndorfer Music Salon, Vienna (furniture and decoration; gesso panels by Margaret Macdonald): Fritz Wärndorfer
- 1902–04 Hill House, Helensburgh (building, interiors and furnishings): Walter W. Blackie
- 1903 & 1917 Willow Tea Rooms, 199 Sauchiehall Street, Glasgow (furnishings and decorations including the Room de Luxe, Front Saloon and Back Saloon: decoration and furniture for the Dug Out, 1917): Kate Cranston
- 1916–19 78 Derngate, Northampton (remodelling, interiors and furniture): W. J. Bassett-Lowke

Designed furniture for Messrs. Guthrie & Wells, Glasgow; textiles for Foxton's & Sefton's, London.

Further Reading

A comprehensive and authoritative study of Mackintosh's designs for furniture and interiors appears in Billcliffe 1986 which contains a chronological catalogue of works including references to primary and secondary sources. Studies of his architectural work include Billcliffe 1977 and Cooper 1980; a thorough bibliography relating to his life and career appears in Howarth 1977.

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Mackmurdo, Arthur Heygate 1851–1942

British architect, designer and theorist

Co-founder of the Century Guild, one of the first of the Arts and Crafts Guilds, and co-editor of the *Hobby Horse*, A.H. Mackmurdo emerged as one of the most original and creative figures of his generation. He anticipated and influenced the work of C.F.A. Voysey, H.M. Baillie Scott and the Glasgow Four among others, and justifiably gained international acknowledgment for the significant and formative role that he played in the genesis of the Arts and Crafts Movement, Art Nouveau and the Private Press Movement.

From a prosperous and well-connected family, Mackmurdo came into early contact with leading figures of the artistic and intellectual spheres including Carlyle, Ruskin, Whistler, the philosopher Herbert Spencer and William Morris. Mackmurdo was trained as an architect, and his early work in that field developed rapidly during the 1870s into a quite distinctively personal style, the complexity and ingenuity of which was informed by his growing awareness of Northern Italian work and his later appreciation of the architecture of Christopher Wren. This is most effectively shown by a comparison of Halcyon House, c.1873 and the later Brooklyn, both in Private Road, Enfield. The remarkably advanced composition of the latter has led to its proposal as a pioneer of the Modern

Movement. However, its sparing classical details evoke faint reminiscences of the Northern Renaissance and perhaps reflect the influence of Herbert Percy Horne (1864–1916), Mackmurdo's partner and collaborator from 1883 until 1890.

Mackmurdo's design work was no less innovative or influential. He appreciated the arts and crafts both for their intrinsic beauty and for their social importance as a means by which craftsmen would regain their individuality and dignity. Believing in the essential unity and interdependence of the arts he exhorted designers to consider the total environment, laying particular emphasis on the inter-relationship between different areas of domestic interior design. Described as an "organic thinker" (Stansky, 1985), he felt that life should itself be integrated, and this conviction underlay his ideas on city planning and informed his later social thinking and publications.

In 1882 Mackmurdo founded the Century Guild with Selwyn Image and Herbert Horne. The Guild aimed, in its own words, "to render all branches the sphere no longer of tradesmen but of the artist" and "to restore building, decoration, glass painting, pottery, wood carving and metal to their rightful places beside painting and sculpture". Inspired in theory by Ruskin and in its practice by William Morris, the Guild was a loosely allied group of designers which undertook commissions for completed buildings or for furnishings and decorated rooms. They were united in their shared concern to sustain the highest qualities of design and execution in both handcrafted and manufactured goods and were more realistic in their approach to the machine than many other Arts and Crafts organisations. Mackmurdo was active in the National Association for the Advancement of Art in Industry and promoted a more co-operative and socially acceptable relationship with manufacturers.

There was no common workshop, but designers collaborated in producing stained glass, decorative metalwork, moulded plasterwork and painted decoration, textiles, picture frames, wallpapers and furniture. The Guild acted as an agency for craftspeople, promoting individuals such as Rhoda and Agnes Garrett (furniture and decoration), De Morgan (ceramics), Powell's (glassware) and Charles Rowley (picture frames) and firms such as Morris and Company, the Chiswick Press and Royal School of Needlework. Other art-workers worked through the Guild itself – Herbert Horne designed many of their textiles, Mackmurdo the furniture and Benjamin Creswick the sculptural decoration, while Selwyn Image was often called on for stained glass and Harold Rathbone, Clement Heaton, and Kellock Brown for decorative metal work. Nevertheless, Mackmurdo's espousal of group activity and individualism allowed the Guild to present their work in a co-operative way, and it was not always possible to tell who exactly had produced what, although a shared style did emerge.

The Guild made a great collective impact at a series of major exhibitions in the 1880s, starting with the International Inventions Exhibition in London in 1885. The *Building News* of that year, considered their stand to be "vigorous and fresh, and is what it aims at being – quite of this century". Mackmurdo and the Guild were well represented at the International Navigation and Trades Exhibition held in Liverpool in 1886. Their stand was painted bright yellow, with brown-stencilled flower motifs to set off the rich dark colours

of the furniture and fittings. It was distinguished by distinctive, slender, closely spaced columns capped by a series of wafer thin squares, one of Mackmurdo's hallmarks and one which anticipated the work of C.F.A. Voysey and Charles Rennie Mackintosh. Mackmurdo's stand for Cope Brothers, the tobacco firm, was similar in design. The interior of his smokers' pavilion was noteworthy for its exposed and unrelieved timbers. The Guild's dining room had a lightness and a unity of touch departing from contemporary show furnishings which tended towards darkened oak in an Elizabethan or Jacobean style, with heavy upholstery and hangings. It demonstrated the Guild's concern for unity of effect and aesthetic delicacy, succeeding in balancing colour, form, structure and decoration and integrating sculpture and painting, fine textiles and ceramics.

The Guild's work at Pownall Hall, Cheshire (1886), for the brewer Henry Boddington, is particularly important as it was their only known substantial commission. The rooms exemplify the Guild's ideal of re-uniting the arts, although the contents are drawn from different artists. The tall, oblong dining room was fitted and furnished with the contents of the Guild's Liverpool Exhibition stand, notably the rather ponderous dark mahogany buffet, and the livelier chimneypiece with Creswick's gilded figures. The loose furniture was rather delicate and reminiscent of Hepplewhite and Sheraton, a typically English style advanced by the Guild in the 1880s, although it did not find favour with the Arts and Crafts followers until the 1890s. The armchair and dinner wagon illustrated a version of the cabriole leg, and the corniced panel rising from the chair-back was an example of the Guild's idiosyncratic interpretation of classicism. The predominantly yellow drawing room was closer in mood and colouring to the delicate aestheticism of Whistler and Godwin. Throughout the house, chandeliers, sconces and various pieces of metalwork display the motifs which have come to characterise the Guild. The Entrance Hall, exhibited by the Guild at the Manchester Jubilee Exhibition in 1887, was based on their work at Pownall Hall.

The Guild's most important design contributions were undoubtedly made by Mackmurdo himself. His style is exemplified in his furniture, using flowing natural forms in its carved and inlaid decoration and upholstery fabrics. Nature was Mackmurdo's source; flowers, leaves and birds predominate. His palette of yellow ochres, coral pinks, purples and acid greens distinguishes him from Morris. The keynote in both furniture and architecture is the ubiquitous mannered pillar, stretched to a slender vertical elegance and forming an essentially grid framework; functional and yet clearly linked to the Aesthetic Movement. Within that frame, the decorative patterns billow and sway, allowing the relief of severe designs by means of vivid natural ornament. There is also an acute sense of proportion which is unmistakably insistent throughout each of his designs. Mackmurdo also valued architectural severity of line in all structural features, whether it be in metalwork or in wood furniture. It is evident in designs for various objects such as lamps, sconces, mirror frames, writing tables, lampfittings and even in fireplaces.

The conjunction of different impulses from architecture, design and social thinking invest Mackmurdo's work with its

fascinating complexity, and accounts for his importance for late 19th century interior design.

HILARY J. GRAINGER

Biography

Born in London, 12 December 1851. Apprenticed to the architect Chatfield Clark, 1869; attended John Ruskin's drawing classes, Oxford. Married his cousin Eliza D'Oyly Carte in 1902. Employed as an Improver by James Brooks, 1873. Visited Italy with Ruskin, 1874; travelled to Italy again, 1875–76. Established independent architectural practice, London, 1874; active in London and Manchester from 1890; joined the architectural practice of Latham Withall, 1896; retired from his London practice, 1906. Designed furniture and interiors from the 1880s; co-founder with Herbert Percy Horne (1864–1916) of the furniture and interior design co-operative, the Century Guild, 1882 (dissolved 1890); involved in typography and graphics from 1883. Moved to Essex, 1902. Published numerous works on design and society including articles in the *Hobby Horse* (founded 1884), the journal of the Century Guild; his later years were largely devoted to developing ideas for socio-economic reform. Died in Essex, 15 March 1942.

Selected Works

A collection of furniture, wallpapers, textiles and designs by Mackmurdo and the Century Guild is in the William Morris Gallery, Walthamstow, which also includes Mackmurdo's unpublished manuscripts for his *Memoirs* and *History of the Arts and Crafts Movement*. Examples of drawings, watercolours, lamps, metalwork and furniture by Mackmurdo are in the collection of the Colchester and Essex Museums, Colchester. Additional examples of wallpapers and wall decorations are in the Victoria and Albert Museum, London. For a list of Mackmurdo's architectural works see Pevsner 1968.

Interiors

- 1884 International Inventions Exhibition, London (music room furnished and decorated by the Century Guild)
- 1886 International Navigation and Trades Exhibition, Liverpool (dining room furnished and decorated by the Century Guild; smokers' pavilion designed by Mackmurdo)
- 1886 Pownall Hall, Cheshire (interiors by the Century Guild); Henry Boddington
- 1886–87 Brooklyn House, 8 Private Road, Enfield (building by Mackmurdo; interiors and furnishings by the Century Guild)
- 1887 Jubilee Exhibition, Manchester (entrance hall decorated by the Century Guild)
- c.1888 Rainhall, Merseyside (furnishings by the Century Guild)

Mackmurdo's designs for furniture were made by Collinson and Lock, and E. Goodall & Co.

Publications

- Wren's City Churches*, 1883
- Hobby Horse*, 1884, 1888–92
- The Human Hive: Its Life and Law*, 1926
- A People's Charter or The Terms of Prosperity and Freedom within a Community*, 1933

Further Reading

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McMillen Inc.

American interior decorating firm; established 1924

Founded in New York by Eleanor McMillen Brown (1890-1991), McMillen Inc., is often cited as the first professional full-service interior decorating firm in America. The company has worked in every design vernacular during its existence, but is best-known for formal rooms painted in light colors and decorated with antique furniture, panelling and fabrics.

Born in St. Louis, Missouri, Eleanor trained in interior decoration at the New York School of Fine and Applied Arts (later renamed the Parsons School of Design). At the end of her third year of study, she attended the school's Parisian branch, under the direction of William Odom (1886-1942). Odom guided his students through the great houses and museums of France and Italy to insure that they had a solid background in art history.

McMillen's first professional commission was the design of a modern Portuguese interior for the American embassy in Rio de Janeiro. In 1924, she returned to New York, where the well-known decorator Elsie Cobb Wilson invited McMillen to join her business. It was not long before William Odom, who was also working with Wilson, suggested to McMillen that she establish her own interior design office selling antiques chosen by him in Europe.

Most of McMillen's clients at her townhouse at 148 East 57th Street were from the high social circles in which she travelled. She chose the name McMillen Inc. to indicate that she and company intended to uphold professional standards. McMillen established the firm's style in these early years; interiors showed a lightness and modernity as rooms incorporated compatible objects from different periods and styles with pale wall colors and fabrics. McMillen's personal taste was tradi-

tional and classical; she preferred Neo-Classical French and English late 18th and early 19th century styles.

The most distinctive characteristic of McMillen's work, and what set it apart from that of other decorators, was the firm's facility and expertise in interior architecture. Grace Fakes, a former teacher at the New York School of Fine and Applied Arts, joined McMillen in 1926. Fakes, an expert on historic woodwork and floor plans from every period, oversaw the architectural work undertaken by the firm. McMillen believed that it was not necessary for the architecture of the room to be of the same period as the furnishings as long as it was restrained, elegant and set them off to advantage. McMillen's showrooms displayed antique furniture and decorative objects within room-like settings, allowing clients to envision complete and harmonious interiors.

McMillen's taste was more severe than her contemporaries, and her use of pattern more restrained. She believed that the walls of public rooms should be painted in tranquil colors, relieved only by pilasters and niches. Walls were only wallpapered in bathrooms, dining rooms, and occasionally bedrooms, and flowered chintzes were used only in country houses. McMillen did not disapprove of the new styles, yet she hesitated to incorporate them into her designs. Early work included interiors for Colonel H.H. Rogers, his daughter, Millicent Rogers, and Mr. and Mrs. Henry Parish II.

To survive the economic hardship of the Depression, McMillen dipped into the firm's capital, and to keep the staff busy, Fakes designed a travelling exhibition of miniature rooms. These nine rooms, which were first exhibited in the McMillen showrooms in 1932, were furnished down to the smallest detail. Noted contemporary artists made tiny examples of their work to decorate the rooms, while the staff at McMillen made miniature marble floors, fireplaces, furniture, Aubusson rugs, crystal chandeliers, tea services and magazines. According to McMillen, these rooms were "modern interpretations of the classic and stress the importance of proportion and composition. They are not intended to be radical in any respect." The rooms, comprising a large New York apartment, were so popular that at the end of 1932 they travelled to several cities in the United States and Canada, benefiting unemployment relief charities.

After the Depression, the company took on its first contract work: the decoration of the Cosmopolitan Club in New York in 1933 and the redesign of the Steuben Glass showroom, New York, in 1934. The same year, Eleanor McMillen married the New York architect, Archibald Brown. Throughout the 1930s she taught at Parsons and travelled to Europe on buying trips. To promote the business, McMillen had several fine and decorative arts exhibitions and wrote articles for decorating magazines on historical styles as well as future trends in interior decoration.

In 1940, McMillen opened a branch of its offices in Houston, Texas, where the company had been particularly successful. The Houston showrooms, at 2503 Westheimer Road, displayed not only furnishings but also art exhibitions from the New York galleries Wildenstein and Knoedler. World War II eventually forced the closure of the Houston office in 1943, as shipping became increasingly difficult.

Although after the war many Americans moved toward a less formal style of living, McMillen's clients continued to seek

out the firm's historically accurate and traditional interiors. The company consolidated its reputation as the decorator to socially prominent and stylistically conservative Americans. These clients chose McMillen for the staff's expertise in a wide variety of styles and periods. Clients from this period included Millicent Rogers, Marjorie Merriweather Post, and Mr. and Mrs. William Paley. Two of the most important commissions from this period were the restoration of Rosedown, a plantation house in St. Francisville, Louisiana, dating from 1835, and the decoration of Mr. and Mrs. Henry Ford II's residence in Grosse Point, Michigan.

Although McMillen was primarily interested in interior decoration using historical styles, during the early 1950s, she was impressed by objects made by young French designers. In 1952, under the direction of Betty Sherrill, McMillen exhibited two floors of complete room interiors furnished with work by 26 contemporary French designers, craftsmen and artists.

During the 1960s, as bolder prints and stronger colors started to predominate within American interiors, McMillen continued to produce classical rooms, but incorporating brighter colors. Although the firm was not designing the most avant-garde interiors, decorating magazines such as *House and Garden* continued to promote the company's work. McMillen joined Sister Parish, Billy Baldwin and Dorothy Draper as the established and conservative forces in American interior design during the 1960s and 1970s, a position the firm still holds today.

During the early 1960s, under the John F. Kennedy administration, the firm received the commission to decorate several rooms in Blair House, the United States' official guest house for visiting dignitaries in Washington, DC. Later, McMillen decorated President Johnson's family's private quarters in the White House. Also during the 1960s, the firm established a formal contract department to generate work from banks, clubs, hotels and other businesses. By the 1980s, half of the McMillen's business was for corporations.

Over the years, McMillen employed and trained many noted decorators, including Natalie Davenport, Albert Hadley and Mark Hampton. In 1976, the company was restructured: McMillen became chairman, although she continued to work daily into her nineties, and Betty Sherrill, who had joined the firm in 1951, became president. In 1978, after 56 years, the company moved its offices to 155 East 56th Street. McMillen died in 1991, leaving a legacy of classically trained decorators working to design elegant, light and comfortable interiors.

CATHERINE L. FUTTER

Further Reading

A detailed, if somewhat anecdotal account of the history and work of McMillen Inc. appears in Brown 1982.

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Hampton, Mark, article in *House and Garden* (US), 145, 1990, pp. 145–49, 214

Hampton, Mark, *Legendary Decorators of the Twentieth Century*, New York: Doubleday, and London: Hale, 1992

Tweed, Katharine, *The Finest Rooms by America's Great Decorators*, New York: Bramhall House, 1964

Magazines and Journals

As with most serial literature, magazines and journals on interior design and decoration allow rapid coverage of developments in the field. More than published books and decorating manuals, magazines identify and champion popular trends and tastes; they are usually very contemporary in their approach to subject matter. By the mid-20th century magazines fell into three categories: professional and trade titles; scholarly journals; and popular, home or general interest periodicals. Most magazines on interior design are overwhelmingly visual in their presentation. Content is usually descriptive rather than evaluative, except for articles in scholarly journals.

Magazines on interior design and decoration were well established by the mid-19th century. The British, who produced numerous books and manuals on decorating, also issued various periodicals on aspects of the subject. Topics relevant to design reform and interior decoration and furnishings were critically covered in the *Journal of Design and Manufactures* (UK, 1849–52). This serial publication was an influential by-product of the London Great Exhibition of 1851; its tone was didactic and it included articles by several leading designers and theorists including Richard Redgrave, Henry Cole and Owen Jones. The *Journal of Decorative Art* (UK, 1881–1937) was a longer-running successor that provided artistic and commercial evaluation of the applied arts. Other specialist journals reviewed developments within architecture and the furniture trade. *The Builder* (1842–) carried regular features on the work of popular architects and contributed to contemporary debates on style, and the *Cabinet-Maker and Art Furnisher* (1880–1905) featured discussions of room treatments as well as text and illustrations relating to recent furniture designs. Magazines that championed avant-garde styles included *The Studio* (London, founded 1893) and *Art et Décoration* (France, 1898–1914) and *Dekorative Kunst* (Germany, 1897–1914). *The Studio* was the mouthpiece of the international Arts and Crafts Movement while its European counterparts also took up the cause of Art Nouveau and Secessionist design. While many of these journals were aimed primarily at a professional readership, individual issues offer a vivid insight into interior decoration tastes of the times.

The American market for magazines on interior furnishing also developed in the 19th century. They aimed for mass market appeal and instruction in home decoration tips, as seen in the *The Art Amateur* (US, 1879–1914), and the still in-print *Ladies Home Journal* (US, 1883–). *House and Garden: The Magazine of Creative Living*, which has been in print continuously since 1901, is particularly valuable for its documentation of the most current trends in interior design throughout the century.

Once the interior decoration profession was established by the last quarter of the 19th century, serial publications served as communication tools. As the industry prospered and grew, magazines were created to promote, advertise and educate

those in the profession. Emphasis is on current, notable designers and firms rather than thematic articles. *Interiors: For the Contract Design Professional* [formerly *Contract Interiors*] (US, 1888–) is one of the earliest continuing professional and trade periodicals. Important installations or restorations of interiors, commercial and residential, are regularly profiled in photos and text. *Interior Design* (US, 1932–) is still a major resource for professionals in its broad examination of all types of installations, and its ability to forecast trends in interior looks. *FDM: Furniture Design and Manufacturing* [formerly *Furniture Design*] (US, 1959–) is meant for the professional woodworking industry; features examine relevant technical, manufacturing and marketing issues. *Contract: The Business Magazine of Commercial Furnishings, Interior Design, and Architecture* (US, 1960–) is specifically designed for the top end of the trade market. As its title indicates, all aspects of the business, including financial details, are regularly featured. *Decorating Retailer* (US, 1964–) is another title with a specific readership. Glossy magazines such as *The World of Interiors* (UK, 1981–) and *Elle Decoration* (UK, 1990–) appeal to both professionals and general readers and contain numerous articles on fashionable interiors as well as information on particular designers and decorating trends. *Interiors* has more of a historical bias and has been particularly instrumental in promoting a taste for period revivals and the English Country House look, while *Elle Decoration* concentrates on modern trends.

Scholarly periodicals provide information meant for professionals, historians, students and informed laypersons. *ID (International Design): Magazine of International Design* (US, 1954–) covers all product design, with profiles on designers and innovative products. *Abitare* (Italy, 1960–) and *Ottagono: Design, Art, Architecture* (Italy, 1966–) document the importance of modern Italian interior design contributions. In America, *Design Quarterly* (US, 1954–) and *Journal of Interior Design Education and Research* (US, 1976–) are examples of the post-World War II growth of educational training in the field. *Design Studies* (UK, 1979–) is a British equivalent with evaluative articles on interior design topics, and was followed by *The Journal of Design History* (UK, 1988–), which provides footnoted articles on historical issues in all areas of material culture, including key interior styles, individuals and furnishings. The scholarly content of these publications has been supplemented by specialist journals on the decorative arts. The *Connoisseur* (UK) and *Magazine Antiques* (US) both include information on the history of furnishings and interiors aimed at historians and the antiques trade while more recently, academic journals such as the *Winterthur Portfolio* (US) have fore-fronted new approaches and research on many aspects of the decorative arts and design. *Interior Design China / Shih Nei She Chi* (Hong Kong, 1987–) is only one example of a beginning interest in national and regional focus interiors. Researchers seeking articles on interior design will find author and subject access in the following periodical indexes: *Art Index*; *Art Bibliographies Modern*; *Avery Index to Architectural Periodicals*; *Design and Applied Arts Index*.

Popular magazines offering practical advice or inspiration to the general reader have flourished since the mid-19th century. During the 1860s, the British design reformer, Charles Eastlake, contributed regularly to journals like the *London*

Review and *Queen*, and the late 19th century witnessed a positive burgeoning of articles on home decoration in magazines such as the *Lady's World* and *Harper's New Monthly Magazine*. In recent years, publications of this kind are usually highly visual presentations. *House Beautiful* (US, 1896–), a long-running title, is particularly popular for its photographic spreads of attractive interiors. *Country Life* (UK, 1897–), which commenced in the wake of the preservation movement, while retaining its chiefly British focus, contains well-written articles and features on important aspects of interior design. *Better Homes and Gardens: The Magazine for American Families* (US, 1922–) is intended for a middle-class American readership and offers how-to features on building, remodeling and decorating, among other domestic topics; its British equivalents are *House and Garden* and its rival *Homes and Gardens*. Another American magazine, *1,001 Home Ideas* (US, 1940–) belongs to the do-it-yourself tradition. The emphasis is on home improvement and covers new trends and products. These magazines are important venues for viewing more mainstream types of interior design and decoration. A venerable title that crosses between professional and popular interests, *Architectural Digest* (US, 1925–) has gone through various transformations; since the 1980s, it has become a glossy, stylish trendsetter, with a heavy emphasis on photographic essay profiles of celebrity residences.

More avant-garde coverage is offered in several magazines that overlap interior design and visual arts concerns. For example, *Antiques* (US, 1992–) is a cross-over title that, while very popular and glossy in format, contains articles of scholarly quality. *Casabella: International Architectural Review* (Italy, 1928–) and *Domus: Monthly Review of Architecture, Interiors, Design, Art* (Italy, 1928–) explore the relationships between architecture and interior design. Both magazines have done much to promote the radical elements of modern Italian design on the international stage: *Casabella* was edited by Alessandro Mendini (1970–76) and *Domus*, was founded and later edited by Gio Ponti. In the last 25 years, the market for specialized periodicals on interior design styles and types has boomed. Representative of these new publications are popular titles with attractive photographic layouts and style profiles such as *Metropolitan Home* (US, 1969–). And with the growing interest in revivalist styles the market for magazines with a period focus has also increased: *Colonial Homes* (US, 1974–); *Victorian Homes* (US, 1982–); and *Traditional Homes* (UK, 1984–90). The fashionable aspect of interior decoration can be seen in spin-offs like *Vogue Decoration* that is published in several languages throughout the world.

PAULA A. BAXTER

See also Decorating Manuals

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Maiolica

The term "maiolica" is the name given to a type of tin-glazed pottery principally made in Italy from the early 14th century. Tin-glazed earthenware was also produced in other countries where it is called *faience* (France) and *Delftware* (Holland and England). The technique was introduced into Italy from Moorish Spain by way of the island of Majorca (or Maiolica), from where it derived the name by which it came to be known in Italy. The main centres of production were: Faenza, Deruta, Urbino, Orvieto, Gubbio, Florence and Sarvona.

Most maiolica involved glazing a fired piece of pottery in a white glaze made with the addition of tin-oxide, on to which colours were then painted. These were then fused on by a second firing. The palette of the maiolica painter was generally restricted to five colours: cobalt blue, antimony yellow, iron red, copper green and manganese purple; the blue and purple were used, at various periods, mainly for outline.

The forms of maiolica are few and comparatively simple. The white glaze provided an open invitation for pattern and imagery, and the very separateness of the thick glaze surface from the underlying body predisposed a dominant concern with surface. For the most part the forms were dictated by the need for a surface on which the painter could exercise his skill. This has given rise to the criticism most often levied against this type of pottery that the forms are nearly always subordinate to the surface decoration and little effort was made to integrate these two components of the object. The strict division of labour in the fine arts in Renaissance Italy which meant that in the production of maiolica a hierarchical distinction quickly formed between content (the painting) and form (the pottery body), perhaps helps to explain this emphasis.

The most common form made in Italian maiolica was probably the *albarello*, or drug jar. These gaily coloured jars were a fashionable decoration for pharmacies, displayed in large sets along specially designed shelves. The albarello shape, copied from Spain, was used for dry drugs and a spouted variety was created for wet drugs. Another popular and distinctive form was a type of pear-shaped pedestal jug (the *panata*), with a large thrown and applied lip. The most notable form of Italian maiolica, however, was the *piatta da pompa*, or show dish, that uses the pottery body solely as a support for a purely pictorial effect. Not surprisingly, these dishes form the greater part of surviving wares because, since they were expensive, special pieces, intended for display rather than general use at the table or in the kitchen, they have been carefully preserved. They are generally painted on only on one side, intended to be viewed from the front like paintings, and were displayed on sideboards and buffets in prominent positions as focal points in the decorative schemes of domestic interiors.

From about the 15th century some maiolica potters made tiles and architectural ceramics, such as wall roundels, tile panels and pavements to enhance interiors. The Florentine workshop of Luca Della Robbia, for example, made glazed terracotta reliefs: lunettes, roundels, armorial medallions, free-standing figures and busts, for interior schemes in conjunction with a number of architects. The first appearance of ceramics in Della Robbia's work is in the Pertola (1441) in the form of polychrome glazed garlands of fruit and flowers, white glazed cherub heads and blue glazed background.

The whiteness of the maiolica glaze was held in high regard for its resemblance to Chinese porcelain which had initially inspired the production of tin-glaze pottery. The white glaze suggested notions of purity, refinement, status and expense. Its ability to maximise colour in a luminous fusion of glaze and pigment presented a marked contrast to the earthy utilitarian pottery common throughout Europe in medieval times.

Maiolica was considerably more costly than common lead-glazed slipwares due to the large amount of highly skilled labour required and the relatively expensive materials and processes involved, which meant that this type of pottery was usually only affordable by the middle classes, and large institutions such as hostels and monasteries. Some important families, such as the Medici family in Tuscany, patronised certain potters, and had their personal monograms incorporated within the painted designs on the pottery they commissioned.

The first examples of Italian maiolica exhibit a strong influence of Near Eastern pottery, which had inspired it, but it soon developed its own styles, subjects and methods of production, with many regional variations. The earliest maiolica, beginning in the 13th century, is decorated in green and manganese purple, in imitation of Spanish *Paterna* ware. The most important centre at this date was Orvieto, in Umbria, where the characteristic maiolica jug, with a disproportionately large pouring lip, was first produced. Similar productions started soon after at Florence and Siena. The decorative motifs most commonly used were masks, animals of various kinds, and foliage in a Gothic style of ornament. Early in the 15th century maiolica potters in Florence developed a series of wares painted in a distinctively dark, thick blue. These, too, are in a Gothic style which, from about 1450, made particular use of oak-leaves and heraldic animals.

From the late 15th century, with the development of the Italian Renaissance, classical motifs, imagery and conventions started to be used by maiolica painters, and the Gothic style declined. The *istoriato* (or narrative) style of maiolica was the most notable manifestation of this period, developed first in Faenza from the 1520s, and then in other centres soon afterwards. During the Renaissance the fine art of painting came to be held in the highest regard, while the crafts, such as pottery, were given a low status as a purely manual task. Ceramic painters were keen to dissociate themselves from craftsmen, and pictorial considerations began to take precedence over those of form and function. Consequently, the pots became mere vehicles for decoration. The *istoriato* period is characterised by elaborate showpieces in the form of large flat dishes, often decorated across the whole of the surface, individually produced and usually signed by the artist. Many of the *istoriato* painters were well-known fine artists, such as Nicola da

Urbino and Francesco Xanto Avelli. The imagery they used was usually taken from a respected source, such as the Bible, classical mythology or legend, or copied from prints by or after well-known artists such as Raphael, Dürer or Mantegna. Technically and artistically maiolica reached its most sophisticated during this period, but the style quickly declined in the latter half of the 16th century, as High Renaissance conventions declined in favour of Mannerism, and the designs became increasingly mass produced and conventionalised.

Maiolica has continued to be produced, though in less elaborate and in decreasing quantities, up to the present day, particularly at Faenza and several other centres in Northern and Central Italy.

From Italy the fashion for tin-glaze spread throughout Europe. In the early 1500s Italian potters, with an eye to new and developing markets, started to emigrate and set up workshops initially in Spain and Antwerp, and later Switzerland. From Antwerp the technique travelled to Holland, to Germany and then to England. From Switzerland, it was to move eastwards to Austria, Bohemia, Moravia, Slovakia and Hungary.

DARRON DEAN

See also Tiles

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La Maison Moderne

French furnishings retail outlet, 1899–1903

In September 1899, when Julius Meier-Graefe (1867–1935), a German-Hungarian expatriate and supporter of design reform, surrendered his position at *Decorative Kunst / L'Art Décoratif* he did so to become the director of a new store in Paris – at 82 Rue de Petits Champs and 2 Rue de la Paix – that was symbolically named for what it was to represent: La Maison Moderne. Objects exhibited in the store's extremely modish interior made Meier-Graefe one of the day's most adventurous entrepreneurs of the applied arts, rivalling Siegfried Bing (his close friend and confidant) who had spurred design reform in France from the moment he opened his first Salon of Art Nouveau in December 1895.

Meier-Graefe envisioned the creation of an active association of artists for solely commercial purposes, and based his plan on precedents he had observed in Belgium with La Maison d'Art (1894–1900), in Austria and among various members of the Munich Werkstätten. He emphasized the exhibition, selling, and distribution of works produced by commissioned designers. He would promote their objects through display in his shop and through a very energetic advertising campaign aimed at wealthy consumers. As a result, ceramics, furniture and jewellery were acquired by chic collectors.

His extensive plans were funded by a substantial inheritance he had received on the death in 1899 of his father, a magnate in industry and mining. Among Meier-Graefe's ideas was the establishment of branch stores in other key cities on the Continent, including Budapest, locations where he hoped to reach the same type of clientele as in Paris. In fact, La Maison Moderne in Budapest became a centre of artistic activity, attracting the same group as in Paris, with Henry van de Velde providing the inspiration for interior design that was produced by Hungarian artists and architects working very closely with Frigyes Spiegel – a friend of Meier-Graefe's.

According to the original plan, Meier-Graefe was to function as the producer of a given piece – a ceramic, a chair, etc. Hence individual works would bear both the mark of the independent designer and the trademark (or stamp) of the association (or shop) that sold the object. Not only did designers provide Meier-Graefe with original drawings (he retained the right of rejection since his money was funding production), but they also oversaw the creation of pieces and received a royalty on every example actually sold.

In general, in opening and decorating the interior and exterior of his Parisian shop, Meier-Graefe chose to emphasise the domestic environment in his vision of the burgeoning design reform movement. By decorating La Maison Moderne to reflect new design concepts, he hoped to generate enough interest among the public and the daily press to lure potential customers. Meier-Graefe anticipated that he could revolution-

ize the aesthetic taste of the contemporary modern consumer, who would want objects that harmonized with one another and reinforced the contemporary vision of unified design.

The primary designer for the Paris store's interior was the Belgian architect and designer Henry van de Velde who had already worked closely with Bing. Meier-Graefe realized that van de Velde represented the best of the new design concepts that were originating outside France and that he had already achieved harmonious effects in interior design. With the interior of La Maison Moderne van de Velde demonstrated that line was structure and that ornament could be achieved through a freely developed, moving linear pattern. This principle was employed in the way van de Velde designed the cabinets and vitrines so that many of the smaller pieces created by the craftsmen working for Meier-Graefe could be seen and appreciated in an environment that enhanced their aesthetic qualities. The effects of soft lighting in the interior enriched the subtle colours on fabrics and ceramics produced by firms such as Bing & Grøndahl in Denmark or Max Laeuger from Germany. In Budapest, at the second Maison Moderne, a similar interest in abstract patterning created a swirling pattern on the walls and in the furniture that caught an observer's interest in new environments.

La Maison Moderne was an inventive way to bring artists and the public together in the creation of one-of-a-kind pieces for home interiors and fashion. Meier-Graefe, and his international artisans and designers, avoided the degrading effects that were implied by mass-production techniques appropriate to a factory. Despite an extremely far-reaching and effective advertising campaign (including advertisements in magazines such as *L'Art Décoratif* and the wide availability of posters designed by Manuel Orazi and Maurice Biais) individual purchases in France were few. Directors of applied arts museums – especially in Germany, Austria, and Scandinavia – who were eager to obtain pieces as models for students often formed the clientele. Although Meier-Graefe received a major award at the first International Exhibition of Modern Decorative Design in Turin (1902) he was forced to close La Maison Moderne in Paris in 1903; the shop in Budapest continued to sell design pieces into the 1910s.

The major achievements of La Maison Moderne were three: first, along with Siegfried Bing, Meier-Graefe emerged as the principal tastemaker and promoter of the applied arts internationally. Second, his artists were among the most progressive on the Continent, and Orazi, Paul Follot and Abel Landry did much to demonstrate that designed environments were as significant as buildings. Third, and most significantly, Meier-Graefe demonstrated that there was a way to professionalize and market the applied arts, providing a glimpse of the way in which theory and design could work cohesively when supported by an enlightened patron of the arts.

GABRIEL P. WEISBERG

See also Art Nouveau; Bing

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Mallet-Stevens, Robert 1886–1945

French architect and designer of interiors, furniture and film sets

Robert Mallet-Stevens played an important role in the development of modern French architecture and design during the inter-war years. At a time when wealthy Parisian taste favoured the luxurious and highly decorative effects characteristic of the Art Deco style, he introduced new concepts of simplicity and functionalism and championed the work of the International Style. In describing the evolution of a new architectural style he declared, "Each time that an art is born it is at first simple, then little by little it is decorated, overloaded until it succumbs, literally crushed by ornamentation". His own work was devoid of superfluous ornament and his particular brand of Modernism evolved from his experimentation with pure, unadorned geometric volumes, and his interest in materials of the machine age.

Born in Paris in 1886 into a wealthy and artistic family, Mallet-Stevens studied architecture at the École Spéciale d'Architecture between 1905 and 1910. During this period, his uncle, Adolphe Stoclet, commissioned the architect Josef Hoffmann to build the celebrated Palais Stoclet in Vienna (1905–24). Hoffmann designed all the elements of this house, including the garden, the furniture, the hardware and even the table settings, and Mallet-Stevens had a unique opportunity to study the work in progress and to witness Hoffmann's skill at creating a completely integrated environment. Hoffmann's influence on the younger man's career was to last only a few years, but the interest that he generated in designing all aspects of an environment endured throughout Mallet-Stevens's life. Subsequently, the influence of the Vienna Secession was supplanted by that of traditional Japanese interior design, and Mallet-Stevens was particularly inspired by the sparseness of Japanese furnishings and the decor and the use of walls and bays in defining spaces. He shared the belief, articulated by his friend and collaborator Francis Jourdain, that "One can decorate a room in the most elegant manner by de-furnishing it rather than furnishing it". This idea exemplified the Modernist approach to interior design but Mallet-Stevens's ability to integrate other influences within a modern vocabulary gave his work a distinctive character all of its own.

In 1911 Mallet-Stevens began to publish a column, "L'Art



Mallet-Stevens: hall, Maison Mallet-Stevens, Paris, 1927

Contemporain" in the Belgian magazine *Le Home*. Each article concentrated on a different aspect of contemporary work, often focusing on residential interiors and individual rooms. The text was accompanied by illustrations and views of dining rooms, music rooms, and bathrooms were drawn in the designer's geometric, volumetric fashion. Having lived through an especially savage tuberculosis epidemic, Mallet-Stevens was particularly concerned with issues of health and hygiene; he wrote: "The modern architect's role is to organize an installation which is practical, hygienic, convenient, with air and light in profusion, provided with easy access facilities, and well-planned fixtures and fittings".

The following year Mallet-Stevens received one of his first important design commissions. Madame Paquin asked him to remodel the entrance hall and music room of Les Roses Rouges, her villa in Deauville. The influence of Hoffmann, as well as that of the Glasgow designer Charles Rennie Mackintosh, was still evident, especially in the design of the stairway's handrail and in the composition of the panes of glass in the door lights. But other interior projects of this period were distinguished by the use of massive, wooden furniture and a Fauve-inspired vibrantly colourful palette.

Mallet-Stevens was also a regular participant in the annual Salon d'Automne exhibitions. He first exhibited at the Salon of 1912, where he contributed nearly twenty interior and furniture schemes. These included proposals for dining rooms, bedrooms, exhibition halls, theaters, and shop interiors, all with their respective furnishings. After a break from exhibiting during World War I, which he spent as a volunteer in the air

force, he resumed his contact with the Salon d'Automne in 1922 and was a frequent exhibitor for the remainder of his career. He was also a founder-member of the more radical and progressive Union des Artistes Modernes.

In much of his work Mallet-Stevens collaborated with a group of artist / designer / artisans who shared his enthusiasm for the machine age. He designed interior spaces by manipulating the interplay of horizontal and vertical planes and by manoeuvring masses, wall surfaces and openings to create functional and unadorned, yet expressive compositions. His design for the Hall in a French Embassy, one of five entries in the 1925 Exposition des Arts Décoratifs et Industriels Modernes, was among the most forward-thinking in an exhibition dominated by the Art Deco style, and exemplifies his liking for collaboration and his approach to creating space. The interior reflects his interest in planar surfaces and was articulated by the reshaping of a cube. Stained-glass designer Louis Barillet created the light fixtures with three layered sheets of glass, and the ceiling which was also made of glass. The artists Fernand Léger and Robert Delaunay painted the wall panels, and a bas relief was sculpted by Henri Laurens.

Another important collaborative project was the house begun in 1923 for the Vicomte and Vicomtesse de Noailles in Hyères. Notable collectors of modern art, the Noailleses wanted a home that was indisputably contemporary in style and they gave their architect total freedom in the design. Mallet-Stevens's response was to integrate the interior and the exterior by using translucent, sliding panels in the window openings and doors. He also used green lacquered tubular steel and canvas for the garden chairs that he designed for the pool terrace. A veritable galaxy of other Modernist designers – including Djo-Bourgeois, Pierre Chareau, and Francis Jourdain – were commissioned to design additional pieces of furniture to complement the villa interiors. Marcel Breuer's tubular steel chairs were imported from the Bauhaus in Dessau, and the De Stijl architect, Theo van Doesburg, was invited to decorate the flower room, a room where the floral bouquets were arranged before being distributed throughout the villa. The final building, completed in 1933, was a stylish and exemplary exercise in International Modernism.

In the group of houses built in 1926–27 on the rue Mallet-Stevens, the street that now bears the architect's name, Mallet-Stevens was able to bring theory and practice together. His own home, at no.12, was a volumetric composition punctuated with ribbon windows and overhangs, and was a study in the use of natural and artificial lighting. The spaciousness of the double-size salon was emphasised by the two-storey window containing at its top white stained glass designed by Barillet. Mallet-Stevens was particularly fond of the white leaded glass that was a feature of Barillet's work. He also used much custom-made furniture – some of which he designed himself – and versions of the Breuer chairs previously used in the Villa Noailles. His wife replaced the seats and backs with needlepoint that she made from one of her husband's abstract, geometric designs.

In 1934 Mallet-Stevens was one of several artists from the Union des Artistes Modernes chosen by the Office Technique pour l'Utilisation de l'Acier to design prototypes for steamship cabins. In his lecture on this work, he stressed that ocean liners should be seen as machines, stating: "No more Persian carpets

and varnished woodwork to hide the electrical installations. No more fountains painted on the wall. Make way for real washbasins in stainless steel next to the bunk. Make way for soft but powerful lighting, for mirrors you can actually see yourself in". This marked a radical shift from earlier views which had perceived liners as floating luxury hotels and where the decorations were rich and heavily ornamented but rarely functional.

The apex of Mallet-Stevens's career was the execution of five pavilions at the 1937 Paris Exposition Internationale des Arts et Techniques dans la Vie Moderne, including the Pavillons d'Hygiène, Electricité, Solidarité nationale, and Tabac, and the Café du Brésil. The Café du Brésil resembled the interiors of some of the boutiques he had previously designed in Paris. It used a vocabulary of machine-precision materials with percolators made of cylindrical glass, counters built of steel and chrome, and handrails made of shiny, polished metal.

Some years earlier, in the mid 1920s, Mallet-Stevens had become involved in the burgeoning world of avant-garde film. His first sets, created in 1923–24 for Marcel L'Herbier's *L'Inhumaine*, shocked audiences accustomed to Neo-Classical settings by their aggressively modern appearance, and subsequent productions were equally controversial. Indeed, he was to use his film sets as a platform for experimentation, replacing the traditional painted scenery with constructed sets, many of which featured his own and others' contemporary furniture. Thus, he was able to expose film-goers – a comparatively large section of the general population who would not normally attend the various exhibitions at which he showed his work – to the advances being made in interior design and architecture. And in so doing he hoped that "modern architecture will no longer amaze, it will be understood by everyone; the new furniture will no longer seem eccentric but normal".

Broadly speaking, Mallet-Stevens's career was defined by the two world wars. Prior to the Great War, much of his work was concerned with interior design and decoration, and also included theoretical projects such as the drawings for *Une Cité Moderne*, journalism, and exhibition projects. In the period between the wars his work became more well-known, his career as an architect became more established and many of his most important buildings and interiors were constructed. During the German Occupation of France, he escaped to the southwest with his Jewish wife. He never returned to active practice. His legacy is a wide-ranging body of work, including architecture, furniture, writings and drawings, that underlines his belief in the beauty of simple and pure forms. His work continues to be admired for these qualities today.

SALLY L. LEVINE

Biography

Born in Paris, 24 March 1886, the son of an art dealer and collector. Educated at the École Spéciale d'Architecture, Paris, 1905–10. Active as a designer of interiors and furniture and writer from 1911; designs published in *Le Home* and *L'Art Ménager*, 1911–12. Pilot in the French Air Force, 1914–18. In private practice as an architect and interior designer, Paris, from 1920; worked as a designer of film sets, 1920–29. Regular exhibitor, Salon d'Automne, Paris, from 1912; additional exhibitions included Exposition Internationale des Arts Décoratifs et Industriels Modernes, Paris, 1925, and Exposition Internationale des Arts et Techniques dans la Vie Moderne, Paris,

1937. President and founder-member, Union des Artistes Modernes (UAM), 1929. Friends and collaborators included the architects Pierre Chareau, René Herbst, Francis Jourdain, Djo-Bourgeois, and the stained glass designer Louis Barillet. Professor, École Spéciale d'Architecture, Paris, 1924; lecturer, École d'Architecture de Lille, 1936–40. Published many books and articles on architecture and design and was associated with the journal *L'Architecture Moderne*, from 1923, and on the editorial committee for *L'Architecture d'Aujourd'hui*, 1930. Retired from architectural practice c.1939 to concentrate on writing. Died in Paris, 8 February 1945.

Selected Works

Examples of Mallet-Stevens's designs and furniture are in the Musée des Arts Décoratifs, Paris.

Interiors

- 1914 Les Roses Rouges, Deauville (interiors including the hall and salon): Mme. Paquin
- 1923 Villa, Hyères (building, interiors and some furniture; with Chareau, Jourdain, Bourgeois and others); Vicomte and Vicomtesse de Noailles
- 1924 Château de Gibet, Mézy, Seine et Oise (building and interiors): Paul Poiré
- 1925 Pavillon du Tourisme, Hall d'un Ambassade Français, Studio de Cinéma, and other projects, Exposition Internationale, Paris (interiors and furnishings)
- 1926–27 Houses, rue Mallet-Stevens, Paris, including Maison de J. and J. Martel, Maison de Mallet-Stevens, and Hôtel de Mme. Reifenberg (buildings, interiors, and furnishings: with metalwork by Jean Prouvé and stained glass by Louis Barillet)
- 1928 Casino, Saint-Jean-de-Luz (building and interiors)
- 1929 Apartment building, rue Méchain, Paris (building and interiors including the studio for Tamara de Lampicka)
- 1930 Cafés du Brésil, Avenue Wagram, Paris (building, interiors and furnishings)
- 1931–32 Villa Cavroix, Croix (building, interiors and furnishings): Cavroix family
- 1937 Pavillon de l'Electricité, Pavillon de l'Hygiène, Pavillon des Tabacs, and other projects, Exposition Internationale, Paris (buildings, interiors and furnishings)

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Further Reading

A wide-ranging account of Mallet-Stevens's career, including chapters on his interiors and film set designs, appears in Deshoulières 1980. This book also includes a chronological list of his architectural and design projects, a full list of his writings, and a bibliography. Additional information appears in Pinchon 1990.

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Mannerism

The Early Renaissance was a cultural phenomenon of extraordinary importance, but relatively localized; it was nurtured and thrived at the Italian courts which had been pacified after the Peace of Lodi of 1454. The succeeding period, encompassing Mannerism, was a culturally well-defined historical period broadly dateable between the beginning of the 16th and the beginning of the 17th centuries.

The term Mannerism was already used by contemporary historiographers such as Giorgio Vasari, and refers to a complex artistic phenomenon with a characteristic aesthetic identity of such forceful appeal that it gained hold within a

short time all over Europe, even in countries barely touched by humanist culture. Its influence was spread widely from Bohemia to the Iberian Peninsula, from France to the Netherlands, and south to the Vice-Kingdom of Naples. Though Mannerism originated in Rome and Florence, its introduction into the North was encouraged by the activity of Italian artists at the European courts, including Primaticcio, Rosso Fiorentino, Nicolò dell' Abate, and Benvenuto Cellini, who all worked at Fontainebleau for the King of France, François I. Other important Italian and Netherlandish artists worked at the Prague court of the Emperor Rudolph II of Habsburg. Here protagonists included the Milanese painter Giuseppe Arcimboldo (1537-93) and Northern painters including the Flemish Roelandt Savery (c.1576-1639) who painted animals from the Emperor's menagerie in mythological scenes.

Mannerism's close relationship with the dynamics of the earlier Renaissance, however, is undeniable, much in the same way that the development of the Baroque is explicable only by reference to this previous phase. In order to define the fundamental characteristics of this style, its peculiarities within the aesthetic field need to be underlined. As Vasari said, the *maniera* follows the "rule", "order", "measure", and "design". During the Renaissance pictorial space was ordered through strict mathematical laws, and the art of depiction had reached



Mannerism: Netherlandish interior by Bartolomeus van Bassen, c. 1620



Mannerism: detail of stucco by Primaticcio, Fontainebleau, 1533-44

a complete formal perfection. It soon became clear, however, that the goals which had been achieved constituted only a first step. Artists felt the need to confront fantasy and intellectual elaboration in order to surpass classical art and react to the stimuli of a new age.

During the 16th century new internal struggles, doubts, and uncertainties surfaced in man's consciousness. Europe was devastated by several fierce conflicts and even more by complex religious and philosophical disputes. Artists, as interpreters of the spirit of their age, tended towards an art of twisted forms, broken lines, grotesque, or straightforwardly monstrous poses, sumptuous and brilliant effects, strong chromatic contrasts, and bright or metallic tonalities.

All of these components surfaced clearly in the ingenious works of some of the period's greatest protagonists, such as Michelangelo. Yet they are also detectable in the works of thousands of anonymous craftsmen and artisans who, aided by the incisive role played by patronage, adapted their language to the new cultural issues of the 16th century and completely embraced the new Mannerist style.

The term Mannerism, although widely used in the literature of architecture, painting, and sculpture, is more rarely used for the decorative arts. As a result, the most important examples of cabinet-making, silversmiths' work, ceramics, and small bronzes during this period are generally neglected in the histories of the Renaissance. During the period a fundamental role was played by the diffusion of printed material and drawings, especially since they spread knowledge about recent discoveries in the field of archaeology. In this context grotesque ornament (an ancient Roman device which combined human and animal forms) is emblematic, for the discovery of Emperor Nero's Domus Aurea in Rome around 1480, and the admiration elicited for the monstrous figures modelled on its walls, precipitated the immediate diffusion of these ornamental motifs. They were called grotesques because the building complex had been filled with earth during Trajan's time in order to build a market above, and visitors to the Domus Aurea had the impression of gaining access to caves (*grotte*). An early example was Pinturicchio's 1490 decor in the salone of the della Rovere Palace. From Venice the motif spread to Lombardy and Southern Germany, where Hopfer published a book of Italian grotesques for use in the applied arts. A Mannerist tapestry from Brussels, *February* from a set of the 12 months, depicts Neptune surrounded by grotesques, cartouches (a device simulating a scroll of parchment), and bizarre figures.

Mannerism in England was influenced by the German Wendel Dietterlin's *Treatise on the Five Orders* (1598) and pattern books produced by Hans Vredeman de Vries. Strapwork is found in a number of Elizabethan chimneypieces. Influenced by Fontainebleau, Dietterlin produced a third edition of strange Mannerist variations on classical orders – distorted animal figures and strapwork. The ornamental motifs were extraordinarily widely diffused throughout the 16th century, and were first reinterpreted by Raphael and his workshop in the decoration of the Vatican Stanze and Loggia. The motifs can be found in frescoes and furniture carvings, on ceramics, fabrics, and metal objects, sometimes in typical designs, at other times in reinterpretations by artists who were familiar with them only through prints and drawings. The crit-

ical fortune of the grotesque was extraordinary, also because continuing archaeological discoveries attracted many Northern European artists to Rome, who, in their turn, contributed to the diffusion of the "Italian manner" in their own countries.

In France, the Florentine painter Franasque Pellegrin published a book (1530) of Italian adaptations of Moorish designs known as *arabesques*: elegant stylized leaves and sinuous tendrils. These typically Mannerist motifs came from the East, brought back by Venetian merchants in the form of decorative artifacts. In Italy the device was first used for textiles, then pottery and floor tiles.

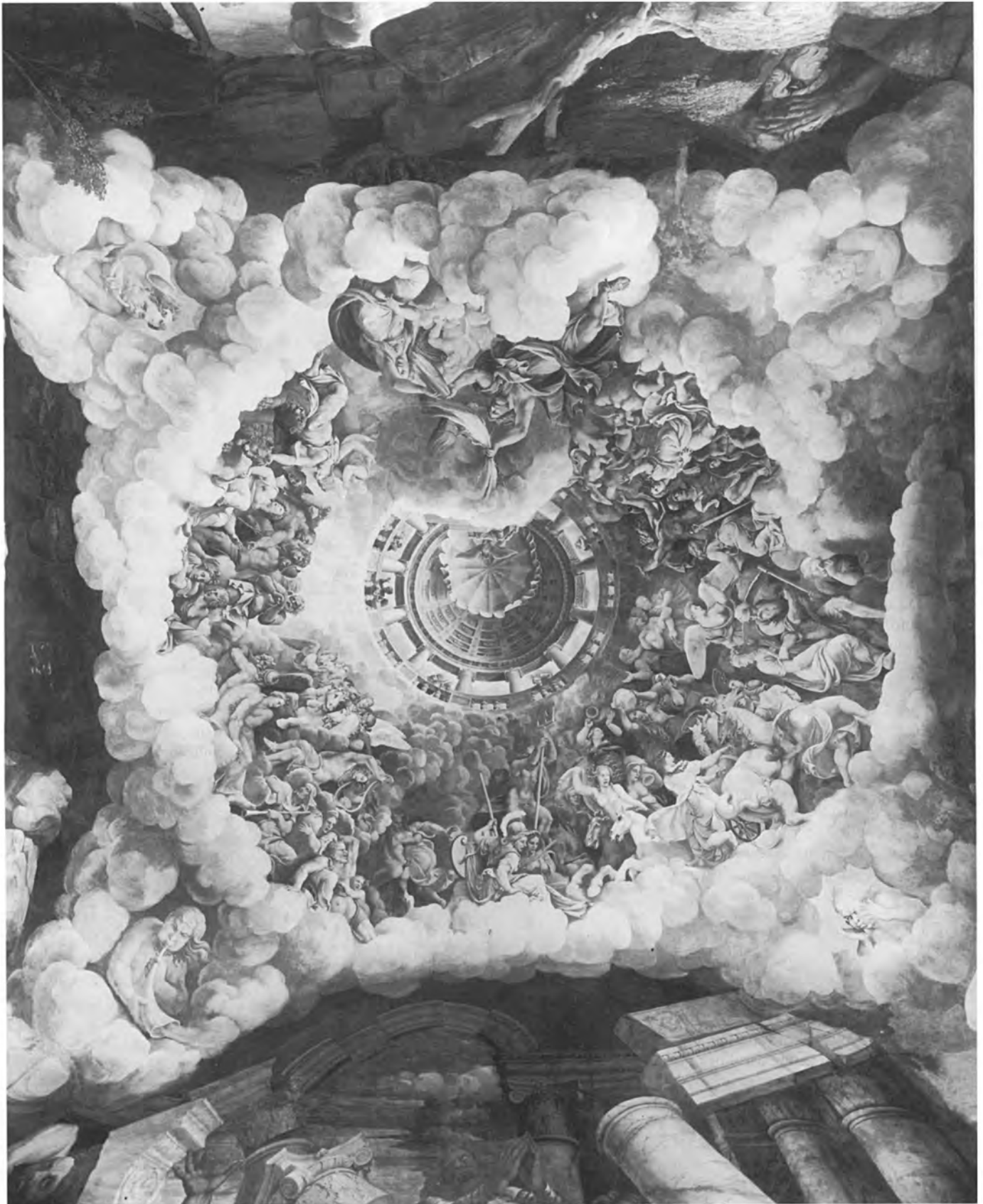
From the School of Fontainebleau a special type of strapwork evolved, a device used for framing which simulated curled and studded leatherwork. Also following Fontainebleau, Hans Vredeman de Vries used Atlantean figures (nude or draped male figures supporting heaven) to flank the windows and doors on the front of a house in Antwerp, c.1560–70. It was on Cornelis Floris's design for Antwerp's town hall that compositions of flat bands, popular in central European architecture, first appeared (1561–65).

Rinceaux motifs ran in a frieze along cornices and the lintels of façades such as the Villa Madama in Rome, or were used in chiselled bands around metalwork. In the early 16th century Daniel Hopfer published samples of friezes with flowers, foliage, and other ornaments.

Not only artists travelled, however: the 16th century was also the time when new horizons opened up and new ambitions flourished in response to the discoveries of unexplored distant countries. Thanks to the first Portuguese colonies, vast quantities of gold, silver, and precious stones reached Europe, while the more intense commerce between Venice and the Netherlands, and the East, made highly precious objects of extraordinary quality available in Europe. The precarious political situation and the great riches that could be gained with commerce favoured the emergence both of a new wealthy and a new titled class, while a large section of the European aristocracy was enjoying renewed prestige. These considerations contributed to some aspects of the development of new tastes characterizing the interiors of palaces and houses of the nobility and wealthy classes.

Mannerist styles emphasized decoration even more strongly than the earlier Renaissance, and though the decoration was often redundant, it was always interpreted according to a unified project and strongly linked to architecture. In contrast to those of the Early Renaissance, the interiors of noble houses presented a more sumptuous aspect, almost to excess. The house had acquired an official function and become emblematic of the social status of its owner and his family. A greater role was attributed to spaces for entertainment, which grew in number with the prestige and power of the family. In the most important palaces a new space was created: the Gallery, which was richly decorated, and generally opened towards the exterior by means of large windows. Echoes of Roman wall paintings can be found in the ochre, yellow, and black colours of the richly decorated and well preserved Galleria of the Vatican's Casino of Pius IV, in itself a feast of Mannerist fantasy and exquisite craftsmanship.

The Galerie François I at Fontainebleau, an enclosed bridge, built in 1528 by Gilles Le Breton, was decorated with painted scenes framed in stucco, and the un-Italian use of strapwork



Mannerism: ceiling of the Sala dei Giganti, Palazzo del Te, Mantua, by Giulio Romano, 1526–31

motifs divided into zones, by Rosso Fiorentino and Francesco Primaticcio, although it has since been repainted. Relief panels on the lower register were in walnut with gold leaf, by wood-carver Francisco Scibec de Carpi, from 1539, and the areas between the windows were divided into panels, with strap-work cartouches and fleurs-de-lis. Smaller panels contained the emblem of François I. Lions' paw feet supported benches between the windows. In England, the 17th century gallery at Aston Hall, Birmingham has much Mannerist carving in the panelling and chimneypiece, and a highly patterned plaster ceiling. Although dating from 1640, the gallery at Lanhydrock House in Cornwall, 116 feet long, is decorated with Old Testament scenes and an ornate plasterwork ceiling with pendants.

Renaissance sobriety became Mannerist magnificence and opulence, the fantasy of decorators was unleashed, and fresco artists achieved artistic solutions of extraordinary complexity. Many examples of these works survive, especially in Italy: at the Palazzo del Te in Mantua, with frescoes by Giulio Romano, including the exuberant Hall of the Giants, which symbolizes the power of brute force, and the Hall of Emblems with its painted heraldic shields and ribbons glorifying the Gonzaga family; at the Casa Vasari in Arezzo, decorated by Giorgio Vasari himself in the 1540s; at the Farnese palaces in Rome and Caprarola; and at the Salottino at Villa d'Este in Tivoli, attributed to Federico Zuccari's workshop. One fundamental element links all these rooms: the quest for astounding effects, the victory of imaginary space over real space. In Northern countries affected by Mannerism, especially the Netherlands, Bohemia, and Bavaria, the fascinating compositions of Italian artists and the most popular classical subjects, diffused by printed sources, soon reappeared in tapestries and upholstery.

An extraordinary monumentality became usual for the decoration of assembly rooms, particularly with the opulent door-cornices and very large fireplace, embellished with classical friezes. The hooded type of chimneypiece was used for a longer period in the North than in Italy. Frequently lavishly decorated, the chimneypiece was often the focal point of a room. In the Queen's Bedroom at Fontainebleau, decorated by Primaticcio, the ornate fireplace is similar to the decorations at the Palazzo del Te. The mascarón, a grotesque head or mask, became a popular motif on fountains and keystones and was the device for a bizarre stucco chimneypiece with huge open mouth forming the fireplace itself, one of four original chimneypieces in the Villa della Torre by Bartolomeo Ridolfi (c.1560).

Ceilings were made primarily in stucco or in painted wood, and their decorations often repeated the motifs of the floors and might be lavishly gilded. Floor maiolica became rather outdated but was still used on the Iberian Peninsula for wall surfaces in the Arab tradition. The most prestigious schemes were often created in geometrical or figurative compositions of coloured marble, stone, or mosaic. In Northern Italy and in Northern European countries wood decorated with marquetry (*intarsia*) was used to cover the lower portions of walls, to highlight sections of the room, for example the doors of Urbino's Sala degli Angeli, and for floors.

One such extraordinary Mannerist interior is the Laurentian Library in Florence, designed by Michelangelo towards the middle of the 16th century at the request of Grand

Duke Cosimo I de' Medici. The ornamental scheme of the inlaid ceiling and the terracotta floor includes a repertory of subjects with strong symbolic meanings linked to philosophical investigations. Some of the most recurrent themes, like the *mascheroni*, the intertwined dolphins, the chimeras, lost their original meaning with time and assume a virtually proto-Baroque purely decorative value. This is a particularly characteristic aspect of a Mannerist style acquired indirectly, or unselfconsciously, especially outside Italy.

The political stability which preceded the success of Mannerism also contributed to the diffusion of a new type of domestic interior, and of furniture and objects for personal use. In time, interiors tended to lose their temporary and multi-functional character, and assumed an aspect closely linked to their specific function and their location within the house. The love of conviviality, the importance attached also to the table as a place for conversation and for business discussion, ennobled it and the table became a stable element of the furnishings. The most typical form for tables in the 16th century was rectangular, though there were also examples of circular tables supported on small columns. The table-top, carved along the sides, rested on two trestles carved with classical motifs, such as griffins or large acanthus leaves. In general these were paired with high-backed chairs, although the 15th-century type of chair called *Savonarola* – a framework of wooden bars crossing in a X-shape to provide seat and support – was still in use. The dowry *cassone* was also still in use, but in richer forms; decorated with carvings in classical style with mythological scenes, or with battles carved in relief, and generally resting on lions' paws. Often the same famous architects or sculptors would design those furnishings. For example, in the Horne Museum in Florence there is a fine Florentine *cassone* which was probably made by Bartolommeo Ammanati, while some Venetian examples refer to the style of Jacopo Sansovino.

A new type of furniture, which was extremely rational since it doubled as a *cassone* and as a simple bench, was the *cassapanca*. This was a chest which could be opened from the top and rested on steps or on four carved legs and almost always surmounted by a backrest or *spalliera*. The sideboard developed from the bread-bin (*madia*) and the flour or grain bin (*arcile*), and was sometimes surmounted by a plate rack or shelves, since plates and various tablewares were placed inside and on it. The latter were generally made of precious metals, or even in gold in the richer households, or in refined ceramic, and after being used they were usually left out on display.

During the 16th century the bedroom began to be decorated according to similar criteria to those employed today: with chests, bedside-tables and chests of drawers in which to store objects and linen. These pieces of furniture generally had doors and drawers arranged in geometrical fashion, and decorated with carved, and sometimes gilded, mouldings.

Collecting underwent a revolutionary transformation in the 16th century, and from a private activity it increasingly became part of the exercise of power. For that reason patronage tended to promote the most magnificent aspects of artistic expression, and to look for extraordinary and amazing effects, rather than for substance. Archaeological finds, oriental products, and exotic curiosities were particularly in demand. In Northern Europe especially, the Renaissance *studiolo* was transformed into a *Wunderkammer* – a room of wonders. In this room the

most curious man-made and natural objects were arranged and exhibited for the admiration of visitors: ostrich eggs and rhino-horns, together with curiosities from the Middle and Far East, and classical findings. These objects were not kept in chests but were placed in purpose-built show-cases or shelves. During the 16th century the concept of museums open to the public also started to evolve, even if the very first example is represented by the Museo Capitolino in Rome, which had been founded already in 1471 by Pope Sixtus IV.

Goldsmiths' work is without doubt among the most prominent sumptuary arts during the Mannerist period, so much so that it can be compared to the applied arts. In that category we should include not only objects made in gold and silver, but also those extremely complex objects in which different materials were used and mounted in precious metal. Benvenuto Cellini's famous salt cellar, made for Ippolito d'Este in Rome, c.1540–43, and completed in France for François I, was made in gold and coloured enamels, portraying Gea, goddess of the Earth, placed opposite Neptune, god of the sea (it is now in Vienna's Kunsthistorisches Museum). Rock crystals, agate, jasper, chalcedony, lapis-lazuli, and malachite are some of the hard and semi-precious stones with which chalices, salt-cellars, caskets, trays, vases, liturgical objects such as candelabras, altar crosses, tabernacles, and altar-frontals were made. The Museo degli Argenti in Florence has an important collection of such objects, mainly of Medicean provenance, while the Kunsthistorisches Museum in Vienna holds many precious items which once belonged to Emperor Rudolph II. The great majority of rock crystal objects by the Milanese workshop of the Miseroni or the Sarachi, or the engraved crystals by Giovanni Bernardi di Castelbolognese, are veritable masterpieces made with great technical virtuosity. Giovanni Bernardi was also the maker of the panels which adorn the Farnese Casket, one of the most extraordinary objects of Mannerist culture, made by Manno di Sebastiano Sbarri in 1548–61 (Capodimonte Museum, Naples).

Another very sumptuous object is the so-called Merkel centrepiece by Wenzel Jamnitzer in gilt silver and embossed for the city of Nuremberg in 1549 (Amsterdam, Rijkmuseum). The same German Mannerist goldsmith also made a chalice formed from a shell held in a complex gilt-silver mount, in which emphasis is given to shape, light and the material (Munich, Schatzkammer). The search for new plastic effects and the esteem for objects of curious natural form (such as horns or narwhale horns) often led to the creation of unique and extraordinary objects, made from one element of organic origin, such as a large blister pearl, and precious metals with translucent enamels or worked in relief. In France, Limoges continued to specialize in the production of enamels, which reached extraordinary levels during the 16th century. In Bohemia, Mannerist culture was typified by the *Handstein*, sculpted groups portraying biblical scenes, with parts in silver, glass, and enamel, on pedestals of gilt silver.

Grand Duke Cosimo I de' Medici had called expert Milanese craftsmen to Florence, and during the last decades of the 16th century the working of *pietra dura*, semi-precious stones such as rock crystal, amethyst, lapis lazuli, for use in sculpture, jewelry, and mosaics, became highly developed, leading to the perfection of technical skills in *commesso* work or inlaid semi-precious stones. In 1588 the Opificio delle Pietre

Dure was founded in Florence. The Medici Tapestry workshops were also based there: a highly specialized enterprise in which important series of tapestries were executed after designs by the most prominent artists of the date, including Francesco Salviati, Agnolo Bronzino, and Joannes Stradanus. Tapestry production also developed in many cities in Northern Europe, including Bruges and Lyon.

In Venice, especially in Murano, the art of glassmaking also developed. Master glassmakers produced complex shapes, applying coloured glass paste: vases and chalices with feathered effects, filigree (*retortoli*), or in *reticello*; objects in ice-glass with gilding and polychrome decorations; and marbled glass intended to imitate hard and semi-precious stones. By the 16th century, the success of Murano glass throughout Europe caused a migration of specialized workers, resulting in the development in other areas of glass *à la façon de Venise* that is sometimes difficult to distinguish from the original. Excellently manufactured glass objects in the Mannerist style could also be found in the Netherlands and Bohemia.

During the Mannerist period the production of maiolica became highly developed, especially in response to the need for tableware and pharmaceutical vessels. Following predominant tastes during the first years of the 16th century, maiolica was generally characterized by strong chromatic contrasts and by decoration based on the classical repertory, or on mythological and moral stories modelled on printed sources. Typical of this phase is historiated decoration, with profane or religious themes taken by pouncing from prints, and painted with bright colours on vases, bowls, and plates. There was also a strong tendency to make the objects more opulent by imitating precious metals. In Italy some tableware was enriched by gilding and by lustre ceramics, a technique in which iridescent metallic reflections were achieved by means of a third firing, and which had already been successfully developed in the Islamic world. Some towns like Pesaro, Urbino, Casteldurante, Deruta, Gubbio, Faenza, Venice, and Castelli d'Abruzzo, specialized in the production of ceramics. As a consequence of the rules imposed by the Council of Trent, during the second half of the 16th century a more sombrely ornamented so-called *compendiario* style was developed in some workshops. An example is the maiolica-type Faenza white-ware (*Bianco di Faenza*), with a white glaze sparsely decorated in blue and yellow, which first appeared in the 1540s (though similar objects were also produced in other centres). Mannerist styles are evident in this ware, in the monumental and complex forms, and architectonic structure, inspired by those of metal objects.

On the instigation of Grand Duke Francesco I de' Medici a workshop was set up in Florence around 1575, which produced a small number of exquisite porcelain objects decorated in white and blue, clearly inspired by Ming porcelain. Between 1525 and 1560 many objects in fine ceramic encrusted with Middle-Eastern motifs, were produced in Saint-Porchaire in the Charente-Maritimes, France. The taste for sumptuous decoration and the most typical precepts of the Mannerist style can also be detected in other categories of objects, such as arms and armour, or scientific and musical instruments.

The search for astonishing effects also determined the construction of non-utilitarian objects. The great majority of

these objects had a precise place within the house: arms and armours were generally stored in the anterooms, while cymbals and clavichords were put in the hall where guests were received.

With the introduction of Realism by painters such as Caravaggio (1573–1610) and a new form of classicism, as shown by Agostino Carracci (1557–1602), Mannerism gradually became less popular and came to be seen as contrived and schematic.

LUCIANA ARBACE

translated by Antonia Boström

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Mansart, François 1598–1666

French architect

A contemporary of Poussin and Corneille, François Mansart, like them, represents a particularly French attitude towards classicism – rational and structured, composed and elegant, the spirit of antique art translated into a French idiom. Mansart was influenced by such French antecedents as the Luxembourg Palace by Salomon de Brosse and Philibert de l'Orme's Tuileries Palace, as well as the Italianate detail he would have seen at the Hôtel d'Assezar and the Hôtel du Vieux-Raisin in Toulouse in his early years. (It is unlikely that he ever visited Italy.) Although he never achieved such worldly success as his nephew, Jules Hardouin-Mansart, perhaps because of his unaccommodating temperament, Mansart is nonetheless considered to have been the finer architect. He was an innovative designer and, as far as the interiors of his secular buildings were concerned, he is celebrated for his spacious staircases and for his part in the development of the type of large townhouse known in Paris as the *hôtel*.

Mansart's remodelling of the Château de Berny at Fresnes in 1623–24 incorporated a staircase built around an open well. This was unusual in France at that time, grand staircases of the period more often taking the form of inclined tunnels. The main staircase is also the most important interior feature of the Château of Balleroy in Normandy, which was probably begun c.1626. Here Mansart used a square open well stair supported by stone vaulting, which he was often to use subsequently. This château, his only work of importance outside the Ile de France, is one of the few buildings by Mansart that has survived in almost original condition. The interior of the ground floor *salle* may be original. The Escalier Mansart which Mansart inserted in 1631 into the Château de Coulommiers was much admired at the time for its spatial ingenuity, including the illusionistic device of a dummy flight of steps that lead nowhere. The stair chamber of his Orléans wing (1635–38) at the Château of Blois survives, although the staircase itself is modern. This space measures about 36 by 30 feet, and the main stair terminates at the first floor, which is surmounted by a stone cove above which is a gallery running round all four sides of the compartment. The corners of the gallery have arched recesses to the window openings so that light enters with Baroque fluidity. The chamber is covered by an oval dome and a cupola, all in stone. The whole interior is executed in the monumentally austere yet gentle monochrome of stone, anticipating Mansart's finest work at the Château de Maisons.

The Château de Maisons was the most important work of his career and was built at Maisons-sur-Seine near Paris between 1642 and 1651 for the immensely wealthy financier René de Longueil. Now known as the Château de Maisons-Lafite, the house survives and provides a unique opportunity to appreciate Mansart's innovative treatment of an interior. Mansart was given *carte blanche* by Longueil and the budget was huge. As far as internal planning is concerned, Mansart's innovation was to move the stair chamber to one side of the usual central position, leaving the adjoining vestibule in the centre of the house and freeing the space at first-floor level for a much longer reception room. The separation of stair chamber and vestibule was also a new development and



Mansart: staircase at Château de Maisons-Lafitte, 1642–51

ensured that the main rooms on the ground floor no longer had to be entered by crossing the stair chamber. Vertically, the internal arrangements make use of a varied section. The lofty reception rooms in the centre of the building are reached by the main stair and low intermediate floors – *entresols* – at the sides and in the wings are reached by small stairs buried in the thick walls which were provided for the less important apartments and service quarters. Throughout, the interior planning is fluid, versatile and masterly.

The main reception room at Maisons, the *salle d'honneur* or *salle des fêtes*, is about 80 feet long, and the far end of the room is separated from the rest by a screen with a central arch and doorways on either side; this part was probably intended for entertainment or as an antechamber to the king's bedroom which lay beyond. In this antechamber is a monumental plaster chimneypiece by Gilles Guérin with caryatids holding fruit. The ceiling of the *salle d'honneur* is strangely unadorned, divided into three compartments and surrounded by a deep plain cove – all white. The arched screen is reflected in the shape of a mirror opposite above which a minstrels' gallery rests on huge corbels. The paintings over the doors are mainly in grisaille apart from the depiction of large Chinese vases in blue. The overall effect is of restrained grandeur.

Other rooms in the building are original, but the most striking part of the house is the spatial sequence of vestibule and stair chamber. The outer doors of the vestibule were once secured by polished steel grilles, wonderfully wrought and now in the Louvre. Executed exclusively in a monochrome of stone and stucco, this monumental vestibule, with low relief panels depicting the elements by Guérin, leads via several steps to the stair chamber, the lower part of which is totally undecorated. The generous open-well stair with its wide stone cantilevered steps and massive stone balustrade leads majestically from here up to the first floor. The balustrade uses a striking motif of interlacing hoops, partly fused at the crossing, with the upper hoops wreathed in acanthus. Each flight of the balustrade was carved from a single piece of stone. As the stair moves up to the first floor, the walls become articulated by raised panels and Ionic pilasters, which are in turn topped by a bold cornice above which playful putti break out in a moment of Baroque exuberance. An oval gallery running round the second floor level leads up to the oval dome which crowns the space.

Earlier, Mansart's Hôtel de la Vrillière (1635–38) had introduced the long gallery to the repertoire of designers of Parisian *hôtels*. This gallery ran down the side of the garden at a right angle to the main building. Fragments of the original Hôtel survive in the building now occupied by the Banque de France, but the present gallery, although on the site of the original and of the same proportions, is a reconstruction. After Maisons, the separation of vestibule and stair chamber was incorporated into many of Mansart's *hôtel* designs, including the Hôtel du Jars (1648–50) where the vestibule was centred on the court with the stair chamber to the side, in the corner. The Hôtel de la Bazinière, where Mansart did improvements between 1653 and 1658, incorporated a very ingenious staircase, S-shaped with swirling steps in the lower flight. This building also had a much admired *cabinet* with a ceiling painted by Charles Le Brun. Apart from the Hôtel de Guénégaud-Nevers (1648–52), which is now a museum, very few of these Parisian buildings now survive, and those that do are mostly altered beyond

recognition. We depend on plans, sections and written descriptions of their original appearance and on Mansart's work at the Château of Maisons-Lafitte to imagine what they might have been.

BARBARA CORR

Biography

Born in Paris in 1598, the son of a master carpenter. Trained by his brother-in-law, Germain Gaultier (1571–1624), and perhaps under Salomon de Brosse (1571–1626), from whom he learned about Italian architecture, though he never visited Italy. First commission in Paris, 1623. Designed Paris churches, c.1632–45. First worked at Balleroy, 1626, Blois, 1635–38, Maisons-sur-Seine, 1642. Appointed Architecte en service des bâtiments du Roi, 1624; Conducteur des bâtiments du Roi et de sa Altesse Royale, 1635; Ingénieur ordinaire de Roi, 1643. Mainly active as designer of Parisian houses, 1642–1660s. Later commissions from Jean-Baptiste Colbert include unexecuted designs for the Louvre and royal chapel at St. Denis, 1660s. Died in Paris, 23 September 1666.

Selected Works

- 1623–24 Château de Berny, Fresnes (remodelling of buildings and interiors)
- 1626 Château de Balleroy, Normandy (building, pavilions and interiors): Jean I de Choisy
- 1631 Château de Coulommiers (staircase): Henri, duc de Longueville
- 1635–38 Château de Blois (Orléans wing, corner wings, gallery and interiors): Gaston, duc d'Orléans
- 1635–38 Hôtel de la Vrillière, Paris (reconstruction, and interiors including the gallery): Louis de la Vrillière
- 1642 Hôtel de Chavigny, Paris (building and interiors): Léon Bouthillier, comte de Chavigny
- 1642–51 Château de Maisons-Laffitte, Maisons-sur-Seine (building and interiors including *salle d'honneur* and *salle des fêtes*): René de Longueuil
- 1648–50 Hôtel du Jars, Paris (building and interiors including the Grand galleries, Grandes appartements, cabinet, and garde robe)
- 1648–52 Hôtel de Guénégaud-Nevers (building, pavilions and interiors): Henri de Guénégaud
- 1650 Hôtel de Condé (reconstruction and interiors including the Grande Chambre and the Grand Cabinet de Mme. la Princesse): Louis II de Bourbon, Prince de Condé
- 1653–58 Hôtel de la Bazinière, Paris (alterations and interiors including alcoves, staircase, *salle*, pavilion, cabinet and gallery): Macé II, Bertrand de la Bazinière
- 1655 Hôtel de Carnavalet, Paris (remodelling): Claude Boislève
- 1665 Hôtel d'Aumont, Paris (staircase): Maréchal d'Aumont
- 1666 Château de Pomponne (remodelling; incomplete)

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Mantegna, Andrea c.1431-1506

Italian painter, architect and engraver

Andrea Mantegna worked as a painter and decorative artist during the second half of the 15th century, by which time painted decoration had replaced tapestries as the principal form of wall decoration within Italian interiors, and fresco, in particular, was acclaimed as the most prestigious style of art. Renaissance frescoes generally followed two main types. The most common type during the 15th and early 16th century was the continuous frieze that ran around the room with its base just above eye level or slightly below. This generally featured scenes contained within discrete zones defined by painted architectural members, that conformed to the proportions and shape of the room. By the end of the 15th century a new interest in illusionism had begun to emerge. This led to a move away from the frieze format and ultimately dispensed with both the individual zones and the structure imposed by architectural members, to allow the interpenetration of wall and ceiling decorations. Mantegna's interest in illusionism, evident particularly in his work in the Camera degli Sposi in the Ducal Palace, Mantua, exemplifies this trend and initiated a development that was to culminate in the breathtaking effects achieved much later in the work of Baroque artists such as Pietro da Cortona or Rococo painters like Tiepolo.

Mantegna was trained in the north of Italy, and although nearly all of his working life was spent in Mantua, he was from the beginning of his career fully aware of the developments made by Florentine artists in the depiction of depth and perspective. One of his first works, an altarpiece for the church of San Zeno in Verona, is striking for its unity of space: Mantegna has treated the wooden frame, with its four pilasters dividing the picture area into the traditional triptych, as if it were a screen in front of a scene of the Virgin enthroned accompanied by saints. Using all the perspectival skills so recently developed by writers and artists such as Donatello, Brunelleschi and Alberti, Mantegna sets this scene within a pavilion whose architecture continues the lines of the actual wooden frame, in such a way that the frame appears to be the fourth side. The figures of saints appear to share the same

space as the Virgin, as if free to move from one part of the scene to another. The San Zeno altarpiece represents a significant development in the *sacra conversazione*, and shows an artist who was fascinated from an early stage by the possibilities of fictive space and illusionistic architecture. Mantegna's brother-in-law, Giovanni Bellini, was impressed enough by this treatment of space to repeat the scheme in his own triptych of the Virgin with four saints in the Frari in Venice.

A large proportion of Mantegna's life was spent in Mantua as court painter to a succession of Gonzaga dukes. He was greatly prized by them as one of the finest and most skilled painters, although the slowness with which he worked exasperated each of his patrons. In the context of work on interiors, there is one commission carried out by Mantegna which is of great importance: the Camera degli Sposi in the Castello di S. Giorgio, part of the Palazzo Ducale at Mantua. This relatively small room, misleadingly called the "bridal chamber" since it never seems to have been used for any other purpose than formal court events, occupied Mantegna between 1465 and 1474, and bears witness to his interest in spatial effects first seen in the San Zeno altarpiece.

Two of the four walls of this room present us with a parade of life-sized figures, members of the Gonzaga court and their circle, sitting or walking along the top of a painted dado. The arrangement calls to mind Benozzo Gozzoli's scenes of members of the Medici family as the three Magi riding through a rocky landscape around the walls of the Medici private chapel in Florence (Palazzo Medici Riccardi) of six years earlier, although Mantegna's illusion of space is a great deal more convincing and carefully deceptive than Gozzoli's highly unlikely pageant. The illusion of the whole room being an open-air pavilion is extended by the inclusion of painted leather curtains which are depicted hanging from runners, and drawn back in places to allow glimpses of a landscape. Only rarely, when Mantegna's control of the illusion falters, as in a man standing in front of a pilaster where no room has been allowed for the figure, do we remember that this is highly innovative, and that Mantegna is at the forefront of what was only later to become a tradition of illusionistic work.

The ceiling of the room is covered with garlands through which the painted sky can be glimpsed, a design later developed by Raphael in the frescoes of the Sala di Psyche in the Farnesina in Rome. The form of the ceiling is a shallow concave which is made to seem both much steeper and vaulted by painted and stuccoed ribs. One of the features which makes the architecture of the whole room so convincing is Mantegna's mixture of painted and real stucco details, as in the ribs of the "vault" and in the corbels supporting them.

It is, however, in the famous *oculus* that the greatest originality and skill can be seen. Mantegna's delight in his own skills of foreshortening, practised in paintings such as the *Dead Christ* (Brera) are put to their greatest challenge in the illusion, not only of the balcony around the opening in the centre of the ceiling, but also in the figures peering down on the room from it. In light-hearted spirit, Mantegna has included several putti who have climbed over the edge of the balcony and are bracing themselves against falling into the room. These figures and the pure virtuosity of an orange tree in a tub which is balanced precariously on a bar across the opening, provoked much wonder on the part of contemporary spectators.

It is the first true use of *sotto in su*, a device not taken up until Correggio's ceilings. It is an indication of Mantegna's originality that the illusionistic experiments in the Camera degli Sposi were not fully absorbed until the Baroque, with the great illusionistic work of da Cortona and Padre Pozzo.

CHANTAL BROTHERTON-RATCLIFFE

See also Trompe-l'Oeil

Biography

Born in Isola di Carturo, near Vicenza, c.1431, the son of a carpenter. Enrolled in Guild of Paduan painters, 1441–45; adopted by Francesco Squarcione and trained in his Venetian workshop, 1442–48. Married Nicolasia Bellini, sister of Giovanni and Gentile. Executed frescoes for the Overtari chapel in the Eremitani church, Padua, 1448–55. Part of circle of antiquarians and humanist scholars in Padua and Verona. Worked on several altarpieces, 1453–60. Entered the service of the Gonzaga family, c.1460, working for Dukes Ludovico, Federico and Francesco Gonzaga in Mantua; worked almost exclusively for them for the remainder of his career. In Rome, 1488–90. In service of Isabella d'Este, 1497–1506. Designed his own funeral chapel in S. Andrea, Mantua, c.1504. Obtained title of Palatine Count from the Emperor, 1469; made Knight of the Gilded Militia, 1484. Died in Mantua, 13 September 1506.

Selected Works

Mantegna's paintings are represented in the Uffizi Gallery, Florence; the Louvre, Paris; and the National Gallery, London.

- 1465–74 Camera degli Sposi ("Camera Picta", fresco decoration), Castello di S. Giorgio, Palazzo Ducale, Mantua: Duke Ludovico Gonzaga
- 1484–1519 *Triumphs of Caesar* (now Hampton Court): Duke Francesco Gonzaga
- 1497–1506 Paintings for studiolo in Palazzo Ducale (*Parnassus*, *Expulsion of the Vices*, *Story of Comus*, all Paris, Louvre): Isabella d'Este
- 1504 Grisaille painting (*Introduction of Cult of Cybele in Rome*, now National Gallery, London): Francesco Cornaro

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Marbling and Graining

The practice of using paint to simulate the appearance of stone or wood, either within an architectural setting or on furniture, is an ancient one and has a long history within the development of Western interior design. The earliest examples of marbling date back to Classical Greece and Rome, and excavations from Pompeii (AD 79) suggest that the custom of decorating walls with painted representations of masonry, marble and other precious stones was fairly widespread in Imperial palaces and patrician homes. The practice of graining was adopted somewhat later. Its development was closely linked to the fashion for using wood-panelling in interiors which developed in the late Middle Ages, and the technique was well-established in most parts of Europe by the middle of the 16th century.

Both techniques were highly imitative. They were also quite cheap and much of their appeal, particularly at times when transportation was limited and resources such as marble and grained woods were in short supply, can be attributed to their function as an inexpensive substitute for more costly materials. However, as decorators' skills grew and painted effects became correspondingly more complex, it seems that marbling and graining were increasingly admired for their decorative properties alone. Some of the finest and most ornate examples were produced in the 17th and 18th centuries when rooms containing grained and marble walls or furniture were frequently a feature of the grandest homes. With more widespread usage in the 19th century, the quality and status of such work fell, but in more recent years a resurgence of interest in paint effects of all kinds has encouraged a revival in marbling and graining within interiors.

Traditionally, the techniques of marbling and graining require a smooth ground for a convincing effect to be achieved, and when the work is carried out on a wall, the plaster surface is first filled and sanded and the ground colour laid down in flat oil paint. If the work is on a piece of furniture, then the piece is gessoed as if for gilding. The marbling or graining can be executed in oil or watercolour, or a combination of the two used in successive layers. Walnut graining, for example, can be grained in water, fixed and overgrained in oil stain, glazed in water and finished with a coat of oil varnish.

Some graining effects are achieved by combing with leather



Marbling effects in the Painted Room, Hill Court, Herefordshire, 1700

or metal combs – to prevent the glaze from flowing back into a smooth finish, a “meglip” is used to retain the sharpness of definition. In earlier times, this could include the addition of jellied soap, whiting or beeswax dissolved in hot linseed oil. Water graining will not take on a painted surface on its own, so to prevent “cissing” the panel is degreased by rubbing with Fullers earth. The water stain then requires the addition of a binder such as beer, vinegar or skimmed milk mixed with the pigment and the water.

First adopted in England towards the end of the 16th century, early graining and marbling were often quite impressionistic; the aim appears not to have been to copy exactly but rather to suggest, and deceive the first casual glance. Some time between 1626 and 1627, John de Kritz was painting the panelling in Queen Henrietta Maria’s closet at Denmark House (later Somerset House) with simulated graining in “wall nuttree couloure”. The Duchess of Lauderdale’s Private Closet and the Green Drawing Room decorated in the 1630s at Ham House include olive wood panelling which is less than realistic. Many rooms in 17th-century England were panelled in wood and most exotic timber effects were obtained by means of graining executed on deal panelling, which was relatively inexpensive. Mouldings and panels were occasionally marbled to

give an extremely sumptuous effect as in the Painted Room at Hill Court, Herefordshire, where coloured panels are framed by white marbled mouldings interspersed with black japanned stiles.

As the century progressed, there was a greater effort towards accuracy of representation. At Dyrham, where the original paintwork survives from c.1700, marbled panels are to be found lining the staircase, whereas in the Balcony Room, pine panelling is grained to simulate walnut, the pilasters are marbled as porphyry and the mouldings are gilded. Marbling of carcass furniture was common in the 17th century throughout Europe, even to the extent of the marbling of a set of folding stools belonging to Cardinal Mazarin. It does not seem to have been as popular in the United States where panelling was certainly painted, but usually in solid colours rather than in simulated timber.

With the advent of Palladianism in Britain, the fashion for marbling and graining waned until the 1780s when Henry Holland’s work for the Prince Regent at Carlton House revived interest in the techniques. By this time, overall colour schemes were lighter and more delicate than in the 17th century – satinwood and pale oak were more fashionable, or bird’s eye maple as used in the 1830s to decorate the Music Room at

Pencarrow, Cornwall. Graining was now generally restricted to the dado, skirting and doorcases as was the case in the library at Barnsley Park, Gloucestershire, decorated about 1810.

Nathaniel Whittock's influential *Decorative Painters' and Glaziers' Guide* (1827) gives detailed guidance on the techniques of marbling and graining commenting that within "the last twenty years a great improvement in the imitation of fancywoods and marbles has brought it into general use". Regency furniture-makers made much use of overgraining – the use of painted figuring over a plainer wooden background. Many Regency chairs apparently made of rosewood are actually made of beech, a native timber considerably less expensive than rosewood imported from South America or the East Indies. The figure and colour typical of good rosewood is achieved by paint, with the beech providing the grain which shows through the transparent glaze. Similarly, the figuring on walnut panels in case furniture was sometimes "improved" by the addition of painted burr figuring on a straight grained panel. Oak was also simulated on furniture, often on bookcases or cupboards from the servants' quarters, with the base timber frequently in deal. J.C. Loudon recommended that hall chairs, especially, be grained, or alternatively painted to simulate bronze with a dusting of metal powder to complete the effect.

Whittock also considered marbling excellent for halls, passages and the bars of coffee houses: imitations of Siena were good for door posts, passages and furniture painting although he condemned the use of marbling for chairs declaring "nothing can be in worse taste". He suggested the inclusion of gold and silver leaf in the veins of black and gold (Porter) marble, and recommended the use of gilding to imitate brass inlay on simulated rosewood chairs, sofas, bookcases and so on.

Later in the 19th century, the arts of marbling and graining were brought to a high point of technical competence by men such as Thomas Kershaw of Westhoughton, Lancashire, and John Taylor of Birmingham. At an exhibition in Paris, they were required to demonstrate the creation of their exhibited panels since suspicions were voiced that they were real wood rather than painted representations. Panels by Kershaw are on display at the Chadwick Museum, Bolton, and the Victoria and Albert Museum, London.

Technical excellence did not, however, bring with it critical approval, and during the late 19th century design reformers increasingly objected to the use of marbling and graining and other imitative effects. Their objections focused on the supposed dishonesty of these techniques in endeavouring to make one material look like another. Thus, Charles Locke Eastlake, author of the influential *Hints on Household Taste* (1868) described graining as "an objectionable and pretentious deceit, which cannot be excused even on the grounds of economy". Eastlake and other reformers advocated plain, solid colours for woodwork and walls, but marbling and graining continued to be widely used. By the 1880s there were machine-printed, washable wallpapers that simulated the appearance of wood and stone, while increasingly sophisticated painted effects could be found even in extremely wealthy homes.

During the 20th century marbling and graining have generally fallen from favour among fashionable decorators, although they remained in constant use at a more everyday

level and the internal woodwork and external doors of banks, institutions and public houses are to this day frequently grained in simulated oak. A short-lived vogue for DIY graining in suburban houses emerged in the 1940s but was soon superseded by a preference for light colours and more contemporary interiors. But more recently, the resurgence of interest in period styles of decoration has encouraged a renewal of interest in paint effects and faux decoration of all kinds. Popular books, such as Jocasta Innes's *Paint Magic* (1981), include sections explaining how more ambitious consumers might attempt marbling and graining themselves and marble-pattern wallpapers have once again become fashionable. Both techniques, however, are complex and require considerable knowledge and skill. They are still taught to a few professional painters and decorators in technical colleges in Britain, but most contemporary graining and marbling is executed by specialist *trompe-l'oeil* artists and interior decorators, rather than by the traditional craftsmen or artisans as was always the practice in the past.

PAUL HARDY

See also Paint; Trompe-l'Oeil

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Marchands-merciers

Marchands-merciers were members of a guild of Paris merchants who played a central role in the design and circulation of luxury goods between the late Middle Ages and the French Revolution. In contrast to artisans, whose guild regulations limited the kinds of materials and techniques they could use and allowed them to sell only the objects they made, the *marchands-merciers* were subject to different stipulations. They could buy and sell a wide variety of objects in many media, including items for the decoration of interiors, but they were forbidden to manufacture anything themselves. Through extensive wholesale and retail commerce, by commissioning artists and artisans to create new types and styles of objects, and by displaying their wares in elegant boutiques, *marchands-*

merciers helped to shape the development of interior design before the emergence of modern antiques dealers, interior decorators, and department stores.

There is evidence of *marchands-merciers* in Paris as early as 1137, and in the 13th century an administrative system was established to regulate their activity. Early *marchands-merciers* (often called simply *merciers*) dealt primarily in domestic and imported luxury fabrics, trimmings, and costume accessories. During the 14th century, their range of wares expanded to include toilet articles, kitchen utensils, toys, musical instruments, spices, and ecclesiastical objects. Statutes issued in 1613 continued to emphasize textiles and personal adornments such as jewelry, hats and swords, but also included mirrors, paintings, and items of furniture such as coffer and cabinets. From the 15th century on, *merciers* belonged to the *six corps*, the six largest, wealthiest, and most powerful trade guilds of Paris.

Marchands-merciers made their best-documented and most significant contribution to interior design during the 18th century, when objects for the decoration of rooms were produced in unprecedented quantity and variety. Jacques Savary des Bruslons, in his *Dictionnaire Universel de Commerce* (1723), listed twenty specialties within the guild of *merciers*, distinguished mostly by medium and including sellers of gold trimmings, metal utensils, and paper goods. Furniture and fittings were handled primarily by members of Savary des Bruslons' more eclectic 13th category, the *marchands d'objets d'art*, who sold paintings, prints, light fixtures, sculpted figures in various materials, clocks, tables and cabinets, and "other merchandise and curiosities related to the ornamentation of apartments." This range of wares often also included mirrors, porcelain, and natural artifacts such as shells and coral. The definition of specialties was unofficial and quite flexible, and merchants calling themselves *marchands-joailliers* or *marchands-bijoutiers* often sold furniture and fittings together with jewelry, precious stones, and small items like toys, fans, and snuffboxes.

In addition to selling objects, the *marchands-merciers* also cleaned, repaired, and even redesigned them, and provided delivery and installation. Many of their shops were located in the fashionable quarter around the rue Saint-Honoré, and were among the major attractions of Paris for residents and visitors alike. Contemporary descriptions emphasized the quantity, variety, intricacy, and expense of the objects for sale, and the public's avid interest in viewing new designs. The Baroness d'Oberkirch, who visited Dominique Daguerre's boutique La Couronne d'Or in 1784, reported that "one could not approach the shop, there were so many people there; the throng crowded around a dining room buffet of admirable workmanship" (*Mémoires*, Paris 1970, p.306).

Because *marchands-merciers* were prevented by guild regulations from manufacturing objects themselves, they exerted their most creative influence on interior design by inventing new types of objects and commissioning artisans to manufacture them. The production of a multi-media object, such as a dressing table fitted with locking drawers and accessories of porcelain, silver and ivory, required contributions from members of many different guilds, and perhaps also models or drawings from a sculptor or draughtsman. The work of the *marchand-mercier* was thus to orchestrate the work of others,

and some merchants developed close associations with particular artisans. Thomas-Joachim Hébert, for example, who supplied much furniture to the court of Louis XV, consistently patronized the *ébénistes* (specialists in exotic wood and lacquer veneer) Mathieu Criard and Bernard Vanrisamburgh.

Design concepts popularized by *marchands-merciers* during the 18th century included furniture veneered with lacquer panels, new types of small, functionally specialized tables, and complex decorative ensembles made from oriental or European porcelain vases and figurines mounted in gilded bronze and embellished with porcelain flowers from the French manufactory at Vincennes. A flourishing fashion in the 1760s and 1770s for furniture decorated with Sèvres porcelain plaques was initiated and perpetuated by the *marchand-mercier* Simon-Philippe Poirier and his successor Dominique Daguerre, who held a virtual monopoly on Sèvres plaque production.

The diversity of objects sold by *marchands-merciers* was advertised in their trade cards and labels, such as the one designed by François Boucher in 1740 for Edmé Gersaint's shop À la Pagode. The most famous image of a Paris luxury boutique is Antoine Watteau's 1720 *Enseigne de Gersaint* (Schloss Charlottenburg, Berlin), painted for the same merchant but depicting an earlier establishment, Au Grand Monarque, that seems to have emphasized paintings and selected furnishings over the proliferation of small, often exotic objects featured at À la Pagode. The account book of Lazare Duvaux's business at Au Chagrin de Turquie between 1748 to 1758 offers much information about the range and price of the goods and services offered by a *marchand-mercier*, for a clientele that included Louis XV and Madame de Pompadour as well as courtiers, collectors, financiers, artists, and visiting foreigners.

In a culture where manual labor was considered inferior to intellectual and artistic activity, the fact that the *marchand-mercier* sponsored artisanal work without practising it himself granted him a unique status within the guild system. Savary des Bruslons observed that whereas other merchants in the *six corps* engaged in both manufacture and commerce, the *marchands-merciers* were "the most noble and the most excellent of all ... insofar as those who comprise it do not labor and make nothing by hand, except to beautify things that are already made." A popular saying dubbed the luxury merchant a "seller of everything, maker of nothing," a phrase used by Denis Diderot in the *Encyclopédie* (1751-65) to define the term *mercier*. Pierre Verlet, in an important 1958 essay, has discussed the ways in which coordination, transformation and beautification defined the activity of the *marchands-merciers*.

In 1791, the guild system of which *marchands-merciers* were a part was abolished in accordance with Revolutionary ideals. However, through their multiple roles as importers, designers, patrons, liaisons between craftsmen and consumers, and proprietors of public venues for the display and purchase of decorative objects, these virtuoso merchants had made a major contribution to both the aesthetic and the commercial development of interior design.

MIMI HELLMAN

See also Upholsterer

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Marot, Daniel c.1663-1752

Franco-Dutch architect and designer

Born into a family of Huguenot craftsmen, Daniel Marot was a designer of central importance to late 17th-century taste. He trained as an engraver, and in the early part of his career he worked as an engraver and designer of ornament under Jean I Berain and was closely involved with the royal workshops. But in 1685 Marot was forced to flee Paris following the revocation of the Edict of Nantes. He went to the Protestant Netherlands and established himself as designer to the Stadtholder, William; he subsequently became Architect du Roi when his patron (William III) ascended the English throne in 1688. Marot was a designer of international stature, and his output was enormous. He was the first architect in Holland who attempted to coordinate all the decorative elements of a room, and as well as designing complete houses, he could provide drawings for decorations and all the furnishings. Many of these drawings were widely disseminated in engravings, and his designs became the basis for the sumptuous forms that dominated aristocratic interiors until the demise of northern European Baroque in the 1740s. His style remained curiously static throughout his career and is best represented by his

work at Het Loo, William III's country residence at Apeldoorn in the Netherlands.

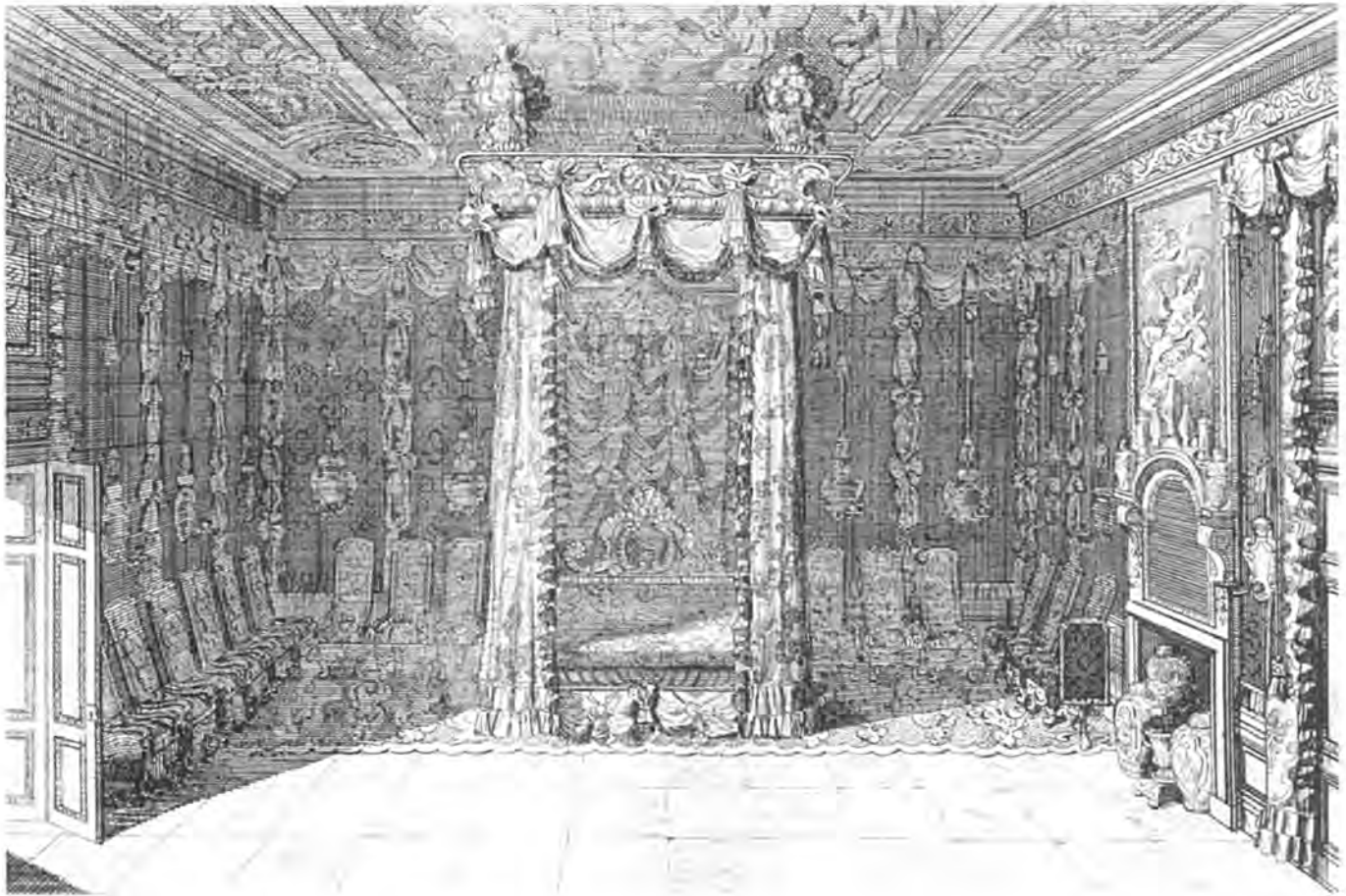
Marot was the son of Jean Marot, a designer who published volumes of engravings throughout the 17th century; his style was influenced partly by his father's work. But it was the intricate forms of Berain's designs that formed the foundations of his career. Marot's exposure to the disparate skills and activities embraced by the royal workshops also undoubtedly encouraged his involvement with an enormous variety of different media and designs. Much of his work related to interiors but he also often ventured into formal garden design.

In 1686, soon after his arrival in the Netherlands, Marot published a set of engravings of interiors. His first commissions came later in the same year with work at Slot Zeist and Honslaardijk. Some of the essential elements of Marot's interior style were already evident in the porcelain room that he created at Honslaardijk for the future Queen Mary. This room included oval mirrored panels combined with stucco work on the ceiling and a large, tall chimneypiece – stepped for the display of porcelain. Both features reappeared often in his later work.

At Het Loo Marot was given his first opportunity to design a succession of different rooms within the same house. The most complete and characteristic rooms are the library and the new dining room, both executed in about 1690. The library has a mirrored ceiling similar to the one at Honslaardijk, and the chimneypiece is also typical of the Marot style with an ensemble of a clock and painting surmounting the fireplace to provide a unifying focal point. Marot's own engraving of the room also shows the curtain gathered up to form festoons, a device that rapidly became popular in England and the Netherlands.

The dining room embodies Marot's contribution to a modern concept of interior design whereby the disparate elements of a room are integrated to produce a harmonious and unified whole. The walls are white plasterwork with gilded bands to define space, and also to band the pillars which separate the serving and eating areas. Armorial tapestries either side of the chimneypiece are decorated with floral swags; acanthus scrolls and lattice work panels combine with military motifs. The chimneypiece itself is of a grey marble, which matches the grisaille panels on the ceiling, and is surmounted by an armorial sculpture. The serving area is decorated with pilaster strips and two large Baroque shells; two figures seated on either side of a plinth form the focal point of the third wall. Throughout the other rooms of the palace, such as Queen Mary's bedroom and closet of 1686, the decorative motifs of the dining room occur in the damask wall coverings. Most of these are executed in Marot's preferred textile colour schemes of red, green or yellow. The main staircase is the last of the areas of Het Loo shaped by Marot. Pastoral scenes can be seen through a screen of columns, creating an illusionistic device very similar to that of Charles Le Brun's *Escaliers des Ambassadeurs* at Versailles; a design that Marot would almost certainly have seen while he was working in Paris.

The work at Het Loo established Marot's reputation as Architect du Roi, and he went on to work within both Dutch and English royal circles. Among his Dutch commissions, the Trêveszaal at the Binnenhof (The Hague) of 1697, the dining room at Kasteel Duivenvoorde and the white room at Huis ten



Marot: design for a state bedchamber, c.1703

Bosch all reproduce the elegant unity that he achieved in the Het Loo dining room.

When William became king of England, Marot was once again called upon to help with the decoration of royal residences. However, English taste and design practices meant that Marot's contribution was of a more supervisory nature. Often, it would be his prints which shaped an interior, and not the man himself. This role is easiest to understand at Hampton Court, which William extended in the 1690s and then furnished from 1699 to 1700. Chimneypieces, gilt pier suites and coordinated textile hangings are all easily identifiable as Marot ideas; but the overall effect of these apartments is more a result of William Talman's directorship of the project. Likewise, the original decoration of the king's private eating room is highly reminiscent of Marot's equivalent designs at Het Loo; yet there is no evidence that he designed or directly supervised the project.

In addition to Hampton Court, Marot also worked at several of the residences belonging to the Duke of Montague. The design of wall panels at Boughton House are identical to a set of drawings known to be in Marot's own hand. Scenes of Apollo, Daphne, Diana and Endymion are set among characteristic strapwork, acanthus swags, Baroque shells and lattice-work panels. As in Marot's Het Loo interiors, red, blue, and green are the dominant colours.

Marot's designs for state beds were also popular in England:

the Boughton and Melville beds are both the result of a collaboration between Marot and the Huguenot craftsman Francis Lapierre. The beds are tall and have flying testers extravagantly decorated with the feathered plumes and damask swags that are illustrated in the designer's engravings. The headboards are carved with putti and latticework; their outline is alive with scrolling contours. These creations derive from French state beds of the 1680s and particularly the example that was placed in Louis XIV's Trianon de Porcelain at Versailles. They are rarely found in Marot's Dutch interiors, which lack the excessive formality and luxury that is evident in English equivalents during this period. The death of William in 1702 did not bring Marot's influence to an end; the publication of Marot's engravings in 1709 and additional work for the court circle helped ensure that his designs remained popular.

In his capacity as an architect, Marot designed Huis Schuylenburch at 8 Lange Vijverberg, The Hague (1715). The movement of the façade of this building, particularly in the central balcony arrangement, derives from the scrolls and swags that are the essence of the Marot style. The interior was designed mostly by Luraghi, an Italian with whom Marot had collaborated at Het Loo. But the chimneypiece in the new dining room stepped for the display of porcelain, undoubtedly has its roots in his engravings.

The second volume of prints in 1713 again made Marot's designs more accessible to those outside of the royal circle. The

plates depicted objects ranging from snuff boxes to garden urns, thus widening his influence on domestic design of all types. Marot also transposed his ideas onto the classical Dutch gardens at Het Loo, Hampton Court, and Kensington Palace. These formal parterres created a vision of decorative unity that had never existed in the work of his predecessors.

Major restoration work at Het Loo has ensured that Marot's finest interiors are visible today. Similar projects at Hampton Court and Huis Schuylenburch have also revealed his achievements as an architect and garden designer. The evidence of these surviving works and of his engraved designs means that Marot's contribution to the development of fully integrated interiors is now clear.

EMMA HART

Biography

Born in Paris, c.1663, the eldest son of the architect and engraver Jean Marot (1619–79). Trained in his father's studio; worked as an engraver and designer of ornament under Jean I Berain. Married Catherine Maria Golle, niece of Pierre Golle, French royal cabinet-maker, 1694. Left Paris after the revocation of the Edict of Nantes, 1685; entered the service of the Stadtholder, Prince William of Orange (later William III of England); appointed Architect du Roi, 1688; received a pension from 1698. Worked as an architect and designer in England for several periods, 1689–1709, and in Amsterdam and The Hague until 1713; settled in The Hague after 1713. Published numerous suites of designs for furnishings, ornaments and interiors from 1698. Died in The Hague in 1752.

Selected Works

Many of Marot's designs for furnishings and interiors appear in the collected editions of his works; examples of etched designs are in the Victoria and Albert Museum, London, Ecole des Beaux-Arts, Paris, and the Cooper-Hewitt Museum and Metropolitan Museum of Art, New York.

Interiors

- 1686 Slot Zeist, Utrecht (interiors and garden buildings)
- 1686 Honslaardijk, near The Hague (porcelain room)
- c.1687–1702 Het Loo, Apeldoorn (interiors, including the library, dining room, Queen Mary's bedroom and closet, and main staircase; gardens and garden buildings): Prince William of Orange
- 1689–98 Hampton Court Palace, Middlesex (gardens and details of the interiors including the Water Gallery): William III and Queen Mary
- c.1689–94 Boughton House, Norfolk (wall panels and state bed)
- 1696–98 Binnenhof, The Hague (interiors including the Trêveszaal)
- 1715 Huis Schuylenburch, The Hague, Netherlands (building and details of the interiors, including the anteroom, dining room and bedchamber, and chimneypieces): Cornelis van Schuylenburch
- 1717 Kasteel Duivenvoorde, Voorschoten, Netherlands (building and interiors including the dining-room)
- 1734–39 Huis ten Bosch, The Hague (additions and interiors, including the White Room): William IV

Publications

Oeuvres du Sieur Daniel Marot, The Hague, 1703; Amsterdam, 1713

Further Reading

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and secondary sources and Baarsen contains a full bibliography relating to the period.

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Marquetry

The term marquetry, derived from the French word for mark (*la marque*), implies an attempt to emulate painting with arrangements of naturally and artificially coloured woods, and, less often, metal, ivory, horn, mother-of-pearl, or semi-precious stones. These materials are organized in floral, geometric, or pictorial patterns, usually framed by narrow strips of wood or metal (stringing) with wider bands of wood laid so that their grains are perpendicular to one another (cross-banding). Marquetry is related to inlay, but differs from it in that the various materials are set not into the solid but are fitted together to form a flat veneer that is in turn applied to items ranging from cabinets to snuff boxes.

Practised in 16th-century Italy, marquetry was also mentioned in a statute of 1580 regulating Parisian cabinet-makers. On the evidence of style, however, it appears that 17th-century Flanders was the more direct source of inspiration for European work, and that it came to blossom in both France and England around 1675. English craftsmen supplemented Flemish flower and foliage designs with cross-sections of branches arranged like oysters on a plate ("oystering"), and the intricate, non-representational patterns known as "seaweed" or "endive" marquetry. Marquetry fell from favor in England when mahogany replaced walnut as the major

cabinet wood (c.1720). It reappeared around 1765 when satinwood became popular, and characterizes many of the pieces designed by Robert Adam. Thomas Sheraton illustrates similar work in his *Cabinet-Maker and Upholsterer's Drawing Book* (3rd edition, 1802) and *Cabinet Dictionary* (1803), but describes it as "japanned" (lacquered), rather than inlaid. Influenced by Sheraton's drawings, furniture-makers in Federal America produced inlaid veneers marked by bellflowers, simplified eagles, paterae, and stringing, but their work lacked the geometric and pictorial quality that would qualify it as marquetry.

Marquetry lasted longest, and came to its fullest development in France. In the 17th century, florals gave way to arabesques of metal inserted in a tortoiseshell ground, some in *contre-partie* (figure-ground reversal). This approach – now identified with André-Charles Boulle and known as "Boullework" – was actually adapted from Italian and Flemish prototypes. Later French marqueters (*ébénistes*) often integrated geometric, floral, and pictorial designs. The popularity of their work made marquetry the preferred mode of decoration in France from the time of its introduction to the end of the Ancien Régime, rivaled only by the lacquerwork with which it was often combined. Pictorial marquetry was revived in Nancy at the turn of the 20th century by Emile Gallé and his associates, who developed their designs around the natural colours and grains of wood. In this they followed, perhaps unknowingly, the example of the *ébéniste* David Roentgen, who had avoided tints so that his work would resist time and exposure to light.

In 18th-century France, patterns could be generated by a decorator, architect, or *ébéniste*, and were often reused; some marqueters even cut their patterns from thin sheets of tin or copper so that they would last longer. The pattern was traced or punched onto the body of the piece to be veneered, as well as onto the wood strips that would make up the veneer. After scoring the backs of these strips, the marqueter coated them with the "English glue" used by good craftsmen on both sides of the Channel. He then tapped the wood into place with a light hammer, heated it briefly with a small iron, and wiped it clean. The piece was tapped with the head of the hammer, so that any hollow sound would reveal that the veneer was not fully seated. Once an area had been covered with veneer, it was put under pressure with clamps or a cushion of hot sand, and allowed to dry. This series of steps might take many days if the artisan were working with the parabolic curves of the Rococo style. When the piece was fully veneered, the marquetry was planed to a uniform thickness. It was then sanded with such materials as ground glass, pumice, sharkskin, crushed chalk, or the dampened stems of thorny plants. Finally, the pores of the smoothed veneer were filled with powdered pumice rubbed in with alcohol, the surface was sanded once again, and wax or clear lacquer was applied as a sealant.

Domestic and exotic woods used in marquetry were cut with hacksaws to a thickness of about one twelfth of an inch by specialized sawyers. The thin sheets allowed the most economical use of expensive imports, a pound of which could cost up to 3 livres – the average weekly wage of a semi-skilled artisan. The woods were selected for both grain and colour: an 18th-century list of naturally-occurring hues included one black, three violets, four greens, 16 yellows, 22 whites, and 24

reds. Manufactured colours were produced by dyers who combined vegetal, mineral, or metallic colouring agents with nitric acid, lye, quicklime, or stale urine. The English palette was relatively restricted, but French marqueters supplemented natural wood tones with a variety of tinted finishes: three greens, four blacks, 17 whites, 21 yellows, and 33 reds were in common use. Craftsmen from both countries might introduce other materials into the pattern, but this practice diminished in popularity after the 17th century.

The pre-eminent marqueters have been French, or Germans who worked in France. In addition to Boulle and Roentgen, any list of *ébénistes* must include Charles Cressent, Antoine-Robert Gaudreau, Jean-François Leleu, Jean-François Oeben, and Jean-Henri Riesener. The list does not include Jacques-André Roubo, a craftsman known not for his products but for his influential *L'Art du menuisier* (1769–75), a four-volume treatise on cabinetry techniques and the aesthetics of furniture production and decoration.

REED BENHAMOU

See also Boulle

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Masreliez, Louis 1748–1810

Swedish painter and designer of interiors and furniture

Louis Adrien Masreliez was the most celebrated decorator in Sweden in the late 18th century. Much of his work was in a severe Neo-Classical idiom, and he introduced the Pompeian style to Scandinavia. Patronised by royalty, he was also appointed Professor at the Swedish Royal Academy of Fine Arts in 1784 and Director in 1805, and he had many students and followers.

Masreliez was born in Paris into a prominent family of French sculptors and carvers. His father, Adrien Masreliez, arrived in Stockholm in 1748 to work at the Royal Palace, where he became the foremost carver of ornament. Within a few years he had the largest atelier and workshop in Stockholm and Louis and his younger brother, Jean-Baptiste, began to train there from an early age. From the age of ten, Louis was also enrolled at the Academy where his ambitions to become a great historical painter were encouraged. A precocious and talented student, he won his first medal for drawing when he was just eleven and numerous other awards followed in subsequent years. A scholarship and financial assistance from Queen Louisa Ulrika enabled him to travel abroad, and he visited Paris in 1769, Bologna in 1770, and remained in Rome from 1774 to 1783 before being recalled to Sweden by Gustav III. Much of his time in Italy was spent studying the art and architecture of the classical and Renaissance period but he also mixed with contemporary artists and designers and was particularly impressed by the work of Jacques Louis David, Giovanni Battista Piranesi and Raphael Mengs. Under their influence he embraced the new Neo-Classical style, and when he returned to Sweden it was not as an artist that he was in demand but as a skilled and knowledgeable decorative painter.

Masreliez's first major commission was to decorate the small Divan Anteroom in the Royal Palace in the newly-fashionable Pompeian style. Much pleased with the results, Gustav commissioned him to re-decorate first his Divan room and then the Queen's Divan room which was presented to her as a Christmas gift in 1787. The Queen's room was an elegant feminine interior incorporating wall-panels painted in light pastel colours with winged genii holding baskets and garlands of flowers. Pilasters and niches containing alabaster statues were placed between the panels and the long low divan-sofa, after which the room was named, was covered in rose coloured silk. The Queen was so delighted with the effect that when she moved to another part of the palace ten years later, she ordered the room to be dismantled and reconstructed in her new apartment.

A trip that Gustav III had made to Italy in 1783–84 provided many ideas for his private country estate, Haga, on the outskirts of Stockholm. Masreliez was employed to carry out the complete redecoration of the Haga Pavilion from 1789 and the interiors were among the finest that he ever made. His work is remarkably well preserved and much has survived almost unchanged to the present day.

The first room in the Pavilion is the small Vestibule whose simple style and monochrome grey colour scheme was inspired by the Villa Farnese at Caprarola. The dining room is even more austere and contains tall arched windows on both sides of the room and painted grisaille wall decoration that simulated classical pilasters and frescoes depicting scenes from classical mythology. It was the only one of Masreliez's interiors in the Pavilion that attempts to imitate an Antique Roman interior and it includes numerous classicising features and details. The copper-clad stove, for example, is shaped like a column and marbleised, while the tall doors are painted in bronze to resemble antique gates. Similarly, the serving tables are shaped like antique altars, but, surprisingly, the dining chairs are based on a design by Thomas Chippendale.

The richest effects were reserved for the Grand Salon where Masreliez was inspired by Raphael's interpretation of the Pompeian style. The result is one of the finest Pompeian rooms in Europe with walls divided into four sections, each of which is devoted to a classical divinity – Apollo, Minerva, Jupiter and Juno. The painted decoration used a quantity of bright colours and gold. The carving was carried out by Masreliez's younger brother, Jean-Baptiste. Masreliez also designed large, comfortable *klismos* chairs based on antique models for this and other rooms in the Pavilion.

The decoration in the Small Salon is concentrated upon the overdoors where Masreliez designed allegorical paintings commemorating two important events in Sweden's war against Russia (1788–90) which had just drawn to a close. The walls were covered in patriotic blue and yellow silk damask (the colours of the Swedish flag).

The last room in the main apartment, arranged *enfilade*, was the dazzling Mirror Salon. This light, airy interior, was considered by many to be Masreliez's finest work and included two lines of tall arched windows stretching from floor to ceiling arranged along one long, and one shorter, end wall. The other walls are covered with large mirrors which reflect the greenery and water in the landscape of the park outside. Grand crystal chandeliers, and panels carved with gilt arabesques similar to those used by the Adam brothers, give the room a festive atmosphere.

Two rooms behind the Grand Salon – the bedroom and the library – were designed for Gustav's private use and complete the decorations on the ground floor. The bedroom is quite small and contains an alcove for the bed and walls covered with blue silk. The interior of the library was designed around an antique marble fireplace that the king had purchased in Rome from Piranesi.

The first floor includes a Divan room and anteroom which were the first interiors that Masreliez worked on, beginning in 1789. The Divan room was an intimate sitting room containing a long, low sofa. Seated directly beneath a wallpainting of the Apotheosis of Apollo – an appropriately chosen subject since Gustav liked to think of himself as a modern-day Apollo – the king used this room for council meetings and to receive visitors. The decoration of the walls is rich and colourful and includes pilasters and niches holding alabaster busts and statues in a design strongly influenced by the work of Raphael and Giulio Romano.

Several large commissions from other members of the Royal family followed the completion of the Haga Pavilion. Masreliez decorated a palace for Princess Sofia Albertina in Stockholm (1792–93) and additional apartments in the Royal Palace for Prince Carl (1792–95), Gustav Adolf IV (1795–1800) and the Dowager Queen Sofia Magdalena (1795–1800). By this time, Masreliez had become Sweden's most sought-after decorator and he also designed many interiors of country houses and apartments for wealthy members of the Swedish bourgeoisie and aristocracy. In addition, he designed numerous items of furniture and *objets d'art*. Fortunately, between 400 and 500 of his drawings of interiors and furnishings survive, as well as many of his actual interiors. These have not only greatly facilitated the study of his work

but also bear witness to the consummate proficiency and range of his skills.

HÅKAN GROTH

Biography

Born in Paris in 1748, the son of a carver, Jacques Adrien Masreliez (1717–1806); elder brother of Jean-Baptiste. Family settled in Stockholm, 1748. Trained with his father, and admitted to the Royal Academy of Fine Art, Stockholm, 1758. Received first commission for altarpiece, 1764. Received royal scholarship to travel to Paris, 1769. Further bursary from Academy of Fine Arts to study in Rome, 1770. Attended Bologna Academy, of which he became a member, and lived in Rome, 1774–83. Returned to Stockholm, 1783. Professor, Royal Academy, Stockholm, 1784, and Director, 1805. Made Court Intendant, 1803. Died 19 March 1810.

Selected Works

More than 500 drawings by Masreliez are preserved at the Nationalmuseum, Stockholm.

- 1785–87 Royal Palace, Stockholm (Divan anteroom and Divan room): Gustav III and Queen Sofia Magdalena
- 1789–92 Haga Pavilion, Stockholm (interiors and furniture): Gustav III
- 1790 Tullgarn, near Trosa (designs for bedroom, executed by Jean-Baptiste Masreliez): Duke Fredrik Adolf
- c.1790–92 Governor's Residence, Falun (salon, dining room): Governor J. M. af Nordin
- 1792–94 Palace of Princess Sofia Albertina, Stockholm (complete interior decoration and some furniture): Princess Sofia Albertina
- c.1792 Salvii Gränd (apartment), Stockholm (salon, dining room, bedroom): Wilhelm Schvardz
- 1792–95 Royal Palace, Stockholm (audience hall, salle de compagnie, Blue cabinet, Italian cabinet, bedroom, divan): Prince Carl, later Carl XIII
- 1795–1800 Royal Palace, Stockholm (Dowager Queen's apartments): Dowager Queen Sofia Magdalena
- 1795–1800 Royal Palace, Stockholm (Council room, divan rooms, bedchambers and furniture): Gustav Adolf IV and Queen Fredrika

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Mass Production

The roots of mass production lie in the application of steam power to the manufacture of goods in the late 18th century, during the dawn of the Industrial Revolution. This affected interior design in a number of ways. The production of materials for the interior no longer employed hand-crafted methods. This meant that for the first time wallpapers and textiles were roller-printed rather than hand-blocked, leading to a greater choice for the consumer in the Victorian era but also a decline in taste, according to guardians of good design like John Ruskin. Furniture production also moved from a craft-based activity to a factory-based activity as demand grew.

Some designers, particularly those of the Arts and Crafts Movement, attempted to stem the tide of mass production by celebrating the virtues of handcrafts and deriding the anonymity of machine production from 1861 until well into the 20th century. The hand-made came to carry far more prestige during the 20th century with the work of individual makers achieving great popularity: English examples include hand-made kitchens by Smallbone and wooden furniture by Lord Linley. Similarly, the work of the decorator came to be prized, as it entailed an individual touch, which could not be easily replicated. However, mass production benefited the consumer in that a huge range of goods was available at a reasonable price. Components of the domestic interior were no longer the preserve of the wealthy, who were able to buy a bespoke service from an upholsterer or decorator. Manufactured furniture, wallpaper and furnishings could be purchased through the department store from the late 19th-century onwards.

The abstract idea of mass production provided a major inspiration for the designers of the Modern Movement; the key concepts of standardisation and modularity informed their work. At the Bauhaus School of Design in Dessau, Germany, for example, the furniture designer Marcel Breuer created the *Wassily* chair in tubular steel. The chair was designed in 1925 to furnish the artist Wassily Kandinsky's staff house; Breuer based the design on the strength and lightness of the bicycle frame. Manufactured by Standard Möbel, the chair is extremely expensive and costly to make although it is imbued with a machine aesthetic. Standardised, mass-produced furniture of this period is best exemplified by the Thonet bentwood chair. By the mid-1920s the factory which Michael Thonet had founded in Moravia had produced one hundred million of the

Vierzehner chairs. Bauhaus design was machine-inspired, and its products were formed to look as if they had been produced in a factory for the mass market, whereas in reality their style and cost were more likely to destine them for the fashionable, middle-class interior.

Similarly, Le Corbusier's interior design work was inspired by mass production. His design philosophy was published in the periodical *L'Esprit Nouveau*, which he founded in 1919 with the artist Amédée Ozenfant. He compared the smooth lines of contemporary cars with the Parthenon to demonstrate that the same everlasting and timeless aesthetic was in operation. For Le Corbusier, both represented type-forms, or the ultimate solution to a design problem. He applied such theories to the Pavillon de l'Esprit Nouveau, which he designed for the 1925 Exposition Internationale des Arts Décoratifs et Industriels Modernes in Paris. The overall design was based on a modular system, and a standard unit of measurement determined the overall proportions. The furniture used was already in mass production or had been designed as prototypes; for example, the interior contained a Thonet chair and a table produced by a hospital furniture company. At the Salon d'Automne in 1929 Le Corbusier showed the "equipment of a dwelling" layout, designed in partnership with Charlotte Perriand. This comprised a large living area with smaller rooms leading from it. There was built-in, modular storage space and extensive use was made of glass and metal. This machine aesthetic was an integral part of the Modern Movement style and influenced both domestic and commercial interiors from 1930 until the onset of Postmodernism in the late 1970s. Kitchen design in particular has benefited from the effects of mass production and the machine aesthetic.

The Frankfurt Kitchen, designed by Grete Schutte-Lihotsky in 1926 for mass housing in the German city, was particularly influential. Space was at a premium, and special standardised furniture was designed to make optimum use of it. The kitchens were only 3.5 by 1.9 metres and were fitted out with workbenches, movable lighting, an adjustable stool, fitted cupboards and a foldaway ironing board.

Ideas about the efficient use of space in the servantless kitchen, treating the workplace like a factory, had made an impact during the early 20th century with Christine Frederick's book on household management entitled *The New Housekeeping*, published in New York in 1913 and Berlin in 1922. The notion of the pre-fabricated, modular kitchen serving as a labour-saving work station for the professional housewife gained momentum in the 1930s. In wartime Britain the mass-produced, modular kitchen was installed in the thousands of pre-fabricated houses, built to deal with the extreme housing shortage. An example of the first fitted kitchen to be manufactured in Britain is now displayed in London's Science Museum. The kitchens were designed by German émigré, George Fejer, who went on to work as a consultant for Hygena in 1953. The kitchen units he designed were based on a modular system whereby the units could be assembled and fitted conveniently into the kitchen. The early, pre-fabricated kitchens had been made from aluminium and metal due to a wartime surplus of these materials. By the later 1950s Fejer was designing wooden carcasses with plastic or wood facings. In terms of more recent interior design, the trend for mass-produced, flat-pack furniture has made an impact on most

areas of the private dwelling. The bathroom, bedroom and living space may now all feature some home-assembled storage device.

The High-Tech movement in interior design also drew its inspiration from the aesthetic of mass production during the 1970s. Steel scaffolding, office furniture and factory flooring were introduced into the domestic interior. The architectural work of Richard Rogers fits into this genre, particularly the Pompidou Centre, Paris (1977) and the Lloyd's Building, London (1978–86). The book, *High-Tech: The Industrial Style and Source Book for the Home* published in 1978 by Joan Kron and Suzanne Slesin described exactly how the High-Tech home could be assembled from mass-produced objects ordered from trade catalogues. Habitat marketed an all-black, minimal furniture range in the 1970s, which was also christened high-tech. During the 1980s, with the impact of environmental concerns, there was a reaction against the industrial aesthetic. A trend towards recycling emerged whereby British designers such as Ron Arad used salvaged car seats for chic chairs in 1982 and rusty metal and rough concrete for his shop, Bazaar in London, designed in 1984. Such design has been termed "post-holocaust", as it evokes the spirit of a decaying world. The exciting prospects offered by mass production, which were so inspirational for the Modern Movement have now been discredited. In the late 20th century the craft aesthetic as applied to the design of interiors has never been more powerful.

ANNE MASSEY

See also Consumerism; Le Corbusier

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Maugham, Syrie 1879–1955

British interior decorator and furniture dealer

Celebrated as the champion of the all-white interior, Syrie Maugham was one of the leading British interior decorators of the 1920s and 1930s. She was born the daughter of Dr. Thomas Barnardo, the Victorian philanthropist and founder of the Barnardo children's homes, and spent much of her early adulthood travelling in North Africa, Europe and North America. In 1901 she married Henry Wellcome, whom she had met in Khartoum, and the two settled in London. The couple divorced in 1916 and the following year she was married for a second time, to the novelist Somerset Maugham whom she divorced in 1927. Despite the scandal of her private life, she was rich and well-connected, and, like her contemporaries



Maugham: drawing room, 213 King's Road, Chelsea, 1933

Elsie de Wolfe and Lady Sybil Colefax, she occupied the role of “lady” decorator serving a fashionable and aristocratic clientele that included the Duke and Duchess of Windsor, Lady Rothschild, Noel Coward, Mary Pickford, Tallulah Bankhead and Paul and Ava Mellon.

Maugham’s interest in interior decoration began shortly before her second marriage. In 1913 she engaged Ernest Thornton-Smith to decorate her house in Regents Park, and was so impressed by the results that she asked to join him at Fortnum and Mason, where he worked, to learn the craft of furniture decoration and the basics of decorating. She established her own interior decorating business, Syrie Ltd., at 85 Baker Street, in late 1922. The stock consisted of old furniture purchased from antique markets, that she stripped and redecorated with brightly-coloured, floral stencils, creating pieces that were similar to those produced by the Omega Workshop before it closed in 1919. From the very beginning of her career she also used her own houses as adjuncts to the showroom, moving furniture and accessories as appropriate and entertaining clients at home. And it was at her house, 43 Bryanston Square, that she created her first all-white drawing-room in 1923.

The business was successful and moved to larger premises on the corner of Grosvenor Square and Duke Street in 1924. In 1925, she took up residence at 213 Kings Road, Chelsea, where she created her most celebrated white rooms, and later that same year she opened her first shop in the United States, in partnership with Elizabeth Arden, at 1913 North Michigan Avenue, Chicago. Another shop at 20 East 87th Street in New York soon followed. These shops sold furniture, textiles, paintings, lighting and ornamental objects. Syrie herself rarely designed any of these items but she was an inspired stylist. White, in varying tones and textures, was central to her taste and she created elegant interiors mixing 18th-century French furniture and Regency styles with elements of the Moderne and light colours. She also created the fashion – known as “pickling” – for stripping antique chairs and tables of their original dark polish and finishing them with light paint or wax. And she commissioned rugs, furnishings and murals from contemporary artists and designers such as Marion Dorn, Oliver Messel and Christian Bérard for her interiors.

Her style is exemplified in the influential “All White” drawing-room that she created for her Kings Road house in the late 1920s. Maugham has often been described as the originator of the all-white scheme, but in fact other decorators such as Basil Ionides were also decorating in this style, and the Chelsea interior was probably the only pure-white room that she ever created. Nevertheless it was greatly admired and exercised an important influence on fashion photography and Hollywood film sets during the inter-war years. It contained white and cream upholstery and walls, white satin curtains, and a creamy-white abstract rug by Marion Dorn. The room also featured three Louis XV chairs painted off-white, a white plaster still-life made by Oliver Messel, and a large, modern, mirrored screen. A similar screen was made for Mr. and Mrs. George Hay Whigham in Upper Grosvenor Street and is now in the Victoria and Albert Museum. Others were even more spectacular, and at least one, designed for an American client, featured a panoramic view of Chicago superimposed upon the mirror.

Maugham produced several other all-white interiors, including a bedroom for Mrs. Tobin Clark at a house designed by David Adler in San Mateo, California (1930). But many of her clients preferred the peach and beige tones used in her Villa Elisa to sparkling white. The Villa Elisa, named after her daughter by Somerset Maugham, was at Le Touquet, France, and was her summer home for many years. It was illustrated in *House and Garden* in 1927, the year that it was built.

Not surprisingly, Maugham’s wealthy clients often wanted to combine the Syrie style with family heirlooms and solid and quite traditional furniture and textiles, and her work sometimes ended up resembling that of her rival, Sybil Colefax. Alternatively, it could result in an extremely diverse and eclectic effect. For example, Maugham’s work for the Hay Whighams in the 1930s ranged from a dramatic Moderne bathroom containing a wall of mirrored glass, a green bath with gold fittings and sheepskin rugs on the floor, to a traditional dining room with “pickled” pine-panelled walls and four heavy Regency dolphin consoles in mahogany.

Although many of Maugham’s most well-known schemes had white or plain walls, her all-white period was actually quite short-lived. By 1933, she had abandoned this style for a blue one, followed by a red one, and she became increasingly interested in figured wall coverings. She used a particularly fine Danish damask wallpaper for Mrs. Tobin Clark’s New York home, Burlingame, which she decorated in 1930, and in one of her own houses, The Pavilion, Kent, every room was hung with brightly coloured patterns. Indeed, she recommended colours for those without gardens and she imported papers and friezes from France and had designs made up for her by the respected London firm, Cole and Sons.

After World War II, Maugham worked mainly in the United States. She collaborated with the New York decorator John Gerald, and ran a business importing paintings by artists such as Augustus John and Glyn Philpot, rugs by Marion Dorn, and lamps by Giacometti. One of her last major commissions was Mrs. DeWitt Wallace’s house, The Castle, in Mount Kisco, New York, which she decorated between 1946 and 1952. The elegance of her eclectic taste continued to be appreciated by a small but discriminating group of clients, and her all-white look strongly influenced the interior designer Michael Taylor’s “California look” in the 1960s and 1970s.

JANICE WEST

Biography

Born Gwendoline Maude Syrie Barnardo, in London, 10 July 1879, the daughter of Dr. Thomas Barnardo, philanthropist and founder of the Barnardo Homes. Married 1) Henry Solomon Wellcome, 1901 (divorced 1916); 2) novelist and playwright W. Somerset Maugham, 1917 (divorced 1927): 1 daughter. Trained under Ernest Thornton Smith, head of Fortnum and Mason’s antiques department, from 1913; opened her own interior decorating and furniture showroom, Syrie, 85 Baker Street, 1922; moved to Grosvenor Square c.1924; pioneered “all-white” interiors during the 1920s; by the mid-1930s, had shops in London, Chicago and New York. Business went bankrupt in the 1940s; Maugham continued to deal in paintings and decorative arts and executed a few commissions in the early 1950s in America. Died in London in 1955.

Selected Works

Syrie Maugham decorated numerous interiors in Britain and America in the 1920s and 1930s. Her clients included Noel Coward, Tallulah Bankhead, Stephen Tennant, Clare Booth Luce, Ava and Paul Mellon, Mary Pickford, and the Duke and Duchess of Windsor. Many of these schemes are illustrated in contemporary magazines, particularly *Vogue*. Examples of her furniture and screens are in the Victoria and Albert Museum, London, and the Brighton Museum and Art Gallery.

Further Reading

A biographical account of Maugham's career appears in Fisher 1978; for a more discursive account of her work and influence see Battersby 1969, Owens 1990, and *Thirties* 1979.

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Medieval Interior Design

Northern Europe

Before discussing medieval interiors in detail, it is necessary to survey, however briefly, the peculiar pressures and priorities which bore upon society, for interiors and their furnishings were concerned with estate or honour and were not assembled to gratify personal taste, which in our own day has become such a significant factor in selection. Great lords maintained and enhanced their position by conspicuous show, and the extravagance of their courts was a necessary price of their survival. To this end they were visible and available, and privacy, as we understand it, was both impractical and undesirable. Georges Chastellain (d. 1475), historiographer to two dukes of Burgundy, tells us that "after the deeds and exploits of war which are claims to glory, the household is the first thing that strikes the eye and which it is, therefore, most necessary to conduct and arrange well".

Large numbers of persons from all walks of life thronged medieval courts and had to be regulated and controlled by offi-

cialists who kept order and punished unsocial behaviour. A 15th-century courtesy book tells us that "the marshal hath power to correct all such as commit great offences within the house or without, as in fighting, horrible chiding, making of debates, drawing of knives and stealing, affrays and such other: to put them into the Porter's ward, or in the stocks". In such hazardous circumstances, rooms were fitted out on a daily basis, according to the lord's projected activities, for grand display was dependent upon his presence. Valuable possessions (e.g., plate and jewels, clothing, chamber textiles, books and special furniture) were stored in secure wardrobes, under the care of designated household officers, to be released and returned as required. In this context, wardrobes were not cupboards but chambers of many sizes, which might be large enough to accommodate the workrooms of tailors, upholders and seamstresses, as at the Château de Pierrefonds, France, in the 15th century, and the Tower of London in the reign of Edward III.

The necessary fluidity of valuable belongings lent itself to formulae denoting degrees of estate which suited the stratified nature of courtly society. Throughout the period, even as feudal ties disintegrated in the later Middle Ages, seigneurial lords turned with almost obsessive concentration to the increasingly complex rules of etiquette which were manipulated to give visual expression to political aspirations. French was the courtly language, and France was the creative force of courtly manners, as Alienor de Poitiers, writing in the court of Burgundy in the 15th century, makes plain. However, the Burgundian court, so important in this survey, became a more influential interpreter of courtly ceremony in the 14th and 15th centuries than France herself, and the English court, owning French lands and allying itself with the Netherlands, shared the same courtly usages. All society took its cue from the habits of the court, which became the language of wealth as well as of political power.

While every aspect of the interior responded to a myriad of references to the persons whose presence was celebrated at a particular time, whether by colour scheme, ornament, quality of hangings or of precious plate, it was the *form* of each article which was of first importance and which proved the most enduring element in the arrangement of medieval dwellings.

The suspended canopy above bench or chair, platform of audience, bed, or even bath, and the buffet with its burden of gold, jewelled and silver vessels (both covered – with lids – for especial honour, as well as uncovered) set on shelves whose number signified degrees of precedence were, by the 14th century, primary symbols of estate. They were potent symbols, being recognizable in an age when large numbers of persons were illiterate. And because the language of symbolism was concerned with precedence which is mutable, rather than rank which is fixed, it was capable of subtle adjustments. Thus we find that the King's Steward, in the absence of the sovereign, took precedence over all other persons at court including royal princes; yet, in the King's presence, the Steward fell behind. And similarly princes, in their father's court, deferred to him by using beds with half canopies which oversailed part of the sleeping surface, instead of using the grandest beds of state with canopies of the same size as the bed beneath, which they used in their own households. And so on, down the scale, each man of even modest social pretensions displaying some of these



Medieval: *Annunciation* by Rogier van der Weyden (c.1399–1464), showing state bed with canopy, chimneypiece with candle sconce, and tiled floor

symbols of lordship within his own dwelling, if he could afford to do so. Thus we see courtly usages portrayed in many Flemish panel paintings where the typical setting is a comfortable and secluded apartment of a type enjoyed by the rich merchant class.

Turning to the development of town houses and palaces, country manor houses and castles, the hall provided the focus where all men met, and from the simple, early hall of the 11th century ancillary chambers and offices grew. Early halls were at first floor level, as we see from the 11th century Bayeux Tapestry surviving at Bayeux, Normandy, showing Harold of England feasting at his manor of Bosham (Sussex), and in the 12th century at Framlington Castle (Suffolk), also in England. Such halls had wall fireplaces and chimneys.

The alternative ground floor hall, often over a basement or undercroft for storage, had gained ascendancy in England by the 14th century, though in France and the Netherlands the first floor hall held its own in popularity. A typical hall arrangement comprised a barrier or screen at one end, behind which lay the service quarters (buttery for drink storage, pantry for bread, and the kitchen complex) and at the opposite end the lord's dais and table, with access beyond to the solar, properly called the great chamber, and further quarters for the lord and his family, which might occupy several floors. Plans of castles provide the most varied arrangements in accommodation, and being politically significant, were designed with considerable sophistication by the foremost architects of their

day, though we are never able to identify the uses of every chamber.

Early ground floor halls were typically single storey, with high timber roofs to disperse the smoke from central hearths. Timber roof construction was not yet sufficiently advanced to cover a wide hall in a single span from wall to wall, and posts (and aisles) or arcading were employed in the larger enterprises. The aisled hall, built in the royal castle at Winchester, Hampshire, between 1222–35 survives, and the great hall at Westminster Palace, London, measuring 239 feet by 67 feet 6 inches, was also triple aisled in its 11th-century form. A central hearth was the only practical way to heat these divided spaces, and louvred turrets in the high roof, manipulated by cords, controlled the smoke. Such wooden turrets became elaborate and ingenious exercises in carpentry and were sometimes retained as natural light lanterns, after wall fireplaces made them otherwise redundant.

Advances in roof technology were an English phenomenon, and its supreme outcome was Hugh Herland's late 14th century remodelling of the roof of the hall of Westminster Palace, with its spectacular hammer beam construction embellished with rows of carved angels, making it the finest surviving example in Europe. This sophisticated development transformed the aspect of the hall. Wall fireplaces could heat the single space with efficiency, obviating the need for a central hearth; the whole hall could be viewed without interruption from the dais, giving the space a new unity and visual magnificence; and, with chimneys, a high roof was no longer necessary, leaving the way open for a room above, if required. Such changes were adopted gradually, according to circumstances, and the siting of the wall fireplaces, and their number, varied. A fire behind the dais was favoured in France, and was even combined with a central hearth in the mid-13th century at Peverill Castle, Derbyshire.

Extracts from two descriptions of the same feast at Bruges in 1468, given to honour the marriage of Elizabeth of York to Duke Charles the Bold of Burgundy, show how halls were used on the grandest of occasions.

... over the high table for its whole length and more was cloth of gold and a royal canopy of richer cloth of gold ornamented with the Duke's colours of purple and black with a fringed valance. The walls were hung with rich tapestry made in Arras which illustrated the Bible story of Gideon. There were two hanging candelabra giving equal light. Each was fashioned like a castle upon a rock, the latter marvelously wrought of what appeared to be precious stones. Each candelabrum had glass mirrors in which the crowd of diners, and their faces, appeared, and there were eight candles to each side; and seven other candlesticks, each with four lights, were around the rest of the hall. The roof of the hall was covered with striped white and blue cloth.

(quoted in *Furniture History* XIII, pp.255–26)

... In that hall were three laid tables of which one was at the end and above, placed crosswise: and this was the table of honour or High Table. This table was approached by steps, and extending its whole length was a sumptuous canopy and seat back so large that it made a covering for the seat itself as well, all of the richest

cloth of gold. At the two sides of the hall set lengthwise were the other two tables, set and laid, exceedingly fine and exceedingly long; and in the middle of the hall was a high and sumptuous buffet, made in the form of a lozenge. The upper part of the buffet was closed with a barrier, and the whole was covered with tapestry and hung with the Duke's arms, and in front began steps and risers furnished with vessels, and at the lowest part of the buffet were the largest vessels and about the highest part were the most sumptuous and the most delicate, that is to say that at the lowest level were large silver-gilt vessels and at the highest were the gold vessels, set with precious stones and of these there were a very great number ... About the angles of the buffet were unicorns' horns, large and complete. And none of the vessels with which the buffet was garnished were used that day, but there were other silver vessels, pots and cups, and it was with these that the hall and chambers were served that day, and in truth the Duke of Burgundy was able to serve his feast well and generously because his father left him provision of over 60,000 marks of plate, worked and ready for use.

(quoted in French in *Furniture History* XIII, pp.253–24)

Regarding the unicorns' horns, these were generally narwhal horns and were, of course, extremely rare in the Middle Ages.

Hall tables were generally heavy boards, resting by weight alone on trestles which meant that the space was easily cleared after dining. Stools and forms were the usual seats below the dais, though at special feasts where ordinary folk were excluded, such as the one described above, all tables might be occupied by persons who qualified for a certain degree of honour and benches (with back rests) and table cloths, as used at the dais table, would be provided. The lord, who sat in the centre of the dais table so that he could control the feast, and be visible to those who enjoyed his hospitality, had a high backed chair by early tradition, though in the later Middle Ages a shared bench with footrail became fashionable. (This is clearly shown in a miniature of the Duc de Berry dining, in the *Tres Riches Heures* in the Musée Condé, Chantilly.)

The canopy, slung by means of cords from the ceiling beams, generally oversailed the lord's space alone, though on special occasions, as at the marriage feast at Bruges, honour was shared with all at the high table. Seating was confined to the back of this table, so that the front was free for service, and for preserving a clear view both up and down the hall. A buffet for wine service stood near the dais, and stepped buffets (like the lozenge-shaped buffet mentioned above) of varying numbers according to the size of the feast, were positioned down the hall. Where the vessels and dishes were especially vulnerable from passing servants, the shelves were arranged quite high, and were also protected by barriers. Food was arranged at a hatch or on a dresser outside the hall before being carried with considerable ceremony to the dais. Minstrels and musicians formed part of the pageantry of the great feast and were sometimes accommodated in open galleries above the hall.

The great chamber, with the hall and household chapel, was architecturally the most ornate area in the lord's court. It devel-



Medieval: bedchamber from a French illuminated manuscript of *Le Roman de la Rose*, c.1460, showing bed with half canopy, and wallhanging suspended by hooks

oped into a suite of at least three rooms, and at great courts similar suites were provided for the lord's lady, and for distinguished visitors. The suite was used for entertaining, for private dinners and for receiving select company, and its furnishings were luxurious. Though the first room might contain a large canopied or state bed, this was symbolic and was occasionally used by the lord as a seat. The next room was the bed chamber, containing another state bed which was, this time, for use, and often a wheeled couch with a circular or *sparver* canopy. A private chapel, which was typically an area screened off with curtains, was either in the first room, or here in the bed chamber. (A great many vestments were kept for private masses here, and in the larger household chapel, which, with chamber hangings and plate, were among the most precious possessions in daily use.)

Beyond this room lay the *retrait* or wardrobe, where the lord's body servants attended to his toilet and where especially comfortable padded furniture was to be found. The lord's night stool was here; privies generally gave off this and other rooms of the suite. The following extract from an account of the entertainment provided at the royal court at Windsor Castle for the lord Gruuthuse of the Netherlands in 1472, shows how such suites were furnished in individual circumstances.

And at about nine of the clock, the King and Queen, with her ladies and gentlewomen, brought the said lord Gruuthuse to three Chambers of Pleasance, all hanged with white silk and linen cloth, and all the floors covered with carpets ... There was ordained a bed for himself of as good down as could be thought, the sheets of Rennes, also fine fustian, the counterpoint cloth of gold furred with ermine, the bed back and the canopy also shining cloth of gold, curtains of white sarsenet ... In the second chamber was another bed of estate, the which was all white. Also in the same chamber was made a couch with feather beds, hanged with a tent knit like a net; and there

was the buffet. In the third chamber was ordained a bath or two, which were covered with tents of white cloth. And when the King and Queen had showed him these chambers, they turned again to their own chambers and left the said lord Gruuthuse there accompanied by my Lord chamberlain ... which both went together to the bath ... also there were those servants belonging to their chambers. And when they had been in their baths as long as was their pleasure, they had green ginger, divers syrups, comfits and hippocras, and then they went to bed.

(quoted in C.L. Kingsford, *English Historical Literature*, Oxford, 1913)

The baths mentioned here would have been large wooden tubs with linen sheets spread to entirely cover the wood and make them comfortable to the bather.

Window and door headings developed from the round-headed Romanesque through pointed and ogee forms to the flamboyant style of the 15th century, in common with church architecture. Traceried roundel windows were common, particularly in gable walls, from as early as c.1090 (e.g., at Chepstow Castle on the borders of Wales), and stone window seats, often set in splayed jambs with raised footrests, were favoured from the late 12th century. In 1378 the Duke of Burgundy ordered such seats to be lined with wood in his great chamber in the Château de Montbard: "pour cause de la pierre qui estoit trop froide ...".

Projecting oriel windows became fashionable from the late 13th century, and the resultant slanting shafts of light from the angled windows gave a particular beauty to a room. External and internal window shutters had long provided protection and warmth, and the added luxury of glass windows was commonplace in the grandest contexts from the mid-13th century, as we discover from the numerous orders for improvements flowing from that indefatigable builder, Henry III of England. A few examples are instructive: 1241, at Winchester Castle, two glass windows to open and shut to be made in the King's chamber opposite his bed. 1231, at Nottingham Castle, glass windows to be made in the Queen's chamber ... and a round glass window before the door of the King's chamber. 1252, at Northampton Castle, plain glass windows to be made for the windows next to the entrance of the Queen's chamber ... and to paint the story of Lazurus and Dives thereon. 1272, at Oxford, wooden windows to be made over against the glass windows, lately ordered for the King's chapel and buildings at Oxford, for their preservation. The records of the Duke of Burgundy's household for 1375 contain orders to mend the glass windows at the Château de Rouvres in the green chamber where the Duke slept; the chapel; and the four windows in the room of the Duke's son, Jean.

Windows might have glazed heading with shutters beneath and, for lesser individuals, waxed or oiled cloth or horn provided an alternative to glass, for just as ornamentation within great houses was confined to areas where estate was relevant, so glass windows were allocated according to degree. Thus in 1372 the Duke of Burgundy ordered that Jean de Marville, a sculptor accommodated in the ducal palace at Dijon, be provided with one and a half yards of varnished cloth to cover the window of his room. However, by the 15th



Medieval: Flemish illuminated manuscript illustrating the Court of Alexander the Great, with Alexander in state under a looped canopy, and showing a stepped buffet and tiled floor

century, the middle classes, as well as the nobility, commonly enjoyed the refinement of glass windows, as we note from the lease of a house in London rented to a rich Venetian merchant in 1485. Surviving 15th-century oak shutters from merchants' houses at Ghent, of the kind that fronted glass windows within rooms, are displayed at the Bijloke museum. They have concertina hinges, elaborate iron catches and are carved with linenfold. References to window curtains are elusive, though an entry for "curtains for the great bay window in the Queen's old chamber in the wardrobe", occurring in the Privy Purse Expenses of Elizabeth of York for 1480 shows that they did exist, though it is highly likely that the common use of interior shutters made curtains largely superfluous (see N.H. Nicolas, London 1830).

Early wall fireplaces were sometimes arched in Romanesque fashion, but as early as the late 12th century they were hooded (e.g., at Conisborough Castle, Yorkshire), a development which produced dramatic pyramidal canopies which often continued in a gradual taper up to ceiling height. Angled corners produced convenient ledges for pricket candles set behind protective upstands, while in the 15th century panel paintings show delicate swinging iron brackets attached to the front of the hood. Candles were beeswax, or tallow in service quarters. In the 15th century, plain fireplaces often had four-centred arched headings, and elaborate carving became widespread.

Remarkable examples of extravagance survive in the house of the magnate Jacques Coeur, at Bourges. Begun in 1443, this extraordinary palace is full of intricately sculptured ornament

which, though thoroughly restored in the 19th century, retains the character of the original. One chimneypiece is carved with three pairs of figures sitting at three windows, as if observed from the street, while another resembles the façade of a castle. Hearths might be neatly blocked with studded infills during inclement weather.

Permanent floors were of earth or wood, mortar or plaster, paved with stone, cobbled or tiled. Floors of tamped chalk or of other available soils continued in use into the Renaissance, and were strewn with rushes, sweet smelling herbs, or flowers. Though doubtless earth floors in the halls of manor houses of the poorer knightly classes were retained of necessity, they had their uses in grander circumstances, as, for instance, where jousts or other sports took place in the hall, as happened in 1446 at the Duke of Burgundy's palace at Brussels. There were also occasions when pageantry at feasts involved riding to the dais, as, once more, at the court of the Duke of Burgundy during the Feast of the Pheasant at Lille in 1454.

Large quantities of earthenware floor tiles decorated with white pipeclay infill beneath a lead glaze were manufactured at many kiln sites, the great majority using the humble clays of individual regions, in parallel with traditions formed in the manufacture of utilitarian pottery vessels. Some were monochrome, and those with inlay were, with notable exceptions, of a vigorous but rustic character. Though floors were their usual destination, they were also used on walls. The formative period of development lasted from the early 13th century to the end of the 14th century; thereafter the highly finished, impersonal style of geometric paving, so eloquently delineated in Netherlandish panel paintings, suggested new priorities.

These earlier tiles were used in royal palaces, manor houses, churches and institutions alike and some have endured *in situ* (for example, in the medieval treasury called the *Aerary* of St. George's Chapel, Windsor). In domestic contexts they were not confined to rooms of state, though the grander the location the more varied and interesting the tile design tended to be. In England, Henry III was using tiled floors in 1250 for the Queen's apartments at Clarendon Palace, Wiltshire, and the pavement excavated from this site can be seen in the British Museum. The incomparable pavement of *cosmati* work installed by Henry in 1268 at Westminster Abbey (which survives in the Presbytery but is rarely uncovered owing to its fragility) is recorded as laid by the mosaic worker Odericus and is of entirely different character, not only in its constituents which are porphyry, marbles and glass tesserae but also in its inspiration drawn directly from the antique and imbued, as the inscription upon the pavement indicates, with esoteric meaning. There is no record of Henry using *cosmati* floors in any of his palaces, and it is doubtful if anything other than earthenware tiles of Gothic inspiration were used domestically.

While the Clarendon pavement is entirely heraldic and geometric in design, finds from Chertsey Abbey, Surrey, believed to have been re-used from one of Henry's palaces, comprise two groups of considerable mastery and sophistication. One group depicts Richard I fighting Saladin, and the other illustrates the *Romance of Tristram*, all dated c.1250-70 and preserved in the British Museum. The usual colours for lead glazed tiles were red, golden brown, yellow and olive green. A few surviving tiles from the Château de Beaute, built by Charles V of France in c.1373-75, are similar to English

tiles of the previous century, but the examples from the Château de Germolles of a sheep under a tree and a hawthorn branch respectively, though stylistically straightforward, indicate that at the end of the 14th century one decorative scheme could govern the whole of an interior, in circumstances where the patronage of powerful princes attracted the service of the greatest artists of the time. (See *Les Fastes du Gothique*, Grand Palais, Paris 1981, Cat. 363 A, B.) In late 14th century contexts, tin glazed tiles were found at sites associated with the brothers Jean, Duc de Berry and Duke Philip the Bold of Burgundy. This technique allows a palette of brilliant, clear colours and a true white to replace the softer, more muted tones of the lead glaze tile range, and a further development occurred in the arrival of blue on tin glazed tiles, a colour hitherto only associated with Spain (see *Les Fastes ...* Cat. 362).

Whereas the treatment of walls in service quarters responded to purely utilitarian considerations, additional factors came into play in those areas where estate was advertised. Rough surfaces were unacceptable, and stone was plastered, even to the window reveals, before being treated with a white or colour wash. Though inevitably colour will receive more attention in this survey, the importance of white throughout the medieval interior cannot be over-emphasized. Though white, with all colours, shared in the language of symbolism, its visual brilliance and its practicality as a reflector of light, ensured it remained of paramount importance. Wall paintings dominated interiors during the 13th and 14th centuries, and for these the finest base was gypsum plaster, readily available at Montmartre near Paris.

The paintings at the Palais des Papes at Avignon are supreme examples of the French secular style of wall painting, and were painted in 1343 for the bedroom and study of Clement VI. The bed chamber, with corner chimney, is painted with a curtain pendant from rings beneath a formal border at the lowest level, and above it rises a large expanse of vine scroll upon an azure background, inhabited by many birds with distinct and brilliant plumage. The study walls, in contrast, illustrate forms of hunting, with many figures in a forest of slender trees and precisely observed forest flora. These exquisite rooms, unlike the generality of surviving English work which is characterized by fragmented subjects of varied scale, project overall schemes so that the onlooker stands enveloped in the particular world of the artist's imagination. However, a fragmentary composition in Byward Tower, Tower of London, is an outstanding example of English work of c.1390, and shows that at the highest level of patronage comparable levels of sophistication were achieved on both sides of the Channel, though the inspiration for each example is of a very different character.

Both Charles V of France and Henry III of England commissioned elaborate history paintings for walls, which do not survive, and at a simpler level Henry delighted in a scheme of green spangled with gold, using this design at many of his palaces. In 1256 at Guildford, Surrey, his chamber had a green ceiling spangled with silver as well as gold, combined with white walls painted to imitate masonry. Indeed, sham stonework seems to have been another favourite, and in the chamber of Henry's Queen in the Tower of London the delineations formed frames for flowers, whereas at a later date Mahaut, Comtesse d'Artois used sham masonry painting at the

Château d'Hesdin, together with blue or green ceilings with metal stars. (Where Henry III's gold stars were on wooden wainscot at Clarendon, excavations found that they were of gilded lead.)

By the 13th century, wainscot was a popular way of providing greater warmth and comfort. Until the 15th century it was generally devoid of architectural detail and provided a flat surface for painted decoration. Deal imported from Norway was commonly used, though oak is recorded and special woods were also employed, as in Charles V's library in the Louvre which was boarded with bogwood and cypress. Sometimes fitted seating was incorporated in the wainscot as, for example, at Nottingham Castle, England, where instructions were given to wainscot the King's chamber and to "make wooden stalls and chairs round about". Vaulted ceilings might also be wood lined, as is often depicted in manuscript illuminations, and was the case in Charles V's great chamber at Vincennes. Linenfold panelling appeared in the Netherlands in the second half of the 15th century, yet made little impact in either France or England until the 16th century.

During the 14th century fashion started to favour hangings of various silks, tapestry and worsted, in place of painted walls, as greater quantities were manufactured in Europe. Hangings were suspended on simple hooks allowing for easy mobility. The quality of all chamber textiles responded to rules of precedence, and stained cloths were widely used where appropriate, providing cheap and decorative wall hangings. Cloth canopies continued to be indispensable. They frequently belonged to matching sets of chamber textiles, and were either long strips hung vertically, looped forward at the required height and caught with ceiling cords, or tailored rectangles with valances, kept to their precise form by means of iron rods hooked together, hidden in cloth channels, and once more suspended on cords from the ceiling. A third form was the sparver which resembled a bell tent. All canopies were entirely demountable. In the great chamber and its ancillary rooms carpets provided the final luxury on special occasions; floor carpets were introduced into England from Spain, when Eleanor of Castile arrived in 1255 as the bride of the future Edward I.

An inkling of the sumptuous nature of hung chambers can be gleaned from a few survivors, e.g., the French 15th century *La Dame à la Licorne* tapestries in the Musée Cluny, Paris; and the 15th-century Netherlandish tapestry of the court of Philip the Good, Duke of Burgundy in the Burrell Museum, Glasgow, which together exemplify works from the two greatest areas of production. For chamber hangings using silks and embroidery we have to be guided by ecclesiastical textiles, remembering that the chapel was a major area of lordly display with heraldry the principal source of ornament, and for this group the Musée des Tissus at Lyon has fine collections. Delicate linens for bed and bath, and napery for tables and buffets, were essential adjuncts of courtly living, as were the quantities of precious plate displayed on buffets, and since usury was denied to Christians, plate was the highly visible bankroll of all men of wealth. A lonely survivor of this once great store of gold embellished with jewels is the French Royal Gold Cup given to Charles VI of France in 1391 (British Museum); while the Burghley Nef, made in Paris by Pierre le Flamand in

1482–83 (Victoria and Albert Museum, London) survives from a somewhat larger group of medieval silver-gilt secular plate.

In general, furniture was solid and durable, designed to resist the rough usage encountered in the daily life of households, and since a transformation could be achieved by covering surfaces with textiles, most requirements were satisfied. However, from early times a few items of furniture used by seigneurial lords was elaborate, delicate and costly. Theophilus, a monk writing in early 12th century Germany, mentions engraved and silvered copper sheets attached to painted chairs, stools and beds. Evidently this technique endured, for the Duchess of Suffolk had such a chair, covered with blue cloth, with panels of copper, in 1466; in addition, the Duchess's chair had a case for its protection. Most special furniture was destined for the chapel, or the lord's great chamber suite. Many upholstered chairs for the *chambre de retrait* (or wardrobe) are recorded, like the one made by a saddler for the Duke of Burgundy in 1390, padded with down and supplied with its own case. Orders for inlaid wooden tables, gilded chests, state cradles, and furniture adorned with sculptures, precious finials and painting were all commissioned from the finest artists and craftsmen of the day, though only a few documented examples have survived, most of which are disfigured, like the so-called Coronation Throne presently in Westminster Abbey, made in 1300 by the King's Painter, Walter, and, as a piece of palace furniture, supplied with its own case.

Apart from the main areas of lordly display, there were other rooms of specialized use which may be mentioned. "Dancing chambers" existed. John of Gaunt, Duke of Lancaster, had one at Kenilworth Castle, Warwickshire, in 1379, having two wall fireplaces, traceried windows and a special floor, and another is recorded at Clarendon Palace in 1385.

The formation of private libraries grew rapidly in the later Middle Ages. Seigneurial lords and rich merchants alike acquired romances, in addition to the devotional works which had hitherto dominated collections. Books were stored in chests and armoires, and bibliophiles took to installing libraries and studies. Charles V of France had several, and Henry IV of England ordered an elaborate study at Eltham Palace, Kent, with seven glazed windows and 68 roof bosses carved with angels. It was equipped with two desks, the larger being of two stages "to keep the King's books in". Numerous illuminations show that many desks were ingeniously fitted and had large slopes to support substantial volumes, while canted shelves fitted to the wall supported other books within easy reach of the scholar's seat. Precious devotional books were laid on cushions on prieu dieus, to protect vulnerable bindings. Duke Philip the Bold's special books had individual leather cases, and were stored in fitted armoires in his exchequer suite, along with his administrative documents which were kept in cloth bags. As has been noted, storage in wardrobes and secure offices was normal for all possessions of value, and the Queen of France took a reading desk and two folding tables to eat at, inlaid with ebony and ivory, out of the wardrobe in the Louvre in 1317.

Excavations show that in the 11th and 12th centuries kitchens were insubstantial structures, often wood framed, set apart from the main house. Indeed, throughout the Middle

Ages anything other than a tenuous link between dwelling and kitchen was resisted, with only a prentice or at best an enclosed passage between two separately roofed structures. From the 13th century the preferred shape was a square, typically with the corners cut off within to accommodate vast fireplaces. Henry III built two at Clarendon Palace, one of 42 foot square, and the abbey kitchen at Fontevrault of c.1195 had five fireplaces within its octagon. Such buildings were magnificent, with stone floors, high vaults with windows and louvred lanterns housed on bronze seatings which were turned by cords to control the draught to the great chimneys. Sculleries and salsaries were part of the kitchen complex, and sometimes the whole provision formed a separate court.

Baths were normally taken in large, portable tubs and used in the *chambre de retrait*, or wardrobe. They resembled coopers' barrels, might be large enough to take a stool inside, and were padded or draped with cloth for comfort; where appropriate, canopies were provided. In 1403 Princess Margaret of Flanders had two tubs padded with 64 yards of white cloth, complete with red cloth canopies. Proper bathrooms existed in great palaces. The King had one at Westminster in 1275 with drainage, and cold water issuing from gilt bronze taps in the form of leopards' heads, and by 1351 hot as well as cold water was laid on. In 1325 the Westminster bathroom had a wooden tub with an oblong canopy of oak, a wooden partition before the tub, and stone paving beyond covered with 24 mats, while in 1368 the royal bathroom at King's Langley Manor, Hertfordshire, was large with ten windows.

Other refinements were painted tiles (20,000 for the bathroom in the Palace of Sheen, Surrey, in the 1380s), and large alabaster tubs at the court of Bruges in the 15th century. Often "bath houses" are mentioned, suggesting that, like kitchens, separate buildings were thought prudent for fear of fire from the boilers heating the water. They may also have provided facilities for the whole court, which was certainly an arrangement at the court of the dukes of Burgundy.

PENELOPE EAMES

Italy

Although medieval Italy had a thriving culture and economy, surprisingly little tangible evidence exists of contemporary interiors, much of it obscured by the desire for change stimulated by the Renaissance. Between the 12th and 15th centuries, the visual arts in Italy reflected the troubadour tradition and courtly qualities dominant in northern Europe. However, Italy's artists and patrons exploited the country's political and commercial stability to concentrate on extensive painted decoration applied to the structural elements of the buildings themselves. It was part of a courtly cultural display that boasted of wealth, power and, above all, permanence. In the more volatile North there was more emphasis on fluidity of possessions such as furniture, canopies, and carpets and textile wall hangings tended to take the place of painted walls.

Most domestic rooms were multi-purpose and while, until the Renaissance, privacy was of little concern, grandeur was a desirable commodity in the homes and civic buildings of the nobility. The addition of devices such as towers to relatively modest residences, such as those at San Gimignano in Tuscany,



Medieval: interior of Palazzo Davanzati, Florence, 14th century

signified the upward mobility of its occupants, often with impractical consequences as these embellishments were inclined to catch fire or to collapse.

The search for new ways to demonstrate wealth was directed indoors and to the lower façades of buildings, with fresh emphasis on doors, windows, and painted interiors. Contemporary sources show that items of domestic furniture already in existence, as in the North, included desks, lecterns, tables, beds, chairs, stools, shelves, drapes and lanterns. Painted mural decoration arose from the surface decoration of furniture, in particular the Italian *cassone* or wedding chests of late medieval workshops.

Symbols of identity and authority appear in all noble Italian interiors, ecclesiastical and secular, as they do in the *cassone*. The equivalent work in a church would appear in an altarpiece and in a palazzo as a *spalliera* painting – a board or cloth to cushion the backs of those seated against the wainscoting. In the 14th century benches had *spalliera* or high backs to them. More portable, and costly, were tapestries used to cover the upper portion of the wall. As permanence and conspicuous

consumption became desirable in domestic interiors, painting replaced tapestry and wall panels also came to be called *spalliere*. Like those of the *cassone*, subject-matter depicted narratives of morality or reflected the character of the patron. The first recorded reference to a *spalliera* painting not attached to an item of furniture was a panel made around 1431 for the Palazzo di Parte Guelfa in Florence.

One of the finest examples of the Italian medieval interior is the Palazzo Davanzati, now a museum, in Florence. An imposing three-storey building, it has undergone only minimal external and internal alteration since its construction in 1350. The triple-arched façade was probably originally crowned with ramparts, while in the 16th century a Venetian-style loggia was renovated out of the existing structure. Wall paintings remain remarkably intact. The ground floor is planned as a wide hall along the front of the building, facing an internal courtyard which provides a light-well for interior rooms. The hall, with its arched and barred windows, served also as a commercial space, with access to storerooms and the work space through the side wings and back of the building. Upper storeys echo the

floor-plan of the entrance level and, unusually, each storey has its own hall fronting the building rather than the single grand hall with adjoining smaller halls.

Near-contemporary frescoes painted by Ambrogio Lorenzetti (active 1319–48) in Siena's Palazzo Pubblico, provide further documentation of medieval buildings like the Palazzo Davanzati. The allegorical *Good and Bad Government* (*Buon Governo*), Italy's first great landscape painting, shows a piazza faced with shops under the arches of buildings, with small residential apartments above. The interior of the Palazzo Pubblico reveals much about contemporary treatment of interior spaces. Sadly, the room has been altered since its construction, suffering adjustments in proportions and overpainting of the frescoes.

Decoration of the walls in public spaces or in the semi-private spaces of palaces tended to follow ecclesiastical placing, slightly above eye level, as in Pisanello's unfinished and fugitive frescoes of a joust, a favorite subject of *cassone* paintings. The Sala del Pisanello was the entrance hall that led in to the reception room of Lodovico Gonzaga in Mantua. Interior space is manipulated – the viewer is invited into the room and even into the narrative of the decoration itself – but the distance between the reality of the painting and the wealth and power it symbolized, required the viewer to look up. As skills in perspective and accuracy increased, the placement of paintings higher up on the wall was seen as an opportunity to exploit technique. In the mid-15th century, the Florentine painter and master of perspective, Paolo Uccello (1397–1475) was commissioned to paint a series of *spalliera* panels for a bed chamber of the near-completed Palazzo Medici. The subject, the Battle of San Romano, is reduced to an intricate pattern of ground lines and vanishing points, to dramatic effect.

In the late 15th century the panels of the *spalliere* served as substitute windows, for example, intarsia panels in the Palazzo Ducale in Urbino, 1472. Surrounded by pilastered and carved mouldings, or *trompe-l'oeil*, these images were illusory openings at the level where light penetration would be expected. In 14th-century houses where there were real windows – and until the 15th century the need for fortification meant that few houses had windows – as in Northern Europe, they were seldom glazed. Less expensive than glass were *fenestre impannate*, a wooden frame covered with stretched, oiled canvas or linen.

Windows that did feature glazing consisted of glass lozenges (called *occhi* in Tuscany, *rulli* in Venice), traced with lead into a pattern with diamond shapes in the interstitial spaces. These too were filled with glass pieces, sometimes coloured to produce a dappled pattern. The window was framed in wood and fixed or hinged to facilitate opening. Vittore Carpaccio's painting of 1495 from the Legend of Saint Ursula, *The Dream of the Saint*, shows a bedroom with a glazed, shuttered window and low wooden latticed half-insert to act as screen.

Other than painted wall decoration, cloth was hung to cover the lower part of the wall. This helped to absorb sound and damp and to block drafts, and could be changed seasonally. The cloths were either decorated with a painted, repeated pattern, or executed to imitate verdure tapestry, called *panno arazzo* and often featuring coats of arms. The Master of the Upper Church of San Francesco at Assisi gives a beautiful

rendering of a room hung with such a cloth, or *spalliera*, in the scene, c.1300, of St. Francis appearing to Pope Gregory IX.

Less decorative methods of keeping out the damp included, from the late 15th century, wooden boards panelled roughly over the walls, as in the Camera de Asse (Boarded Chamber) of the Palazzo in Milan, 1493. Alternatively, the walls were plastered and paint could be applied in a plain or patterned coat, according to the owner's taste and budget. The lower registers of the walls of the Palazzo Davanzati are painted all over with coats-of-arms, much like a textile design.

Ceilings were generally of open beam construction, with the undersides of cross-beams usually left exposed and installed at close intervals. Occasionally some painting appears on the sides or undersides of the beams in lower rooms, with the images part of the general decorative scheme. Beams were seldom elaborately bossed but often met a more elaborate cornice or corbelled bracket at the joining point of the wall to ceiling. Coffered ceilings were rare until the end of the 15th century, although paintings show earlier examples of attractive panelled ceilings with carvings in the centre of each coffer.

MELI COSTOPOULOS AND JACQUELINE GRIFFIN

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Meissonnier, Juste-Aurèle 1695–1750

French architect, goldsmith, and designer of ornament and interiors

Juste-Aurèle Meissonnier's designs for architecture, interiors and gold were extremely influential in the creation of the Rococo style, especially in its later, fully developed phase, called the *genre pittoresque*. His designs rejected the use of classical symmetry in favor of sensuous, dynamic and three-dimensional expressions of nature. Although little of his work survives, a collection of 120 engravings, *Oeuvre de Juste-Aurèle Meissonnier* (c.1750) made from his drawings, indicated the diversity of his works, from firework displays, to ceiling paintings and gold snuff-boxes. Meissonnier was one of the first designers to create integrated interiors, combining painting, *boiseries*, and furniture to construct unified spaces. As Architect-Dessinateur de la Chambre et du Cabinet du Roi, Meissonnier worked closely with the French court, although some of his most notable designs were for foreign patrons in Poland, Portugal and England. Of the designs published in *Oeuvre*, most date from the 1730s and little is known of his earlier works. Only one of his architectural commissions survives, a house for Léon de Bréthous in Bayonne, France (now the Chambre de Commerce), from 1733. Several examples of his work in gold and silver, including snuff-boxes, candlesticks and a pair of soup tureens, are in European and American collections.

Born in Turin, Meissonnier was probably initially trained as a silversmith by his father who was a goldsmith and sculptor. Through his father, Meissonnier absorbed the latest artistic fashions, including extravagant Italian Baroque designs. By 1719, Meissonnier was working in Paris as a medalist, goldsmith and designer. In 1724, he received the highest official recognition as a goldsmith, Louis XV named him Orfèvre du Roi at the Manufacture des Gobelins. The same year he was elected to the Corporation des Marchands-Orfèvres-Joailiers as a *maître orfèvre*. Meissonnier did not gain his place in the

goldsmiths' guild through the usual means, but rather through royal patronage. In 1726 he was named Architect-Dessinateur to the court of Louis XV, a position he retained until his death in 1750. In this capacity Meissonnier designed court festivities, including royal firework displays celebrating events in Louis XV's life and reign.

Meissonnier's designs are characterized by the extensive use of bold asymmetrical compositions of scrolls, shells, sea creatures, animals, flowers, vegetables, putti, and flowing water. Regardless of materials, Meissonnier twisted and turned functional and decorative elements to create fluid and vigorous movement in three dimensions. In his designs for decorative arts, Meissonnier disguised the function of structural elements through the integration of natural motifs, including vegetables such as stalks of celery and turnips. His interior designs were complex and overwhelming with a profusion of decoration and must have been even more dazzling with the play of candlelight across their deeply modelled and carved surfaces.

During the 1730s, Meissonnier designed a wide variety of works for many international clients. The most famous and surviving examples of his skill as a designer are the two extravagant soup tureens Meissonnier designed for the Duke of Kingston in 1734–36. The tureens rest on asymmetrical bases incorporating turnips; their basic forms are curvilinear shells supported by stalks of celery, onions and a large cabbage leaf. Each lid is covered with different cast silver motifs: stalks of wheat, a teal, an artichoke, an oyster, and a crab on one, and, on the other, a partridge, turnips, a crayfish and a mushroom, all rendered in extremely naturalistic detail. Although the tureens are a disparate conglomeration of decorative elements, Meissonnier has unified them through the twisting and undulating forms and lines.

In 1733, Meissonnier completed the architecture and interiors for a house for the provincial bourgeois, Léon de Bréthous in Bayonne, France. The *Oeuvre* includes several engravings for this project: a ground-floor plan, three exterior elevations, and two interior elevations. Although the location of this house was irregular, the shapes of the rooms are symmetrical.



Meissonnier: section of drawing room

It is only in the carved mirror frames and overdoor painting frames that Meissonnier demonstrated the plasticity and fluidity of line that so characterized his most fully developed interior schemes.

In 1734–35, Meissonnier designed a *cabinet* for Count François Bielinski, the Grand Marshal of the Polish court under Augustus II in Dresden. Meissonnier's interior successfully integrated architecture, sculpture and painting. Large painted panels of allegorical subjects filled the ceiling and the walls on either side of an overmantel mirror embellished with twisted ormolu acanthus leaf candelabra. The paintings, in grisaille heightened with gold, depicted classical gods and goddesses on the theme of love, surrounded by putti, garlands, foliage, and shells, both painted and carved. The marble fireplace mantel was fully integrated with the carved relief of the dado panelling and the flimsily supported console table. Meissonnier's split with traditional French interior design included breaking the solid and continuous line of the cornice and adding a voluptuous plasticity of the carved and painted ornament. A design for a sofa for Count Bielinski, dated 1735, is also included in the *Oeuvre*.

Meissonnier's last documented project was for the ceiling paintings and decorations of a salon for Princess Sartorinski (Czartoriska) of Poland. This commission was ordered in February 1748, and designs were found in Meissonnier's studio at the time of his death, although the project was never completed. His designs displayed an increased asymmetry, especially in the decoration of the cornice, which seemed to move backwards and forwards in space, and included illusionistic paintings of courtiers looking down into the room. Stylistically comparable to this project, and probably dating from the final years of Meissonnier's career, was the commission for a *cabinet* for an unnamed Portuguese patron.

Meissonnier was not only a practising architect, but was also interested in the history of architecture. He drew two large folio sheets of 46 small illustrations of primarily Western buildings, which were printed by his publisher Gabriel Huquier as *Parallèle général des édifices considérables depuis les Egyptiens, les Grecs, jusqu'à nos derniers modernes* probably after Meissonnier's death. The first sheet included not only ancient structures but modern European ones as well, including Wren's St. Paul's Cathedral and works by Borromini. On the second sheet, Meissonnier presented his rebuilding of the center of Paris, giving new designs for a Hôtel de la Ville on the western end of the Île de la Cité. Unusual for his time, Meissonnier strove to establish stylistic links between ancient and modern architecture.

Although Meissonnier's interior schemes were not copied assiduously by subsequent Rococo artists and designers, they inspired those who followed him to experiment with asymmetrically arranged elements and organic motifs in a variety of materials such as wood, silver, ormolu, and porcelain. The sensation of movement which characterizes all of Meissonnier's designs, in metal as well as stone and wood, particularly influenced his successors in the Rococo style. His designs served to popularize the Rococo style, which held sway throughout Europe and America until the end of the 18th century.

CATHERINE L. FUTTER

See also Rococo

Biography

Born in Turin in 1695, the son of a Provençal goldsmith and sculptor. Apprenticed to his father. Married Françoise Petit. Active as a goldsmith in Paris by 1718. Appointed Orfèvre du Roi to Louis XIV, 1724; became a master of the goldsmiths' guild, 1724. Also active as an architect, designer and decorator from 1724; succeeded Jean II Berain as Dessinateur de la Chambre et du Cabinet du Roi, 1726. Published several series of engravings throughout his life; a complete set was issued posthumously by Gabriel Huquier. Died in Paris, 1 August 1750.

Selected Works

Examples of Meissonnier's drawings are in the Musée des Arts Décoratifs, and the Bibliothèque Nationale, Paris. Most of his designs for interiors and furnishings, as well as metalwork and ornament, are illustrated in the *Oeuvre de Juste-Aurèle Meissonnier*. Two of the silver tureens made for the Duke of Kingston (1734–36) survive in the Cleveland Museum of Art and in the Thyssen-Bornemisza Collection, Lugano.

Interiors

- 1730s La Baronne de Bésenal apartment, Paris (interior decoration and some furniture)
- 1733 Léon de Bréthous House, Bayonne (building and interiors)
- 1734–35 Bielinski House, Dresden (cabinet and furniture): Count François Bielinski
- 1748 Unexecuted designs for the salon of Princess Sartorinski, Warsaw

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Memphis

Italian design firm, 1981–88

Memphis is the name given to the most influential Italian design group of the 1980s. Launched in Milan in 1981 by the designer, Ettore Sottsass, the group produced designs for fabrics, furniture, lighting, silverware, ceramics and glassware. It also did much to re-establish Italy as the centre of radical new ideas and trends, and helped by groups including Memphis, and by the growing importance of Italian fashion, Milan became the contemporary city for design.

In the post-war period Italy became synonymous with leading edge work in design, and this position of pre-eminence was confirmed by a seminal exhibition in New York called *Italy: The New Domestic Landscape*, held at the Museum of Modern Art in 1972. But almost at the same time Italian designers suffered a major setback brought about by the international oil crisis of 1973, a recession which effectively halted the spirit of radical experimentation in Italy during the 1970s. Instead of the avant-garde, Italy became known for the classic conservative work epitomised by Mario Bellini for Olivetti and Vico Magistretti for Cassina during the 1970s. Olivetti's sleek black wedge typewriters, and the beautifully crafted leather furniture for Cassina expressed the mood of the late 1970s, but not for long. The prevailing status quo was soon to be challenged by Memphis and other design groups in Milan including Studio Alchimia.

Right from the start Memphis placed itself on the international stage. The name itself is an important signal, combining as it does references to Elvis and to the ancient Egyptian capital. It was the kind of quirky irony and ambiguous cultural message the group hugely enjoyed. And Memphis itself was drawn from all over the world, including Sottsass, his friends, employees and admired guests, among them Michele De Lucchi (Italy), George Sowden (UK), Martine Bedin (France), Hans Hollein (Austria), Michael Graves (USA), Arata Isozaki (Japan), Nathalie du Pasquier (France), Marco Zanini (Italy) and Matteo Thun (Austria). In addition, the British graphic designer Terry Jones of *i-D* magazine fame, laid out the first catalogue. When the group launched their first collection with a street party to coincide with the September 1981 Milan Furniture Show it proved an overnight sensation.

The world's press provided the group with high-density coverage, and in return Memphis provided exciting inspirational shows, great images and copy that attracted media attention from London to Tokyo. Individually and collectively they picked up on the themes of Postmodernism and could already be seen in American and Japanese architecture, but they turned the spotlight onto furniture and objects. They re-examined the role of decoration. Sottsass himself began to

rework the 1950s-inspired patterns he knew and remembered from the coffee bars of his youth. He mixed patterns together and encouraged the younger designers in the group, in particular du Pasquier, to do the same. A whole series of brightly coloured furniture upholstery, rugs, wallpapers, ties, clocks and other items were marketed by the group and other companies such as Abet Laminare. Memphis also explored the possibilities of mixing materials; placing plastic laminates alongside precious wood veneers, for example. The domestic objects and furniture they showed were fresh, playful and almost wilfully child-like. They had fun; the shelves of bookcases were no longer straight, the chairs of a leg or sofa no longer identical. As well as this they breathed new life into the staid work of Italian crafts. The colours of Venetian glass, for too long associated with kitsch souvenirs, were given another perspective with the breathtaking bowls, glasses and vases of Sottsass and the ceramics of Thun. Manufacturers took note, and before long the designs of new light fittings reflected the new style. Textile designs were similarly given a whole new lease of life under the direction of designers such as Sowden. It was a breath of fresh air throughout the Italian design establishment, spearheading a revival of design based around Milan and attracting international coverage at the annual furniture shows which drew designers and customers from all over the world. Memphis helped to give design a position centre stage on the agenda of visual culture.

Memphis was always destined to be shortlived. It had no real base and it was not Sottsass's style to direct the group. The group's links together were always casual and temporary, and members left and joined different exhibitions. Its finances were rumoured to be chaotic and were underwritten by the same Italian establishment they professed to distance themselves from. That Memphis lasted seven years is a small miracle. The last exhibition was held in 1988 and by that time it had earned an important position in the history of design. But it was not without its critics. Many of the Milan establishment felt it had turned its back on serious design to pursue work that could only ultimately turn on itself. Others felt it was elitist, producing one-off expensive objects for the affluent consumer of the 1980s. Nonetheless virtually every important museum bought Memphis furniture for its permanent collections. A whole industry of books and exhibitions appeared, charting the movement and recording these objects for posterity, the most important of which was written by Barbara Radice, Sottsass's partner and the group's unofficial archivist. And its heritage can be seen on the high street of virtually every international city from smart designer shops, to the catalogues of IKEA and Habitat.

CATHERINE E. McDERMOTT

See also Sottsass

Selected Collections

Examples of Memphis furnishings are in most of the major international collections including the Victoria and Albert Museum, London, the Museum of Modern Art, New York, and the Centre Georges Pompidou, Paris.

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Mendini, Alessandro 1931–

Italian designer, critic, architect and theoretician

Alessandro Mendini has been involved in some of the most avant-garde Italian design movements since the early 1970s as well as being editor-in-chief and critic for Italy's most influential design journals: *Casabella*, *Modo* and *Domus*. Mendini's interior and furniture design has evolved from an anti-design statement during the 1970s into a Postmodernist idiom, primarily as a member of the design group Alchimia, from the mid-1970s until the mid-1980s.

Born and educated in Milan, Mendini graduated with a degree in architecture from the city's Polytechnic. Until 1970, he was a partner in the architectural firm of Nizzoli Associates, when he became managing editor of the design magazine *Casabella* (1970–76). In 1976, he became editor of the fashion issues of *Domus*, a position he held until 1985, and in 1977, he founded the magazine *Modo* and was its editor until 1983.

In 1973, *Casabella* announced the formation of Global Tools, of which Mendini was a founder-member. Global Tools aimed to promote radical design through discussion and experimentation among young designers. Although the project had little impact on contemporary design, it demonstrated shared idealism and solidarity within Italian radical design, as nearly all the major figures of the new Italian movements participated.

Many of Mendini's early design projects were dark and even macabre: a coffee table in the form of a glass coffin containing

a life-like image of a naked woman, and the "earth chair," a plexiglass chair filled with soil. In a 1974 issue of *Casabella*, Mendini described this last work as being "part of a group of objects whose evocative, mystic, and sadistic design leads to their use in a ritualistic or embarrassed way. The transference of the most primitive material, the earth, inside a living-room, and its freezing in a stereometrically-shaped plexiglass chair make for an unreachable material. The chair is no longer a functional instrument designed for rest, but a reliquary for something lost."

In the mid-1970s, Mendini became a proponent of the "anti-design" movement, in which the emphasis in the design of commonplace objects turned away from the Modernist view of the primacy of function, towards the purely decorative. The most important characteristic of this movement was the eclectic, playful and decorative use of materials. Mendini also became absorbed in "re-design", a belief that all functional objects had been designed and that there was nothing new. By studying the historical forms of everyday objects, designers merely gave personal interpretations of the past.

In 1976, the architect Alessandro Guerriero invited a group of young designers to exhibit their work at his studio-showroom. This group, which called itself Alchimia (also known as Alchymia or Studio Alchymia), included Mendini, Ettore Sottsass, Jr., Andrea Branzi, the UFO group, Michele De Lucchi, and several other young designers. The name Alchimia was chosen to challenge the rational methods of the Modern Movement and to evoke a more mystical approach to popular culture. Alchimia responded to impulses of the Postmodern movement: focus on everyday objects and the primary importance of decoration. The group strove to liberate everyday objects from kitsch and to elevate them to high culture, at the same time making them more accessible. Members of Alchimia addressed design issues in architecture, interiors, graphics, and fashion, formulating universal theories which could be applied to all disciplines.

In 1978, Alchimia launched its first collection of furnishings, and in 1979 it presented the *Bau Haus* collection. The interdisciplinary nature of the group allowed members to collaborate on projects. The work was characterized by the modification of everyday objects through the integration of simple forms and assertive decoration. A brightly colored graphic style, derived from motifs of the 1950s, distinguished almost all of the designs: chairs and cabinets were altered by the addition of abstract forms and boldly colored patterns. At the same time, Alchimia believed strongly in the revival of handcraftsmanship, employing traditional methods of decoration such as inlaying and carving. The group worked with new materials including plastic laminate but also with wood and precious metals; objects were sometimes unique and other times produced in limited series.

Alchimia's *Infinite Furniture*, first presented at the 1981 Milan Furniture Fair, formed an endless number of configurations, as the designers disassembled and reassembled already existing furnishings, often decorating them with movable magnetic ornament that could be placed anywhere. Mendini exhibited *Modulando* (1–4), a series of small cabinets with magnetic decoration. These furnishings were manufactured by Zabro, a collaboration of Alchimia and the Milanese furniture company Zanotta. The pieces made by Zabro were mass-

produced but then hand-decorated or silk-screened or inlaid or carved, combining both industrial design and craft. Criticism was lodged against Alchimia for its intellectualism, elitism, and pessimism; Mendini and his group resisted commercialism, and by the mid-1980s, the group became less cohesive. Sottsass had left the group in 1980 to found Memphis, a more optimistic view of the possibilities of creating a new design style.

During the 1980s, Mendini designed small household articles for the Italian manufacturers Baleri Italia and Alessi. Continuing his interest in the collaboration of artists, architects and designers, Mendini commissioned several internationally known architects to design silver tea sets for Alessi. The idea of having architects design functional objects was not new, but it led to an increased awareness of the appropriateness of architectural theories and methods applied to the design of everyday objects. In another commission for Alessi, Mendini directed Giorgio Gregori, Aldo Rossi, Robert Venturi and Sottsass in the design of Alessi's home, Casa della Felicità (1983–88), a complex of new and old buildings. This project was the first practical application of Mendini's theories of architecture: the main purpose of a building was to provide its inhabitants with shelter, both physical and mental. This protection could only be achieved by approaching the architecture as empty space, in which the inhabitants could then determine how the rooms were furnished.

During the 1990s, Mendini continued to focus on architecture. In the early 1990s, he designed a new museum for Groningen, the Netherlands, which was finally completed in October 1994. For the museum, situated on the medieval town's central canal, Mendini used a variety of forms, textures and materials in a series of connected yet individual buildings. Mendini collaborated on this project with the American artist Frank Stella, who contributed the curving, polymorphic outline of the upper level of the art gallery; the Italian architect and designer Michele De Lucchi, who designed interiors for the section devoted to local history; and the French designer Philippe Starck, who organized interiors for the ceramics gallery. Mendini saw the Groningen Museum as an example of "artistic architecture", making the connection between the building, the art and artefacts it contained and the way that they were presented.

Beginning in the early 1970s, Mendini organized a great many exhibitions of contemporary design and architecture, including: *Contemporanea* (Rome, 1974); the XVI *Triennale* (Milan, 1979), the *Venice Biennale* (1980), and the XVII *Triennale* (Milan, 1983). In 1979, Mendini won the Compasso d'Oro for his work in design and Alchimia won the same award in 1981.

Mendini, through his architecture and design work as well as his critical writings, continues to consider the questions of consumerism and the role of the mass-media in the contemporary world and to explore the relationship between architecture, design and popular culture.

CATHERINE L. FUTTER

See also Postmodernism; Sottsass

Biography

Born in Milan in 1931. Studied architecture at the Politecnico, Milan. Partner, industrial design studio Nizzoli Associati, Milan, 1965–70.

Founded the radical design group Global Tools, with others, 1973. Managing editor, *Casabella*, 1970–76; founder and managing editor, *Modo*, 1977–83; managing editor, *Domus*, 1980–85. Designed and organised exhibitions for the Studio Alchimia from 1976; also for Cassina, Alessi, Zanotta, Fiat, Zabro, Driade, MIM, Poltronova, Elam, and Anet Labinati. Lecturer, Viennese Design School, 1983. Awarded Compasso d'Oro, 1979.

Selected Works

Interiors and furnishings

1990–94 Groninger Museum, Groningen, Netherlands (building and interiors; with Frank Stella, Michele De Lucchi and Philippe Starck)

Publications

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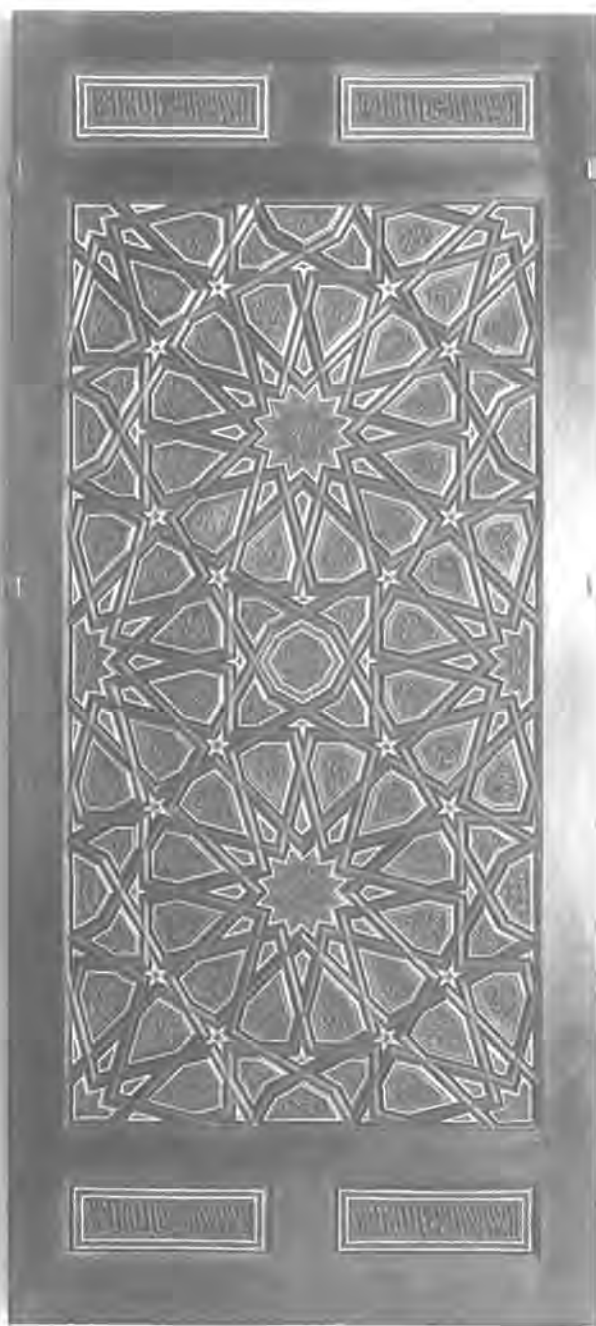
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Middle Eastern Interior Design

Knowledge and appreciation of the qualities of Middle Eastern interiors filtered gradually and unevenly into Western Europe. The pace of enlightenment escalated from sporadic and leisurely to relatively consistent and rapid as more European professionals and travellers visited the Middle East, notably from the late 16th century onwards. Common at all stages however was a sustained curiosity about the manners and customs of Middle Eastern life.

Exchange in terms of material culture had effectively long been established between East and West through such means as geographical proximity, diplomacy and trade. A powerful Muslim presence in Spain from the mid-8th to the late 15th century resulted in a remarkable contribution to architectural planning and design and textile production which in turn influenced and enriched the repertoire of European decoration. Objects also reached European courts and churches as formal



Middle Eastern: wood panel with intricate geometric design of inlaid wood and ivory, Cairo, 14th century

diplomatic gifts, such as silk carpets from Isfahan (capital of Iran from 1598 to 1722) and a pair of Turkish velvet cushions presented respectively to the Doges of Venice in 1603 and 1622, and to Frederic I of Sweden by Abdi Pasha of Algiers in 1731. And a flourishing trade provided a steady flow of goods from the Middle East as luxurious furnishings for European homes. Notable examples here are the Turkish carpets illustrated in Italian and Flemish paintings from the late 15th century, listed in great numbers in the inventory of Henry VIII's palaces at his death in 1547, and consistently imported into the

wealthy households of Transylvania during the 16th and 17th centuries.

Objects of European origin were in turn transmitted to the Middle East. Venetian craftsmen of Murano were making enamelled glass mosque lamps in the 15th century, adapting their traditional skills to produce designs suitable for export. More spectacular European objects were introduced into the Middle East through diplomatic gifts such as the clockwork organ presented to the Ottoman Sultan Mehmet III in 1599 on behalf of the English Levant Company. The organ maker Thomas Dallam travelled to Istanbul to organise its presentation and installation. The collections of European clocks and watches preserved in the Topkapı Palace Museum today bear witness to the continued Ottoman taste for the novelties of European mechanics.

This interaction on the domestic level between East and West, however, could only offer an incomplete picture of the interior world in which the mutually admired exports were placed. Each culture adapted them to its own conventions of household decoration and furnishing. The handsome knotted wool carpets, for example, whose rich designs harmonised so well with the heavy wood furniture of 16th and 17th century European households, were initially draped over tables, and then spread on the floors, where they were subjected to the wear and tear of shod feet. In their countries of origin such as Turkey and Iran, they were also used as floor coverings but they were treated as a means of defining a comfortable living space. People replaced their outdoor boots and shoes with house slippers and reclined, read, entertained, ate and slept at ground level in flexible interiors which traditionally did not use customised suites of furniture such as dining tables and chairs, elaborate beds and wardrobes, to identify and limit a room's function.

Initially there was little opportunity for Europeans to see and understand a Middle Eastern interior. Contact was limited to formal occasions and business activities. Access was not readily granted to the family quarters of a household. Such conditions inevitably shaped European attitudes and a considerable degree of patience, powers of observation, and a genuine interest in Middle Eastern life were required to overcome them. Increasingly from the late 16th century onwards as it became easier to travel and work in the Middle East, there were European residents and visitors who have left descriptions in their reports, letters, diaries and sketches of their experiences. These accounts interpreted together with the primary evidence of surviving domestic architecture make it possible to reconstruct the plan, decoration and furnishings with regional and seasonal variations of household interiors. Again, however, the view is limited as it applies to the palaces and wealthy residential quarters of a city. The homes of the poor were shabby flimsy structures which did not survive either natural disasters such as the fires which regularly devastated Istanbul or the ambitious town planning schemes of successive rulers.

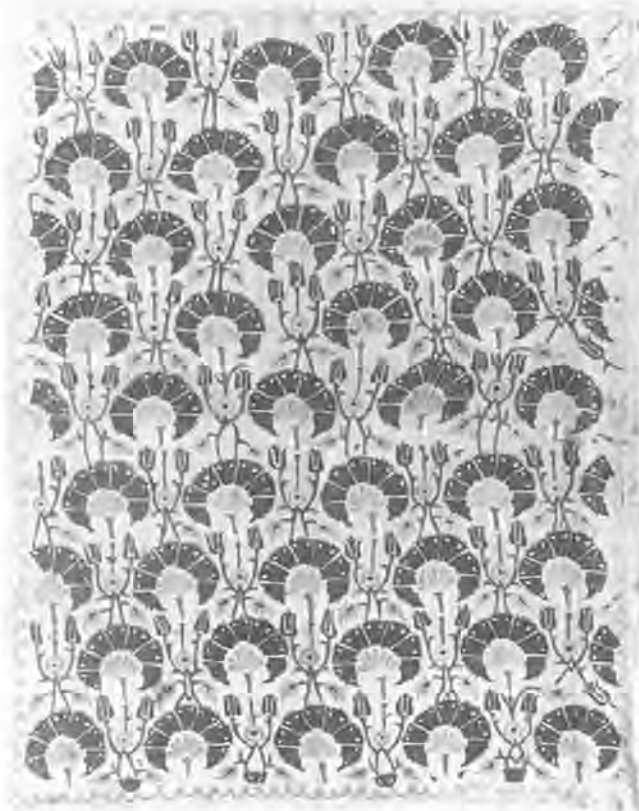
Allowing for these qualifying factors there were Europeans who have left outstandingly detailed and meticulous records of the experiences in the Middle East. The few selected here – Sir John Chardin, Lady Mary Wortley Montagu, Edward Lane and John Frederick Lewis – though differing in profession, social status and the times and circumstances of their travels,

all reveal a common aim to observe and document the cultures around them without prejudice. They were all fortunate as they spent long periods of time in the country of their choice and were able to penetrate beyond the formalities of polite acquaintance.

Sir John Chardin (1643–1713), a French Huguenot jeweller, stayed in Iran from 1666 to 1667 and later from 1673 to 1676. Based in the capital Isfahan he combined his profession which took him to the highest court circles with a thorough study of the language and culture. His *Travels*, published in French and English, reveal a remarkable knowledge of both the political scene and social environment: they describe the households, appearance, dress, food, crafts and trades of 17th-century Isfahan. A comparable achievement is seen in the letters of Lady Mary Wortley Montagu (1689–1762) who accompanied her husband Edward Montagu to Istanbul during his appointment as English ambassador to the Ottoman Turkish court from 1717 to 1718. She studied Turkish and took the opportunities which her position offered of invitations to the homes of wealthy Turkish women which she described with enthusiasm and careful detail. She supported her descriptions of domestic life with much intelligent comment on the role of women in Turkish society, practical observations on architecture and town planning and some account of contemporary religious and social patterns.

Edward Lane (1801–76) took a different approach to Egypt as he steeped himself in Cairene life. He stayed in the old city, adopting local dress and customs and intentionally mixing with Muslim Egyptians. The results of his years of scholarly research between 1825 and 1849 are seen in his *Manners and Customs of the Modern Egyptians* which includes among a great range of subjects a study of the setting and pattern of domestic life. The watercolour sketches and oil paintings of John Frederick Lewis (1805–76) both illustrate and complement the writings of Edward Lane. Like him, Lewis immersed himself in the Egyptian way of life during his long stay in Cairo from 1841 to 1851. His work displays a great knowledge of the form and texture of Cairo's streets and markets, the courtyards and rooms of traditional houses, furnishings and dress.

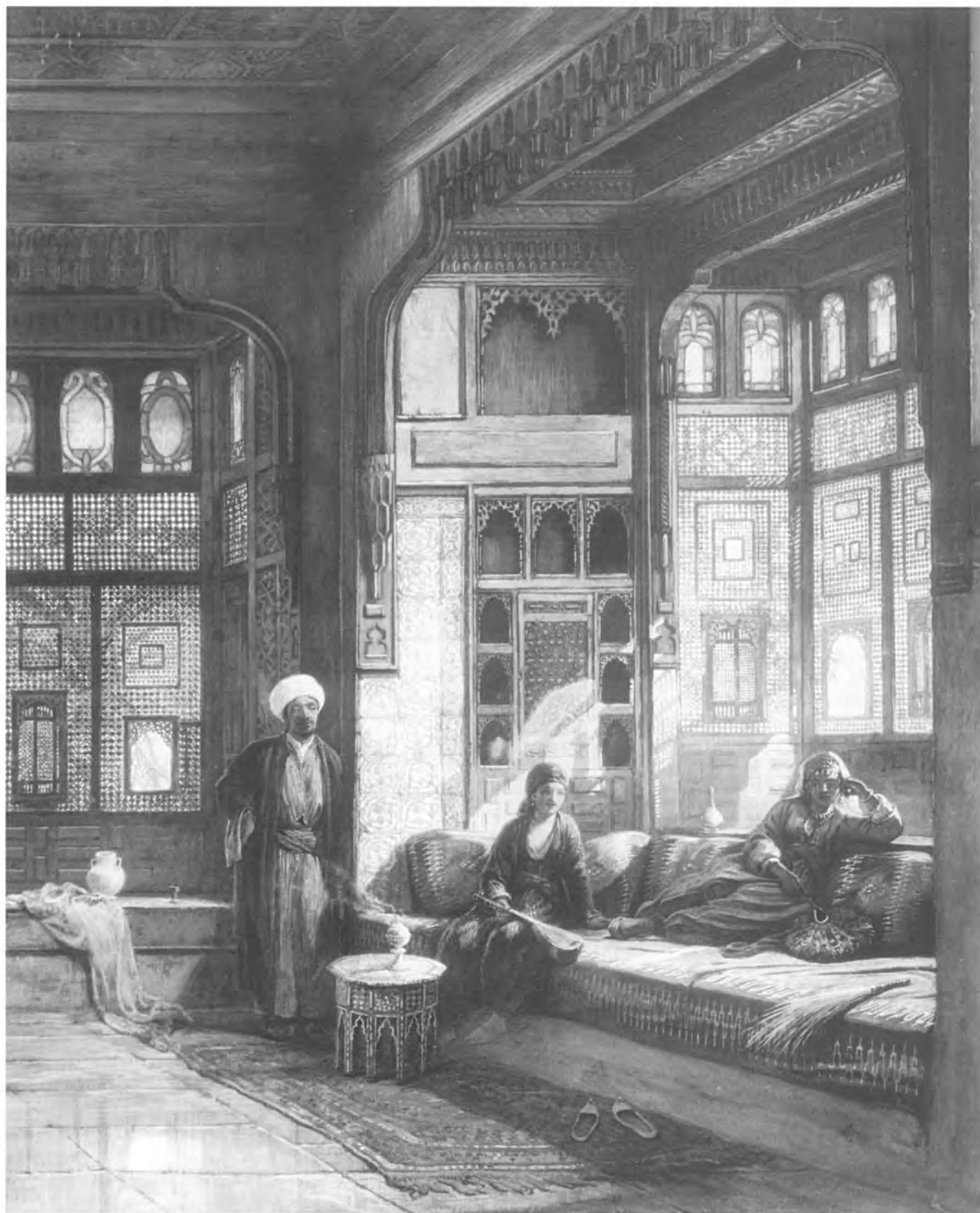
These four sources are a sample of the rich material which reveals the interiors of the wealthy urban homes of Turkey, Iran and Egypt between the 16th and 19th centuries. They present a world in which family life took place in a domestic environment of considerable material comfort in which textiles of rich colour and design played a major role in furnishing. Certain general principles of planning and design were common to all regions. Private family life was screened from public view behind high walls. The streets of a residential quarter therefore presented a discreet, at times anonymous appearance as deceptively modest entrances concealed the richness of the interior and locked gates discouraged unwanted attention. There were clearly prescribed social and cultural reasons for this, based on the segregation of men and women. This had evolved through a combination of long-established Middle Eastern custom and Islamic recommendations for modest behaviour. Domestic life at all levels required the strict division of a household into the men's quarters where visitors were received, and the women's quarters where only members of the family, the women and their female friends spent their time. This emphasis on privacy and seclusion can be traced



Middle Eastern: linen hanging embroidered with design of stylised carnations, Turkey, 17th century

throughout a house. Externally the town houses of Turkey and Egypt presented a picturesque façade to the outside world. As space was precious it was difficult to afford the luxury of secluding a house within a walled garden. Where houses directly overlooked the street, they were built to a height of two or three storeys. The ground floor storey had blank walls as this area was reserved for storage. The upper storeys had deep windows screened with carved wooden lattices which resembled closed balconies. Each projected well over the one below, supported on curved supporting arches. This feature maximised space, ensured privacy, regulated the flow of light and heat and protected the entrance and lower walls from sun and rain. Houses in Iran preferred to exhibit only a high blank wall to the street.

In both Turkey and Egypt the external façades often masked a complex labyrinth of up to 30 or 40 rooms to accommodate the needs of the extended family. Behind the entrance, space was divided between the men's and women's quarters. In Turkey these took the form of two open courts linked by a narrow corridor. Covered variations of this plan located the men's quarters on the first floor above service quarters and the women's quarters secluded on the top floor. Within each courtyard arrangement and function of space was similar. Around the men's quarters at ground level were stables and storerooms for household supplies and rooms for menservants. On the next floor was the main public reception area where visitors were received and business conducted. The courtyard of the



Middle Eastern: interior of the house of Shaykh Sadat, Cairo, by Frank Dillon, c.1875

women's quarters was more intimate as it was private. Storerooms at ground level enclosed a garden. Stairs led up to the reception room which was where female guests and close family relations were entertained. In both men's and women's quarters rooms surrounding the reception room were flexible and could function as additional sitting or sleeping areas. Kitchen and bath areas were in separate buildings.

The interiors of houses in Egypt were planned on similar principles with variations linked to climatic conditions. In the courtyard of the men's quarters, for example, there could be an open kiosk which was used as a summer reception area. The stairs to the rooms of the women's quarters also led to terraces, balconies and summer sitting rooms open on one side for the sake of coolness. In Iran internal space, while observing the segregation of men's and women's quarters, was organised differently. In the grandest households they were independent units such as octagonal pavilions, rectangular buildings enclosing in turn open courtyards, deep columned porches grouped in an informal modular plan within landscaped gardens. These units were flexible and varied in function. The deep porch, for example, could be an entrance, an audience chamber, a sleeping area in hot weather, or a balcony if raised on a second or third storey. In smaller households equally flexible and practical effects were achieved. Within the retaining wall, courtyards of both men's and women's quarters could be linked by a discreet connecting passage or could be separate enclosures within a large garden. The resulting plan was versatile, functioning equally well in winter and summer. Rooms with deep porches opened directly onto a garden court. They were fitted with sash windows which could be closed in winter. Behind each porch were suites of sleeping and storage rooms. Stairs also led to basement sitting rooms and roof terraces used as living and sleeping areas in the heat of summer.

Within these interestingly planned houses interiors were as comfortably and handsomely equipped and furnished as the family's means permitted. It is important to note that once the conventions of gender segregation had been observed, the house was remarkably flexible. Apart from specific quarters such as stables, storerooms, kitchens and baths, there was no real functional division between rooms. By European standards they were remarkably empty, as furnishing consisted of cushions, covers and quilts. Even the main reception room of both the men's and women's quarters, although on a large scale and richly decorated, could equally well be used as a dining and sleeping area. If there were large numbers of guests, terraces, roofs and even porches, were regarded as convenient areas for accommodating them. This versatile concept of domestic space supports the priority given to the family and hospitality to guests in Middle Eastern culture. A flexibly organised home can offer accommodation and food to all members, relations and friends of an extended family.

The decoration and furnishing of these Middle Eastern interiors had to both create an inviting and attractive environment and to ensure that the necessary flexibility of function could be maintained. This was achieved through rich and harmonious decoration of room surfaces and the use of textiles as the main element of furnishing. Their close relationship is seen in the influence of textile design on architectural ornament. Repeated small checked and striped motifs in brickwork, for example, resemble weaving patterns. Panels of brilliantly coloured tile-

work, friezes of interlaced foliage and geometric motifs in carved and painted plaster and wood inlaid with mother-of-pearl and ivory are effectively immobile textiles. Both the decoration of ceilings, walls and floors and the quality of the display of textiles convey important messages about wealth, status, personal taste and culture.

The men's and women's quarters of a great household were lavishly decorated, especially the reception rooms which provided visible evidence of a family's prestige and influence. These rooms were the largest and highest of each quarter and were flanked by small rooms. In Turkey and Egypt certain conventions were followed. At one and sometimes two ends of the room an area was raised above ground level to function as a seating area for the host and family and specially honoured guests. Wood, tilework and glass were the main materials used to decorate the reception rooms of wealthy Turkish households. Ceilings were of wood treated in various ways. One of the most attractive treatments involved expert joinery skills as cut and polished wood was shaped and interlocked into a complex mosaic of star and diamond motifs often grouped around a central boss carved into a rosette. By the 19th century such ceilings were further embellished with painted detail in red and green which could then be further enhanced with gilding.

Walls offered more opportunities for colourful decoration. The brilliant polychrome tilework of the factories of Iznik decorated with abundant designs of curved foliage intertwined with lotus and peony was in the main reserved for the palaces of the Ottoman imperial family. In general the walls of wealthy private citizens were decorated with wood and paint. A reception room would be lined with panels of wood inlaid and carved with geometrical motifs alternating with cupboard doors and niches. Walls could be painted with graceful flower and foliage designs in clear fresh colours. This treatment of wall space was both practical and decorative. As interiors lacked freestanding furniture, cupboards and niches were used for the display and storage of clothes, soft furnishings and ornaments. As the interior of the household had to be screened from the outside world, lower windows were covered with wooden shutters and strong lattices, which regulated circulation of light and air. The upper level of windows had fanlights filled with an intricate lacework of finely carved plaster worked into foliage, flowers and medallions, all filled with glass of emerald, deep blue, turquoise and amber yellow. By the late 18th to early 19th centuries, however, this heavy style of window decoration, especially in the summer houses of the Bosphorus, was increasingly replaced by plain glass screened by fabric and lace blinds and curtains. Floors were constructed of wood, and as the climate of Istanbul and towns such as Bursa and Iznik is damp and chilly during the late autumn and winter months, were covered with carpets.

Homes of the wealthy in Egypt were decorated in a similar manner adapted, however, to suit local taste and climate. Ceilings were made of transverse wood beams which were usually painted and gilded. In the main reception rooms they were more elaborate, with designs of intersecting stars, lozenges and hexagons painted in green, red and blue and sometimes a high central cupola inset with coloured glass to provide filtered overhead lighting. Walls were generally plastered, whitewashed and painted with repeated foliage and



Middle Eastern: wool hanging embroidered with birds among foliage, Kirman, Iran, 19th century

floral motifs. Reception rooms of the rich which were used in the hot summer months often had walls paved with marble. As in traditional Turkish homes, wall surfaces were divided by the intricately carved and inlaid wooden doors of cupboards and niches which stored and displayed clothing, furnishing textiles and ornaments. The windows of the closed projecting balconies, lined with carved wood panels and screened with intricate pierced lattices functioned as small intimate alcoves. Low stone or wood benches lined the walls of the seating areas at each end of a reception room. Windows in the upper rooms of a multi-storeyed house were filled with brightly coloured glass and plaster mosaic in designs of geometrical motifs or bouquets of flowers. Floors were not covered with carpets as in Turkey but paved with a mosaic of white and black marble and glazed red tile in elaborate patterns of interlocked squares and stars. A small marble fountain in the centre of the room from which water trickled into a shallow pool further enhanced the coolness of the interior.

The interiors of the great houses of Iran made adventurous and colourful use of various techniques to decorate a room from ceiling to floor with lavish ornament. This was prevented from being overwhelming by the open and spacious proportions of the buildings. By the 19th century a distinctive style of

interior decoration had developed which matched the techniques of polychrome tilework, carved, moulded and painted plaster, coloured glass and mirror mosaic and painting on wood and canvas to the unit of a room's structure which would show it to best advantage. The dominant medium of decoration was polychrome ceramic tilework which invaded every surface of a building, draping both exterior and interior with friezes, hangings and borders. The main centres of production were Tehran, Isfahan and Shiraz which were kept fully occupied catering to this fashion for tilework decoration. In affluent households tile pediments were set over doors, windows and wall niches. European influence in the late 19th century introduced ornate fireplaces whose mantelpieces and borders provided yet more surfaces for tiles. Both overglaze and underglaze polychrome techniques were exploited in a lively and varied repertoire of subject. There were traditional themes of flowering scrolls and medallions, pictorial scenes from favourite classical and romantic works of literature, landscape views, and novelties such as groups of women in European dress and interpretations in hatched and stippled monochrome black of contemporary photographs.

Other decorative techniques were equally inventive. Glass was made into a mosaic of red, blue, green and yellow set within a wood frame and used for fanlights and sliding sash windows. A unique treatment of glass involved the use of a honeycomb mosaic of mirrorwork to create an intense silver light on ceilings and vaults of both rooms and porches. Carved, moulded and painted plasterwork, which has a long history in Iran as a form of architectural decoration, had developed by the 19th century into an elaborate means of ornamenting ceilings, walls and fireplaces with designs of bouquets of flowers and bowls of fruit in prominent relief. Startling interior decoration was created with panels painted either directly onto plaster-coated walls or in oils onto canvas. Here traditional schemes of flowers and birds mingled with large figurative subjects and handsome young men and girls, placed in niches around a room. A similar scheme of decoration was also found on ceilings.

Despite the lavish surface treatment of the rooms of Middle Eastern interiors, the absence of furniture gave an impression of emptiness. This was counteracted by the use of textiles, as many and fine as a family's financial and social position could afford, as the principal means of furnishing. The use of curtains, hangings, covers, cushions and carpets could transform a room for changes of season and climate and for special occasions. The main cities of the Middle East had thriving textile industries which catered for both domestic and export markets. Istanbul had workshops which produced luxurious fabrics and markets which stocked the opulent silks of Bursa, Damascus and Aleppo. Cairo had a flourishing market in linen and cotton, while Isfahan specialized in the manufacture of silks and block-printed cottons. Both Turkey and Iran produced woven and knotted pile carpets in wool and silk.

In Turkey textile furnishings were much valued. Velvet and heavy brocaded silks provided warmth and decoration in wealthy Ottoman households. Traditional colour schemes based on deep crimson and green were enhanced by designs woven and embroidered in gold and silver thread with bold stylized motifs of carnation, tulips and pine cones. Textiles were hung as curtains or decorative panels on walls and doors,

used as screens to enclose areas in a large reception room, and made into cushions which could be combined and heaped in many formations for seating and reclining. A wide range of carpets with pile knotted in wool and silk covered the floors of reception and adjoining rooms. These were the products of Turkey's own centres such as Usak and Gordes, and the much prized imports from Iran. There was a wide choice of design from angular flower motifs, schemes quartered to resemble the layout of a formal garden, or spirals and scrolls of flowering stems entwined around medallions.

Draped and carpeted rooms were versatile. They could easily be adapted for use as bedrooms. Bedding consisted of mattresses, padded quilts, pillows and sheets which were stored in the panelled and painted cupboards which lined the walls of a room: these were pulled out as needed and made up into flat beds on the floor carpet, often supported by cushions. Covers, napkins, towels and clothing were also stored in the wall cupboards. Covers were particularly flexible. Rich covers of embroidered and quilted silks and velvets were placed on seating areas for senior family members and important guests. Covers draped the mattresses and quilts of bedding and were also wrapped around bundles of clothing. If the textiles could be folded into small neat parcels they were wrapped in embroidered covers and stacked on open display in the niches and shelves of a room. Mobile furniture was used sparingly to supplement the textiles and to provide decoration. Wall niches and shelves held vases of flowers. There were folding stands made of wood, often lavishly decorated with ivory and mother-of-pearl inlay, which were opened out to hold books and manuscripts. Low stools were covered with metal trays to serve as tables at mealtimes. Chests and caskets were also used for the storage of textiles, clothing and jewellery.

Wealthy households in Egypt were also furnished with textiles adapted, however, to local conditions. The use of carved wooden lattice screens across the wide and deep windows of Cairo houses left no space for velvet and brocaded silk hangings and curtains, which in any case would have been too thick and heavy for the climate. The elaborate marble and stone mosaic inlay of floors provided pattern and colour. Small carpets were occasionally used during the winter months and to function as informal seating. Textiles were mainly used both for the cushions which decorated the low benches lining the walls of reception rooms and for the bedding which, as in Turkey, was stored in cupboards until required. The use of mobile furniture was as sparing as in Turkey. In both countries changes occurred in these schemes during the 19th century as a result of contact with Europe. These are seen in the introduction of furniture such as chairs, tables, couches, bureaux, and ornate lighting and lamp fittings which served to define the functions of rooms at the expense of the flexibility of the traditional interior.

In Iran interesting solutions were found to the problem of adapting a room to specific functions. Where apartments were clustered around a square or rectangular courtyard, sash windows with wooden frames extending from ceiling to floor could be raised or lowered at will to divide or extend a living space, to open or close areas according to seasonal weather conditions. The absence of both fitted and movable furniture was remarkable. There was no equivalent of the raised Turkish and Egyptian seating around the walls. There were no small

stands for books or to hold trays of food. Recessed niches in the walls provided a surface for books and ornaments such as ceramic or glass vases of flowers. There were sometimes chests for the storage of household textiles and clothing, although these could be neatly stacked at the back of a room and covered with a fine cloth. Thin mattresses and padded quilts arranged on the floor provided bedding. Meals were served on a cloth spread out on the floor. The simplicity of this floor-level life meant that a room could be easily transformed into sleeping, eating and reception areas.

The most important textiles in Iranian domestic interiors were floor coverings, mainly a family's collection of carpets with a knotted pile woven in wool and silk. Variations in the depth and thickness of the pile meant that carpets could be used as comfortable and warm floor coverings or as covers for pillows and cushions. Different types of carpet had specific function, and not all of a family's collection was on display at any one time. They were carefully grouped and placed over a protective felt underlay which was a decorative textile in its own right, ornamented with rippled motifs of blue and white or red and green. There were carpet designs to suit all tastes, woven in the city workshops of Kashan, Isfahan and Kerman. In general, however, the preferred choice was for exuberant floral patterns to harmonize with the lavish interior decoration. They included palmettes, bouquets of flowers entwined within foliage and ribbon swirls and scrolls, alternating stripes of flowers and leafy stems, formal arrangements of medallions, as well as directional designs such as trees laden with flowers and fruit. Colours matched the richness of the designs, with motifs in deep brick and crimson reds, golden orange and yellow, light and dark blues and green displayed against a background of beige or creamy white. A taste also developed for large scale pictorial designs woven with great technical skill and extremely fine knotting. Subjects here included scenes of court entertainment with musicians and dancers and popular episodes from the classics of Iranian epic poetry.

Many textile fabrics and techniques were resourcefully exploited to provide drapery to supplement floor coverings. Silks in white and yellow were quilted and embroidered in fine silk threads of crimson, pink, blue and green, using a neat chain stitch to outline and fill designs of medallions against a field of flower motifs, all contained within a border of deeply curved floral scroll. These quilts were used as bedcovers or as floor-level seating. A more sumptuous treatment of embroidery is seen in covers of crimson silk velvet worked in coloured silks and silver thread, with designs of flowers and birds enfolding panels of inscriptions. Although textiles were mainly used as covers, they also functioned as hangings and curtains which provided splendid displays of skill and design.

Certain towns in Iran were famous for their specialized textiles. Kerman was renowned during the 18th and 19th centuries for its flourishing textile industry which catered for furnishing and clothing needs with a wide range of woven fabrics and knotted pile carpets. A distinctive embroidered textile was also produced, usually of fine red wool with lively designs of foliate stems and medallions, birds and cypress trees worked in neat outline and filling stitches to simulate the texture of weaving. The Caspian town of Resht specialized in the intricate and time-consuming technique of embroidered patchwork. A mosaic of closely -woven wool pieces in strong



Middle Eastern: painted papier-mâché book cover, showing ladies at a party, Iran, 19th century

reds, greens, yellows and black was stitched together and embellished with appliqué and embroidered detail in contrasting colours. Subjects ranged from symmetrical arrangements of foliage to ambitious pictorial compositions with figures. Block-printed cotton was a versatile fabric used for curtains, hangings, bedcovers and also clothing. This fabric, a speciality of Isfahan, was printed with carved wooden blocks to produce an outline in black which was then filled in with red, blue and yellow. The design repertoire was both versatile and imaginative. Large pictorial compositions based on trees with tigers and peacocks, figurative scenes and hunting expeditions were used for hangings and curtains; while small repetitive floral designs were preferred for clothing. Eventually, as in Turkey and Egypt, European-style furniture entered the wealthy households of Iran during the 19th century to define the functions of rooms.

While many historic buildings and their interiors, as in Europe, have been much altered or demolished, there are a number of surviving examples that it is still possible to visit today. In Turkey these include: the Topkapı Palace (15th–18th century), the Dolmabahçe Palace (completed 1853), and the Beylerbeyi Palace (1856–57) in Istanbul; the Citadel quarter with several 19th-century houses now restored and converted into restaurants in Ankara; a number of 18th- and 19th-century houses restored around the port of Antalya; a fine 18th-century house in the Muradiye quarter in Bursa, and outside the town the village of Cumalikizik which contains houses dating from the late 19th and early 20th centuries; and excellent examples of 18th-century provincial Ottoman houses in the town of Safranbolu. Egyptian architecture and interiors

are well represented in Cairo, particularly in the Manyal Palace (1903), and in the Gayer-Anderson House, a traditional 19th-century house near the mosque of Ibn Tulun. And Iranian examples include the Gulestan Palace (18th–19th century) in Tehran, and the 19th-century Nerangistan house in Shiraz.

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Mies van der Rohe, Ludwig 1886-1969

German architect and designer

One of the greatest architects of the 20th century, German-born Ludwig Mies van der Rohe made a significant impact on building art and the design of furniture and interiors throughout the world. His design philosophy was characterized by reducing architectural structure and space to geometric abstraction with meticulously proportioned building parts and materials. Free from archaic embellishment, his architecture was conceived as pure object, highly functional and independent of context.

Director of the Bauhaus (1930-33) and Director of Architecture at the Illinois Technical Institute (1938-58), throughout his career Mies was committed to formal elegance, precise detail, and the use of noble materials. His finest European works include the German Pavilion at the Barcelona International Exposition of 1929 and the Tugendhat House in Brno, Czechoslovakia, completed in 1930. His American masterpieces, built after he left Nazi Germany in 1937 for the United States, include the Farnsworth House, Plano, Illinois (1951); the Crown Hall (1956), and the bronze and glass Seagram Building in New York (1958).

Mies conceived the spatial experience as continuous and open ended, with the interior and exterior to be integrated both visually and physically. The structuring of architectural space was achieved by the placement of lines (columns), planes (walls), and three-dimensional objects (furniture, furnishings); he pondered their mutual relationship and their relationship to context. In such a space there was no place for heavy load-bearing walls with punched openings, nor for over-stuffed rooms filled with massive, dusty furniture and thick draperies. In the Farnsworth House, the world outside became a part of the interior. A steel-framed open-plan glass box, its utilities, including plumbing and cooking, were focused in a central opaque box. While the internal partitions enclosing this box were natural brick, the glass exterior walls afforded a view of the surrounding trees with their ever-changing colors.

The modern concept of health and hygiene was for Mies no mere rationalization, but a firmly held belief that the sun's rays entering buildings through large picture windows would guarantee healthier living conditions. The flat roofs decreed by modern architecture were to serve as sun decks and exercise facilities. The bourgeois interiors of Mies's youth, the richly machine-carved legs of the pseudo-Renaissance chairs and tables, tasselled plush velvet upholstery and curtains, were remnants of the past. Furthermore, these stuffy interiors and ornaments equalled bourgeois hypocrisy, while beauty, if still acceptable at all, was only valid according to Mies as the "splendor of truth". In 1925 *Stavba*, the Czechoslovak architectural magazine, declared that modern interiors should embrace the following: hygiene, material strength, low cost, efficiency, and lightness.

The Weissenhofsiedlung international exhibition in Stuttgart, organized by the German Werkbund in 1927, was designed by Mies, at the time a vice-president of the society. He invited several European architects to submit designs for the housing project. The exhibition was highly innovative and influential. Interiors, too, were revolutionary: a new era of interior architecture had been founded in 1925 with the development in the Bauhaus school of Marcel Breuer's first tubular steel furniture. For the model rooms of his apartment house at the Weissenhof, Mies designed a cantilevered tubular steel side chair, an improvement on the Dutch architect Mart Stam's gas pipe cantilevered chair of 1926, which was also in the exhibition. The steel bars of Mies's chair bent at the front into a coil that exploited the resilience of the spring principle.

Without doubt, Mies's best known item of furniture was the *Barcelona* chair, designed in 1929. Here he used chrome-plated flat steel bars, welded together in an X-shape side elevation, with leather straps screwed into edges of transverse bars holding solid horsehair cushions, with plain fabric or pigskin



Mies van der Rohe: dining room, Tugendhat House, Brno, Czechoslovakia, 1930

covers. Designed at the same time, the *Barcelona* ottoman was a companion to the chair. Initially the manufacturers were the Berlin Metallgewerbe Joseph Müller; in 1948 Knoll International took over production.

Mies placed the *Barcelona* chair and the ottoman, finished in an emerald green cowhide, within the Great Room of the Tugendhat House. His aim was to demonstrate the new domestic architecture in every aspect of the house, and to provide comfort by installing conventional club chairs would have been inappropriate. After numerous studies, Mies arrived at the *Tugendhat* chair (1930), applying the cantilever principle of the tubular steel chairs to a flat bar frame for resilience. The continuous seat and back frame is screwed at two points at side front to a support frame that descends in a sharp S-curve to the floor. The flexibility and springing of the flat steel bar is effectively exploited to allow for the gentle bouncing motion of the chair. The location of the arms, parallel to the seat frame, makes it easy to get out of the chair and improves its appearance by relieving the top-heaviness of the relatively high back. Two curved stiffening bars under the seat keep it rigid. The silver gray pigskin cushions are placed on laterally spanning leather straps. The *Tugendhat* chair was originally manufactured by the Berlin Metallgewerbe Joseph Müller and, since 1964, by Knoll International. Mies's *Brno* chair (1930), by the same manufacturers, was made from chrome-plated tubular steel with a white parchment-covered seat and back. The *Chaise Longue*, made from cantilevered continuous loop

chrome-plated tubular steel, had rubber straps and ruby red velvet cushion.

In the Barcelona Pavilion and the Tugendhat House, Mies achieved total integration of the interiors with the architectural concept. By coincidence, the plans for both were on his drawing boards at the same time, and the layouts had design strategies in common. The spatial flow – ascending the wide exterior stair from the garden, then making a 180-degree turn to the right and walking by the cruciform chrome-plated columns to enter the main room – is the same for both the Barcelona Pavilion and the Tugendhat House. The experience of endless space is defined by floor-to-ceiling glass and the white horizontal planes of floor and ceiling, with the free-standing onyx partition and groups of furniture defining the areas of activity. Materials used in the Barcelona Pavilion were reflective, and included green tinian marble, Roman travertine, with grey and bottle green glass partitions. Curtains, fabric covers, carpets and the colors of the upholstery were by chosen by Mies in collaboration with Lilly Reich. In her valuable 1969 talk, given on the occasion of the Mies exhibition in Brno, Grete Tugendhat described the color palette of the house and the design process.

In his reliance on subtle proportions, in his unique use of space, and in his emphasis on fine materials, Mies van der Rohe set the standards of the Purist form of Modernism.

PETER LIZON

See also Modernism

Biography

Ludwig Mies. Born in Aachen, 27 March 1886, the son of a stonemason. Emigrated to the United States, 1938; naturalised, 1944. Educated at the Domschule, Aachen, 1897–1900, and at the Aachen Trade School, 1900–02; studied at the Staatliche Kunstschule des Kunstgewerbe Museums, Berlin, 1906–07. Worked as a stonemason in his family's business, Aachen, 1900–02; apprenticed to local architects and employed as a draughtsman in a stucco decorating school, 1902–04. Apprenticed to the architect and furniture designer Bruno Paul, Berlin, 1905–07. Active as an independent architect, Berlin, 1907–08. Employed in the office of Peter Behrens, Berlin, 1908–11. Worked on the Kroeller-Mueller House, The Hague, 1912. Established his own architectural practice, Berlin, 1913. Married Ida Bruhn, 1914 (separated 1925; died 1951): 3 daughters. Served in the German army, 1914–18. In private practice, Berlin, 1919–38, and Chicago, 1938–69. Designed furniture from c.1910; collaborated with Lilly Reich (1885–1947) from 1927. Director of architecture exhibitions for the Novembergruppe, Berlin, 1921–25. Co-founder, Der Ring, 1925; vice-president, Deutscher Werkbund, 1926–32; Director of the Bauhaus, Dessau and Berlin, 1930–33; Director, Armour Institute (later Illinois Institute of Technology), Chicago, 1938–58. Exhibited at many national and international exhibitions including 1927 Werkbund exhibition, Stuttgart, and the 1929 Barcelona International Exhibition. Numerous awards including Gold Medal, Royal Institute of British Architects, 1959, Gold Medal, American Institute of Architects, 1960, and Gold Medal, Institute of German Architects BDA, 1966. Died in Chicago, 17 August 1969.

Selected Works

The Mies van der Rohe Archive, containing more than 20,000 items including 2700 original drawings and blueprints, models, and work-related correspondence, is part of the Museum of Modern Art, New York. The most important part of this collection are the drawings dating from Mies's European career. Examples of his furniture are also in the Museum of Modern Art and numerous other modern European and American collections. For a complete list of his architectural projects see Drexler 1986–92.

Interiors

- 1911 Villa Perls, Zehlendorf, Berlin (building, interiors and furniture)
- 1913 Villa Werner, Zehlendorf, Berlin (building, interiors and furniture)
- 1925–26 Wolf House, Guben (building, interiors and furniture)
- 1927 Werkbund Exhibition, Stuttgart (Apartment House, interiors and furniture)
- 1927 Weissenhofsiedlung, Stuttgart (building, interiors and furniture)
- 1927 Exposition de la Mode, Berlin (Silk exhibit, interiors and furniture; with Lilly Reich)
- 1927–30 Esters House, Krefeld (building, interiors and furniture)
- 1927–30 Lange House, Krefeld (building, interiors and furniture)
- 1928–30 Tugendhat House, Brno, Czechoslovakia (building, interiors and furniture)
- 1929 International Exhibition, Barcelona (German Pavilion and AEG Pavilion)
- 1931 Berlin Building Exposition, Berlin (Model House, interiors and furniture; with Lilly Reich)
- 1935 Hubbe House, Magdeburg (building and interiors)
- 1939–40 Resor House, Jackson Hole, Wyoming (building and interiors)
- 1945–51 Farnsworth House, Plano, Illinois (building and interiors)

Additional high rise buildings and institutional projects until 1969.

Mies's furniture was all completed by 1930 with the exception of a sofa designed for Knoll in the 1960s. His work included the MR

cantilever chairs, *Brno* chair, the *Tugendhat* chair, the *Barcelona* chair and stool, and several S chairs, lounge chairs, side chairs, side tables, glass tables, coffee tables, and beds. Much of his work was produced in collaboration with Lilly Reich. Mies's furniture was produced by Bamberg Metallwerkstätten, and after 1929 by Thonet; from 1948 his designs were licensed to Knoll and all his furniture is still in production.

Publications

Bürohaus, 1923; revised as *Der moderne Zweckbau*, 1926

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Bau und Wohnung (foreword), 1927

"Frank Lloyd Wright: An Appreciation" in *College Art Journal*, Autumn 1946

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"Arbeitsthesen", "Der neue Zeit", "Technik und Architektur", and "Über die Form in der Architektur", in Ulrich Conrads (editor), *Programmes and Manifestoes on 20th-Century Architecture*, 1970

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Miller, Herman Inc. See **Herman Miller Inc.**

Mirrors and Looking-Glasses

The use of mirrors as both decorative and more functional objects dates from ancient times. The earliest examples used the reflective surfaces of highly polished metals such as bronze, and small hand-held mirrors survive from ancient China, Persia and Greece. The Greeks also developed standing and folding mirror forms, with slightly convex surfaces, although still small in scale. During the Roman period hand-held mirrors, in particular, became fashionable accessories for wealthier patrician ladies, and a mural from Pompeii, now in the Naples Museum, shows Cupid holding this type of mirror for a woman combing her hair. Many of these mirrors were made from tin mined at Brindisi in Italy but others were made of glass. The manufacture of glass had originated in the Middle East, but under the Romans it spread to all parts of the Empire, with the main areas of production based around areas rich in raw materials, namely parts of Germany, France, Belgium and England in the north, and Italy in the South.

Little progress was made in the manufacture of mirrors during the Middle Ages. The majority were still small and were made from precious or semi-precious metals such as gold, silver or, more commonly, steel. The less wealthy made do with copper and tin mirrors. Hand mirrors were often set into ivory frames, their backs decorated with reliefs depicting chivalrous subjects, while toilet, or standing mirrors followed ancient precedents; an early example of a standing mirror is illustrated in the *Lady with the Unicorn* tapestry in the Cluny Museum, Paris. From the 13th century mirrors were also made of rock crystal and, very occasionally, of *verre cristallin* or glass simulating crystal. These were very costly and were often presented as official gifts to kings. From the 15th century convex mirrors, whose curved shape was determined by the way the bubble of glass was blown, were popular in Northern Europe and examples appear in contemporary paintings such as Van Eyck's *Arnolfini Portrait* (1434).

A huge advance in manufacturing occurred c.1500 when Venetian glassmakers discovered the technique of making mirrors from flat plates of glass. Based on the island of Murano, these craftsmen developed the Lorraine or "broad" process whereby molten glass was first blown into a hollow sausage shape, the ends were then snipped off and the cylinder was slit along its length and unfurled flat. Backed with tin foil overlaid with mercury, Venetian mirrors eventually drove the older metal mirrors out of fashion and dominated the market up until the end of the 17th century. These techniques were initially a jealously-guarded secret but, with the emigration of Venetian craftsmen to found glass houses in other countries, they eventually spread throughout Europe.

By the second half of the 17th century, French architects, in particular, had become fascinated by the idea of facing walls with large areas of mirror glass, and strenuous efforts were made to increase the size of the plates. In 1687 Bernard Perrot perfected the casting process whereby molten glass was smoothed over a flat metal surface which was surrounded on all sides by a shallow lip or frame. This facilitated the production of mirrors in much larger sizes, and the Manufacture Royale des Glaces was established in 1688 by Louis XIV's chief minister, Jean-Baptiste Colbert, to exploit this new technique. Nevertheless, the process was fraught with difficulties in its early years and it was not until 1691 that the first unblemished mirrors of this sort could be presented to the king, and only eleven mirrors of a substantial size (269 x 163 cm.) were produced between 1688 and 1699. The earliest mirrored interiors, such as the Louis XIV's Cabinet des Miroirs in his private apartment at Versailles (1664), the oval room at the Château de Maisons (c.1650) and the most celebrated of all, the Galerie des Glaces at Versailles (c.1682), continued, therefore, to use Venetian techniques of abutting small plates of mirror-glass to form larger panels. The Galerie des Glaces has 17 large panels, each consisting of 21 smaller plates. By the 1700s, however, the availability of larger sheets had begun to transform the appearance of fashionable Parisian rooms. Large mirrors stretching up towards the ceiling were set into the chimney breast and from the 1720s mirrors could be set into panelling that reached the full height of the room from the dado to the cornice. Combined with the newly fashionable gilt *boiseries* and enhanced by the sparkling reflection of candlelight, the effect of these interiors was deemed both striking and extremely luxurious, and small, richly decorated closets or cabinets were frequently entirely encased in mirrored glass.

Influenced by French fashions and the example of Versailles, mirror rooms, known as Spiegelkabinetts, also became popular in Germany in the early and mid-18th century. One of the first examples was in La Favorite (1707), a small schloss built for Margravine Francesca Sibylla Augusta, near Baden-Baden at Rastatt. This room includes a vast quantity of ornament and contains over 300 mirrors, held in place by stucco cherubs as well as numerous small portraits of the Margravine, her husband and children. The taste for mirrored interiors was also often combined with a passion for ceramics. The Baroque decoration of the room created for Lothar Franz von Schonborn in the Weissenstein Palace, Pommersfelden (1710–18) features intricately carved panelling and ornament and a wonderful inlaid floor as well as oriental pottery displayed beside and above the mirrors and on console tables.

Similarly Georg Wenceslaus van Knobelsdorff's mirrored interior at the Palace of Charlottenburg contains numerous pieces of Chinese porcelain set against a background of mirrored walls. François Cuvilliers's Spiegelsalon in the Amalienburg Pavilion, by contrast, contains mirrors framed by a profusion of splendid, fanciful stucco decoration designed by J. B. Zimmermann whose design exemplifies the exuberance of the full-blown Bavarian Rococo style. This effect is repeated in another celebrated example in the Würzburg Residenz where the Spiegelkabinett features stucco work by Antonio Bossi. The richness and elaboration of these interiors inspired admiration throughout Europe and still appears breathtaking today.

The production of mirrors in England was quite limited for much of the 17th century and was restricted to small plates often of poor quality. Imported Venetian mirrors were expensive, and ownership was limited to the very wealthiest sections of society. Queen Elizabeth I, for example, had used mirrors of rock crystal and *verre cristallin* for her toilet but she also kept a few Venetian glasses in her palaces. In 1618 Sir Robert Mansell was granted a monopoly to manufacture mirrors which he did successfully with the assistance of exiled Venetian craftsmen until 1640. Even so, such was the value of mirrors that they were usually framed to ensure their protection. Gentlewomen embroidered the surrounds of their toilet glasses with designs taken from books such as the *Booke of Flowers, Fruits, Beasts, Birds and Flies* (1658), and after the Restoration in 1660, scenes depicting the king and queen were popular. Many examples survive today thanks in part to the oak boxes that were used to protect the mirrors when in transit or not in use.

In 1662 George Villiers, 2nd Duke of Buckingham, established the Vauxhall Glassworks which virtually monopolised manufacture for the next 14 years. In 1676 the diarist John Evelyn noted that Vauxhall glass was "far larger and better than any that come from Venice" but the plates rarely reached more than three feet in length. An Act of Parliament prohibiting the import of foreign mirrors was passed in 1664 to encourage domestic production, and in the same year the Worshipful Company of Glass-sellers and Looking-glass Makers was incorporated.

From the reign of Charles II, fashionable interiors included mirrors arranged en suite with other furniture, hung above side tables and between pairs of candle stands. For a short period, the most luxurious suites were made of wood overlaid with chased and embossed silver after the fashion at Versailles, and a rare set presented to Charles II from the City of London in 1670 can be seen today in the Royal Collection at Windsor. By the last quarter of the century frames were being made in an enormous variety of woods, and finishes included marquetry, burr and oyster veneers, tortoiseshell and carved limewood. The most celebrated carved frames are those executed by Grinling Gibbons for Petworth House, Sussex. Imported lacquer panels were also incorporated within frames and as the taste for Chinoiserie grew, japanning became popular. Styles reflected current fashions, particularly the tall, elaborate crests featured in the published designs of Daniel Marot. These mirrors, like paintings, were often hung high up on the wall with their tops tilted forward into the room. Others were set into the walls of panelled rooms, and around 1700 the indefatigable country house visitor, Celia Fiennes, recorded seeing

"4 pannells of glass in length and 3 in breadth set together in the Wainescote" in a house in Chippenham, Wiltshire.

Towards the end of the 17th century the Baroque square-shaped mirror had evolved into the taller, more elongated form favoured in pier glasses. This shape was achieved by joining two mirror plates together, often with a bevelled join. By 1700 it was possible to make glass plates of considerable size and clarity; the Bear Garden Glass House at Southwark advertised mirrors "of lively colour, free from Bladders, veins and Foulness incident to the large plates hitherto sold" in 1702.

As furniture generally became more opulent, ornate gilt frames became increasingly fashionable. The onset of Palladianism (c.1730) saw the introduction of frames richly picked out with details derived from classical antiquity, often centred on the pediment by an idealised mask or double shell motif. William Kent, the chief exponent of this style, designed furniture and interiors as unified schemes with heavy, symmetrically-shaped mirrors set above console tables, their design directly inspired by the architectural setting. The advent of the Rococo heralded a fashion for lighter, asymmetrical and organic forms and the structure of frames became fused with or subordinated to the pierced curves and C-scrolls characteristic of the style. Glass was cut to fill the swelling contours of the new, gilded frames which, together with the taste for white walls and tall windows, combined to create a new feeling of weightlessness and airiness in rooms. This fashion was popular on both sides of the Channel, and at its height, frames were covered with a plethora of fantastic Chinese- and Gothic-inspired ornament, as can be seen in the work of an English designer like Thomas Johnson and equally in that of French designers such as Juste-Aurèle Meissonnier and Charles La Joue.

From c.1765 the Rococo was superseded in England by a taste for more restrained classical ornament on linear, architecturally-inspired frames. This style was exemplified in the work of Robert Adam. Mirrors of this period were rarely subdivided, and the proportions and decoration of frames were once again carefully designed to accord with the architectural style of the surrounding interior. The oval shape became more popular, and favourite decorative features were vertically tapering garlands tied with ribbons, paterae, urns and the honeysuckle motif. Technical improvements included the introduction of plate glass via the establishment of the British Cast Plate Glass Manufacturers in 1773, but the doubling of excise duties on raw materials in 1777 meant that glass remained an expensive commodity.

The fashion for French-inspired Empire styles encouraged a taste for convex circular mirrors. Enclosed in gilt and ebonised frames, studded with ball ornaments and often surmounted by an eagle, these became the most popular type of mirror during the Regency period and they were much admired not only for their decoration but also for the effect of their distorted reflections.

The mid- and late 19th century was characterised by the seemingly indiscriminate revival of myriad past styles. Technological developments included a technique perfected by François Petit-Jean in France in 1857 which replaced the lead backing with a backing made of silver. This enabled the production of much clearer glass. It also had a less damaging effect upon the health of the glassmakers, and the technique

was quickly adopted in England. Despite, or perhaps because of manufacturing improvements of this kind, mirrors lost much of their exclusivity during this period. Thousands were made with mass-produced gilt composition frames, many of which followed the popular French Rococo and Renaissance revival styles. Indeed, the mirrored overmantel, or large gilt-framed glass over the fireplace, became ubiquitous in many middle-class Victorian homes. And mirrors also appeared in wardrobes and in other pieces of furniture. Although hugely popular, such conventions were scorned by more progressive designers. Adherents of Arts and Crafts and Aesthetic styles of furnishing criticised the large expanses of glass as cold and ugly and their frames epitomised the meretricious use of ornament that they abhorred. In their place, they advocated a return to smaller, simpler shapes, and the Queen Anne revival brought with it a return to convex mirrors, or plain, painted wooden frames.

During the 20th century mirrors have also been adapted to both fashionable and avant-garde styles. Continental designers working in the Art Nouveau style produced finely-wrought frames made of precious metals, inlaid with woods and enamels, and featuring distorted shapes and sinuous decorative patterns. Exponents of the Art Deco and Moderne styles also prioritised the role of mirrors within interiors. The Moderne style, in particular, which favoured clean, smooth lines and shiny modern materials such as chromium-plated steel and tubular aluminium, also promoted the use of reflective surfaces and introduced large areas of mirrored glass into both wall decoration and furniture. Individual mirrors were often stepped or circular in shape and frames were either dispensed with entirely or were restricted to a thin metal band. Pastel-coloured glass, especially pink and peach, was popular during the 1930s and the semi-circular or sunburst form was a standard feature in many Jazz-age suburban homes. In more exclusive interiors of this period, mirrored table tops and shelving were used to create an atmosphere of glamour and luxury, and several architect-designers designed rooms entirely encased in glass. Raymond McGrath's interiors in Finella, the house that he refurbished in 1930, were entirely reflective, with ceilings of green glass; Syrie Maugham's celebrated "All-White" drawing room included a large chromium and mirror screen across the entire length of one wall; and Oliver Hill's entrance hall at Gayfer House for Lady Mount Temple (c.1931) consisted of mirror-glass from ceiling to floor.

Mirrors have become an integral part of the interior architecture in the work of High-Tech and Minimalist designers of the late 20th century. This is particularly evident within the cool, ultra-modern commercial spaces designed by architects such as Eva Jiricna and Norman Foster where large sheets of plain, mirrored glass are used both to create an illusion of additional space and to emphasise the stark modernity of the interior design.

NERIDA C. A. AYLOTT

Further Reading

A well-illustrated introduction to the history and styles of mirrors appears in Schiffer 1983. For a more comprehensive and scholarly treatment of the subject see Child 1990 which also includes a long specialist bibliography. Celebrated examples of mirror rooms survive at Versailles; La Favorite, Rastatt, near Baden-Baden; the

Amalienburg, Schloss Nymphenburg, near Munich; the Würzburg Residenz, Bavaria; and the Weissenstein Palace, Pommersfelden.

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Mission Style

During the end of the 19th and the early decades of the 20th centuries, the term Mission style came to characterize those structures, interiors, and furnishings that were purportedly based upon the early Franciscan missions of the American Southwest. As William Morris and his followers looked to Europe's medieval past for inspiration, certain proponents of the American Arts and Crafts movement sought their own particular rustic stylistic tradition and related this vision to the missions' weathered adobe finishes, hand-hewn wood, and simple, direct furniture designs. A radical alternative to the prevalent excesses of traditional Victorian interiors, elements of the style spread quickly beyond their characteristic roots in the West throughout the Midwest and East, bolstered by romantic images of a native architecture fully in harmony with nature. Publications such as Charles Fletcher Lummis's *Land of Sunshine*, and later Gustav Stickley's *The Craftsman*, endorsed this idealized vision of a Native American and Hispanic past through admiring essays on the original missions as well as their later derivations. Often these articles praised

the “sturdy and primitive forms” for their “simplicity” and “sincerity”, all in accordance with Arts and Crafts ideology.

As a reflection of some of the earliest extant architecture in the United States, Mission style was typically portrayed as a contemporary solution to a truly American source of design, one that held little relationship to traditional European or classical precedents. Symbolically linked to the Arts and Crafts movement and to 19th-century stylistic exoticism, Mission style's early functionalist designs ultimately served to inspire a new generation of Modernists that sought similar aims in the reduction of ornament, but through a machine-age aesthetic rather than a vague association with a pseudo-historic past.

Early Mission style structures, such as A. Page Brown's California Building for the 1893 World's Columbian Exposition in Chicago served to link the public's view of the developing style as one specifically indebted to the love of handicraft and the architectural heritage of the American Southwest. Throughout the following years other large public and private buildings occasionally developed around a Mission scheme, such as the expansive Glenwood Mission Inn (c.1900) in Riverside, California, but for the most part, the particular appeal of Mission style resided within its contribution to the development of the Arts and Crafts home.

Mission interiors were typically characterized by plain or paneled walls, exposed wooden beams and structural members, and occasionally, arched arcades or windows. Rooms were finished in natural tones, accentuated with linear arrangements of simple wooden trim and the occasional rich colors of decorative pottery vessels and tiles. Wall surfaces might include a painted frieze executed in a stylized pattern often repeated in other materials such as rugs or other fabrics. Curtains and portières in cotton, wool, or linen with appliqué patterns of conventionalized forms, were usually simply mounted and hung straight, with no attempt at elaborate arrangement. Lighting was characteristically muted, with metal or wood electric sconces, chandeliers, and table lamps providing diffused light through art glass shades. In an effort to appear truly “honest”, furniture often included rectilinear construction, projecting tenons, natural leather coverings, and hand-wrought hardware. Representational carving, painted finishes, or elaborate mouldings were generally avoided. Regional woods were occasionally used, particularly redwood in the Western states, but white oak was considered the material of choice due to its coarse grain and attractive pattern when quarter-sawn. Often denounced as “unsophisticated” by its detractors, the various elements of Mission style succeeded in creating an environment which evoked the lifestyle of a pre-industrial era.

As perhaps the most well known producers of furniture, fabrics, and metalwork appropriate to the style, Elbert Hubbard's Roycrofters and Gustav Stickley's Craftsman Workshops quickly found an eager market through catalog sales of their products. Their work was often labelled as “Mission”, but both entrepreneurs avoided this classification and considered their Arts and Crafts products part of a new stylistic development particularly suited to modern American life. In addition to serving as a vehicle for his line of home furnishings, Stickley's journal, *The Craftsman*, offered articles, house plans, and suggestions for interiors that ultimately were viewed by the public as quintessential representations of the

Mission aesthetic. Even as Stickley eschewed a direct association with the heritage of the American missions, he was not hesitant to describe the hand-made rugs and pottery of Native Americans as particularly suitable accompaniments for his furnishings. To Americans already fascinated with the romantic image of the untainted “noble savage”, the appeal for these products was apparent.

Inspired by the success of Stickley and Hubbard, within a few years almost every major furniture manufacturer offered their own Mission style furnishings, more often than not of poor quality construction and corrupted design. Ironically, increased competition eventually necessitated Stickley's acceptance of the use of the machine to reduce costs. Violating Morris's edict regarding the hand-made, he quickly justified the decision, claiming that it freed the craftsman from monotonous labor, permitting him to concentrate on more important detail work. Even as Stickley and others continued to increase their output to satisfy the growing demand for their work, other individual craftspeople and small firms emphasized the spirit of the Arts and Crafts movement through the limited production of exquisitely handcrafted pottery, metalwork, fabrics, and furniture reflecting a variety of stylistic influences beyond that of basic “mission” characteristics.

As periodicals such as *The Craftsman*, *House Beautiful*, *Ladies Home Journal*, and *Home Decorator and Furnisher* disseminated the concepts and images of the Arts and Crafts movement, in the Southwest where mission structures were more familiar, some architects and designers created forms which were more readily identified as designs wrought from the region's Spanish colonial past. Architects such as Hazel Waterman, Irving Gill, and Frank Mead created stucco, concrete, and adobe structures which successfully recalled images of indigenous design, yet were clearly modern in their lack of ornamentation, plain wall surfaces, and innovative construction techniques. Nonetheless, rustic furniture, extensive expanses of exposed wood, and soft natural colors betrayed their debt to the characteristics of the Arts and Crafts movement.

By 1915, the failure of the Arts and Crafts movement to initiate social and political reform in America or England, and the commercial separation of moral philosophy from the product had relegated the concept of Mission style to that of a mere fashion. In the same year, Stickley's overexpansion forced a declaration of bankruptcy and Hubbard and his wife were lost with the sinking of the *Lusitania*. Only a few years later, the production of Mission furnishings ceased completely. Although the specifically Southwestern imagery of the missions failed to establish a universal American style of design, the style's incorporation within the diverse influences of the American Arts and Crafts movement did help to create an enduring interest in the reduction of ornament and an emphasis on functionality that would serve as the basis of the Modernist idiom throughout the following decades.

KEVIN W. TUCKER

See also Greene and Greene

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Useful surveys of the origins and history of Mission Style furnishings and interiors appear in Kaplan 1987 and Clark 1972. For more

detailed information on regional aspects of the style see Weitze 1984 and Trapp 1993.

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Mix and Match Colour Schemes

An integral part of the aesthetics associated with the “Contemporary” style, mix and match colour schemes were a new visual phenomenon of the early post-war period which had a major impact on domestic interior design during the 1950s. The term “mix and match” is self-explanatory: it means the availability of a wide range of different colourways, and freedom of choice in the selection of colour combinations. Artistically the ideas behind “mix and match” colour schemes were derived from the abstract paintings of Piet Mondrian, and the work of the architect Gerrit Rietveld and the De Stijl group in Holland during the inter-war period. It was these artists and designers who first introduced pure primary colour contrasts into their work. In the case of Rietveld these aesthetics were applied both to his furniture design and to his buildings, the most complete example being the Schröder House in Utrecht of 1924, where bold primary colour contrasts were used throughout the interior. These aesthetics also affected the work of other artists such as Leger, Matisse, and the sculptor Alexander Calder, and later they began to have an influence on architects of the early post-war period such as Charles Eames, who applied these colour principles to the decoration of his new home in Los Angeles, completed between 1945 and 1949.

As a concept applied to domestic products, mix and match colour schemes first originated in the USA during the 1930s around the time when Russel Wright developed his multi-coloured American Modern tableware range, in which individual pieces were available in a variety of monochrome glazes. Harlequin and Fiesta dinnerwares and teawares, in which each place setting was in a different rainbow colour, also became

popular in the USA during the 1930s. Later, during the early post-war years, similar decorative principles were applied to Eva Zeisel’s Town and Country range for Red Wing Pottery in the USA, and to Kaj Franck’s Kilta tableware for Arabia in Finland. From the late 1940s onwards, however, the concept of mix and match was greatly extended, as it began to be applied to a much wider range of domestic products and accessories, including furniture and lighting. By the mid-1950s it was so well-established that it was being promoted by magazines such as *House and Garden* as the basis on which to select paint colours, wallpapers and soft furnishings for the home.

The widespread adoption of mix and match colour schemes during the 1950s reflected the radical change in aesthetics and in public taste that had taken place during the war years. Their popularity was a reflection of the feeling of liberation and exhilaration experienced by many people at the end of the war: bright colours, particularly primary or acid colours, were a symbol of the new optimism, while the juxtaposition of contrasting colours represented an incitement to jollity and playfulness. The fashion for mix and match colour schemes during the early 1950s represented a conscious act of rebellion against the drabness of the war years, when choice had been almost non-existent and colour and pattern were in short supply. During the first half of the 1940s shortages of materials and labour had meant that, even in those countries not directly affected by the hostilities, manufacturing industry in the field of the applied arts and domestic design had been greatly reduced. In some countries, such as Britain, output had been further restricted by government-imposed legislation, so that only what were considered the basic necessities were produced and decoration was reserved exclusively for goods for export. At the end of the war this situation did not suddenly change: labour and materials shortages continued for several years, and in Britain rationing and the Utility scheme remained in full force until as late as 1951. In Britain in particular, therefore, mix and match colour schemes – first seen in force at the Festival of Britain in 1951 – were a potent symbol of the end of austerity and the start of a new age. When freedom of choice was officially allowed again, and when a full range of goods became available in the shops once more, the popular choice was not just for bright colours, but for the extremes of mix and match.

Mix and match colours were applied to a variety of “Contemporary” domestic products as well as to interior decoration and furnishing schemes. The new aesthetic affected the appearance of many different kinds of furniture, fixtures and accessories in the home, as well as crockery and glassware. A good example of the way in which the scheme worked was its application to the Jason range of bent plywood chairs designed by Carl Jacobs for the British firm Kandya in 1951. These could be purchased in a range of different coloured spray-painted finishes including blue, red, white and black, and customers were actively encouraged to purchase a mixture of colours. Later, when the new range of moulded plastic chairs designed by Charles Eames for Herman Miller came on the market in the USA, they were produced in a range of nine different colours. For upholstered furniture customers were given a free rein in choosing their own personal combinations of fabrics when it came to covers and cushions. In the case of the Marshmallow Sofa designed by George Nelson Associates



Mix and Match: *Marshmallow* sofa by George Nelson for Herman Miller, 1956

for Herman Miller in 1956, which was composed of eighteen circular padded cushions supported on a metal frame, the cushions could be upholstered in a range of different coloured vinyl fabrics, either all in the same colour or in a mixture of colours to suit the customer's taste. A combination of pink, orange and purple was a popular choice.

Lighting was another area of interior design in which colour choice could be exercised, and mix and match colour schemes were particularly apt for light fittings with multiple shades. Tripartite branching floor lamps and dual wall bracket lamps with metal shades in contrasting colours were typical of the type of lightfittings popular at the time. In Italy the lighting designer Gino Sarfatti based virtually the entire output of his firm, Arteluce, on the principles of mix and match, one of his most famous designs being a pendant lightfitting resembling a Calder mobile, in which each set of cupped perspex lampshades was produced in a different colour. Mix and match colour schemes were also applied to many of the ball-and-spoke structure domestic accessories produced during the

1950s in Britain, including coat peg racks, umbrella stands and magazine racks. These accessories were inspired by scientific models of molecular structures, where different coloured balls were used to represent different types of molecules.

Interior decoration was also influenced by the concept of mix and match, the fashion for which affected the selection of wallpapers and paint colours as well as floorcoverings and curtain fabrics. In Britain Marley Tiles produced a range of multi-coloured speckled floor tiles called Harlequin, for example, while paint manufacturers actively promoted their new "Contemporary" colours. During the 1950s fabrics and wallpapers were produced in an increasingly wide range of colourways, and instead of using a single wallpaper pattern in a room, people were encouraged to use two or more contrasting patterns on adjacent walls. A mix and match interior scheme might also consist of a combination of plain painted walls and patterned wallpapered walls. Sometimes this even extended to the painting of the woodwork, with each door in the house being painted a different colour.

Mix and match colour schemes were an essential part of the “Contemporary” aesthetic. By the early 1960s, however, not only had tastes in colour changed, but so had ideas about the number of colours that could be used together in an interior, and which colours it was considered permissible to combine. Not surprisingly, therefore, before long there was a strong reaction against mix and match colour schemes; it was a fashion that was much too extreme to remain popular for long.

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See also “Contemporary” Style

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Modernism and the Modern Movement

In broad terms the Modern Movement can be seen to have developed in two main phases. The first has been seen as a pioneering phase, originating in the debates of design reformers in the 19th century but essentially centred upon the period from the years immediately prior to World War I through to the early 1920s. This was followed by the International Style, which could be seen to run from the later 1920s through to the 1960s, when Postmodernism emerged as a powerful critique. Although perhaps most visible in terms of its architectural achievements, the Modern Movement nonetheless made a considerable impact across the design spectrum, from typography to textiles, kitchens to ceramics and flooring to furniture. Essentially the Modernist aesthetic was opposed to the use of ornament and focused on notions of standardisation, the exploration of new materials, abstract forms and an apparent (or symbolic) compatibility with the possibilities of modern mass-production technology. Plain surfaces, geometric forms and materials such as glass and metal (especially chromium-plated tubular steel) were particular favourites of Modern Movement designers and were usually deployed within a context of restrained colours (preferably white, off-white, grey and black) and the abstract manipulation of light and space. However, this implicit commitment to a means of expression which embodied the *Zeitgeist*, or “Spirit of the Age”, was in turn accompanied by a drive to utilise a creative vocabulary redolent of the Functionalism of the early 20th century. But such “functionalism” was often far more symbolic than material.

The Modern Movement was also highly charged with a sense of social Utopianism as its proponents sought to bring about a better material and aesthetic quality of life for the majority through the implementation of housing and design programmes embracing the new forms, particularly in

Germany and Holland. However, in the increasingly turbulent social, political and economic climate of the later 1920s and 1930s, architects and designers promoting Modernism came under increasing attack. Through its rejection of historicism alongside its embodiment of standardised, seemingly rational and modern abstract forms, their work was seen by critics to be opposed to national (and thus historically-charged) characteristics in architecture and design. Accordingly, it came under particular attack from the National Socialist Party under Adolf Hitler in Germany and the repressive climate of Socialist Realism under Josef Stalin in the USSR. Nonetheless, although often attracting the kind of abuse reserved for those committed to policies to the left of the political spectrum in Britain, France and the United States, the Modernist aesthetic was also explored by designers more geared to the tastes of a sophisticated elite than to bringing about any radical change in the demands of the mass-market.

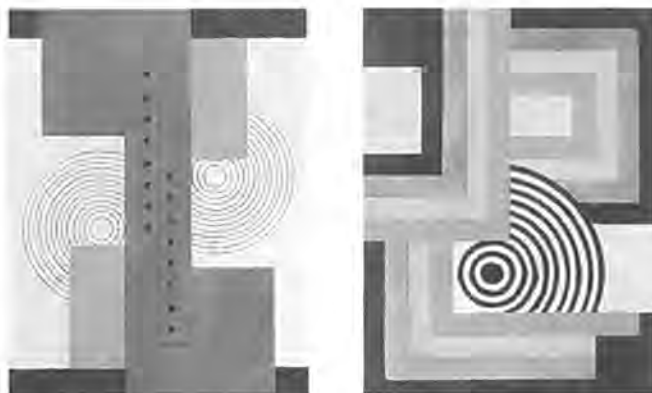
A number of possible spiritual and historical antecedents of the Modern Movement were proposed in Nikolaus Pevsner's celebrated book of 1936, *Pioneers of the Modern Movement* (later revised as *Pioneers of Modern Design*). These were seen to originate in the efforts of design reformers who, from the 1830s onwards, attacked the ways in which contemporary manufacturing industry plundered the past to reproduce a wide variety of historical styles for the decoration of designed products, regardless of context and appropriateness. The resulting goods, when they were not simply dismissed as shoddily made, were generally seen as showy demonstrations of technical virtuosity rather than embodiments of an appropriate and “honest” use of materials. In Britain in particular, a perception of the detrimental impact of industrialisation was an implicit part of such an outlook, whether in terms of the squalid conditions endured by many in the rapid growth of the urban environment or the apparent shackling of the creative spirit of workers involved in the production of goods for everyday life. These workers, through the impact of the division of labour in the factory system, were felt to be increasingly deprived of any sense of fulfilment in their involvement with the manufacture of things. William Morris, one of the most influential figures involved in such critiques of the industrialisation process, did much to promote an alternative *modus operandi* which looked back to the Middle Ages and the social and artistic values inherent in craft production. The resultant Arts and Crafts movement, engendered by such thinking, was seen by Pevsner and others as a major formative influence on the design outlook in Germany in the closing years of the 19th and early 20th centuries. There a number of *Werkstätten* (Workshops) were established which sought to reconcile the skills and expertise of crafts workers with a spirit of creativity in design. Although acknowledging a belief in the superiority of hand-made furnitures and fittings, the more successful of these groups, such as *Dresdener* and *Vereinigte Werkstätten*, also forged a more positive relationship with industry, accompanied by a stronger sense of commercialism and the capacity for considerable productive output. Typifying this reconciliation of artistic endeavour with machine production were Richard Riemerschmid's furniture for the *Dresdner Werkstätte* of 1905 which, with its clean, simple lines, was produced in sufficient quantities and at a price attractive enough to command wide market possibilities.

Whether or not Pevsner's genealogical explanation of the roots of the Modern Movement is entirely convincing, it is clear that by the turn of the century there was considerable interest in design circles in the appearance of functional objects such as bathroom fittings, railway locomotives, machines and engineered structures. Highly significant in the genesis of the Modern Movement was the formation in Germany in 1907 of the *Deutscher Werkbund*. This was prompted in part by the practical ethos and symbolic functionalism of the room settings and furniture seen at the 1906 Dresden Exhibition of Applied Arts and, perhaps more importantly, by a growing belief in progressive circles in the tempering of artistic idealism with the economic and technical determinants for the design and production of consumer products.

The *Deutscher Werkbund*, an increasingly influential grouping of industrialists, designers, politicians and others interested in design reform, sought a more radical reconciliation of aesthetic sensibilities with the possibilities of new materials and modern mass-production technology than that exhibited by the majority of *Werkstätte* designers. However, despite strenuous efforts to promote the cause of modern design through the mounting of exhibitions, conferences and publications, dramatic headway was limited in the face of the innate conservatism of most manufacturing industries. Accordingly, it was decided to promote the organisation's aims more forcefully by mounting an exhibition in Cologne in 1914. As a coherent exposition of the progressive functional aesthetic associated with standardisation, the exhibition was far from an unqualified success. As well as the display of interiors which looked to the past, such as Runge and Scotland's café-restaurant or Paul Ludwig Troost's neo-Baroque dining room, perhaps this also reflected something of the ideological split between Hermann Muthesius and Henry van de Velde. The former was committed to embracing standardisation in machine production while the latter felt that such an outlook essentially compromised the designer's spirit of creativity. However, the 1914 Cologne exhibition has been remembered generally by design historians for the uncompromising clarity of form and structure of the heavily-glazed *Werkbund* buildings designed by Walter Gropius and Adolf Meyer. Through the manipulation of space, light and abstract geometric form these were important exemplars of the early phase of the Modern Movement.

The quest for the production of uncompromisingly modern forms which escaped the clutches of historicist reproduction was echoed strongly in the writings of the Austrian architect, furniture and interior designer Adolf Loos. Also an important writer and theorist, he expressed an unequivocal commitment to a functionalist aesthetic in what has often been seen as his most important essay, "Ornament und Verbrechen" (Ornament and Crime), of 1908. Here he depicted ornament as irrelevant in modern life as it had "ceased to be a valid expression of that culture. The ornament that is designed today has no relevance to ourselves, to mankind at large, nor the ordering of the Cosmos. It is unprogressive and uncreative". Reprinted in Le Corbusier's magazine *L'Esprit Nouveau* in 1920, this proto-Modernist outlook can be linked to the development of more full-blooded Modern Movement thinking in the 1920s.

Important influences on the Modern Movement can be



Modernism: carpet designs by Da Silva Bruhns, 1929

found also in avant-garde circles in the fine arts, whether the Cubist painters in France, the Suprematists in Russia, or those who became involved with *De Stijl* in Holland. Before 1914 the Italian Futurists, both through their uncompromising attacks on their country's historical heritage and their unequivocal commitment to speed, dynamism, and cultural revolution as a way of life, also did much to fuel the ideological motor of aesthetic sensibility tied to 20th-century technological progress, even if their own particular formal vocabulary was distinct in terms of visual expression.

Due to Holland's neutrality in World War I, the spirit of the avant-garde in the visual and plastic arts continued to flourish there, unlike in France and Germany. Perhaps most significant was the thinking associated with the *De Stijl* group, founded by Theo van Doesburg in 1917 and centred on a magazine of the same title. Building on the work and thought of the Dutch painter Piet Mondrian, who had been influenced by Cubism before World War I, there was a commitment to a design vocabulary which emphasised the vertical and horizontal and adopted the primary colours of red, yellow and blue, in addition to black and white. Another important early influence on the group was the Dutch architect H.P. Berlage, whose own manipulation of form and space revealed links with the American architect and designer Frank Lloyd Wright. Early interior design work associated with the *De Stijl* aesthetic which explored rectilinearity and the use of primary colours included stained glass windows, tiled floors, mosaics and colour schemes by van Doesburg; Bart van der Leek and Vilmos Huszár produced textile designs and, in furniture design, a similar spirit was embraced in the work of Gerrit Rietveld. However, by the early 1920s, the *De Stijl* aesthetic took on a more international profile as Modernism generally began to attract more critical attention. Representing a more mature phase of expression, Rietveld's *Schröder House* in Utrecht of 1924 explored the interplay of rectilinear forms with geometric space and presented an aesthetic unity throughout, from the design of the furniture, fittings and interior to detailing on the exterior.

During the same years Russian Constructivism also became prominent in progressive design circles. Its origins may be found in the abstract forms of Suprematist painting, most notably in the work of Kasimir Malevich, and Cubist-inspired sculpture by Vladimir Tatlin. Following the October Revolution of 1917 many avant-garde artists and designers



Modernism: Le Corbusier's Pavillon de l'Esprit Nouveau, 1925 Paris Exposition Internationale des Arts Décoratifs

became involved in many aspects of propaganda for the revolution, including street art, theatre and poster design. By 1920 there were divisions among the avant-garde, which in many ways echoed the same concerns of inner creativity versus standardisation voiced by Muthesius and van de Velde at the Deutscher Werkbund before World War I. Artists such as Wassily Kandinsky (who went on to work at the Bauhaus) and Naum Gabo believed in spirituality and creativity in art untrammelled by notions of practicality, whereas others, including Alexander Rodchenko, his wife Varvara Stepanova, and Tatlin, sought to lend their work a more social and utilitarian direction, linking it with the potential of modern mass-production technology. The latter tendency prevailed and its exponents sought to put their creative efforts towards the regeneration of society. The Russian El Lissitzky was very influential on the Modern Movement, publishing a journal *Veshch* (Object) in Berlin in which he sought to reconcile art with mass-production. He travelled extensively between Russia and Europe in the 1920s, established links with De Stijl and other progressive groups, and was also a strong influence in the shaping of the international dimension to the Modern

Movement. Typical Modernist interior designs of the period were those for workers' clubs, a new building type. Prolific in this genre was Konstantin Melnikov (whose striking Soviet Pavilion at the 1925 Paris Exhibition attracted considerable attention among the avant-garde) who designed five such clubs in Moscow alone. These often had multi-functional rooms and utilised sliding and rising partitions to give a flexible environment with minimal expenditure. Another celebrated workers' club was that contained within Melnikov's 1925 Pavilion, the interior and furniture for which was designed by Alexander Rodchenko.

Although the Modern Movement has a strong international profile, it has perhaps most strongly been identified with German design of the 1920s, most particularly with the ideology and output of designers associated with the Bauhaus, the lifespan of which was almost completely aligned with that of the Weimar Republic and all of the social, economic and political tensions engendered during those years. The early years of the Bauhaus, following its establishment in Weimar under the Directorship of Walter Gropius in 1919, empathised with Expressionism and appeared to be opposed to the drive

towards standardisation which had been so evident in the work of a number of the German avant-garde before World War I. This aesthetic volte-face immediately after the war may well be on account of the subsequent antipathy of many designers to large-scale industry, which was felt to have played an important part in precipitating Germany's involvement in the war. In terms of interior design this early spirit may be seen in the wooden interiors of the Sommerfeld House, designed by Gropius and Hannes Meyer in 1921, complete with elaborate woodcarvings by Joost Schmidt which embraced references to folk art traditions in the details. Yet within two years there was a markedly different feel in the air at the Bauhaus, as evident in the appearance of the interior of Gropius's own office, throughout which the contrast of horizontal and vertical articulated both furniture and fittings. This was particularly apparent in the unornamented light fitting which was designed by Gropius himself. The clean, plain surfaces of the walls and floor were punctuated only by a wallhanging and carpet, both of which explored abstract geometric forms, symbolising notions of standardisation and compatibility with a machine age aesthetic. Such ideas were close in spirit to the activities of designers connected with Constructivism in Russia and Hungary and De Stijl in Holland, although the actual modes of construction were still located within the context of craft, rather than mass-production. This reconciliation with the "industrial" and symbolically "functional" forms of the international avant-garde found more complete expression in the austere functional-looking interiors of the Haus am Horn, designed by Adolf Meyer and Georg Muche, which was a major feature of the 1923 Bauhaus exhibition. Such a commitment to an aesthetic which furthered the possibilities of abstract forms and new materials, wedded to an ethos of modern technology, was even more emphatically expressed in the new buildings, interiors, furniture and fittings at Dessau, where the Bauhaus had been forced to move for political reasons in 1925–26.

Our historical understanding of the Bauhaus, as with many other groups, organisations and institutions associated with the cause of Modernism, has been much enhanced (or perhaps conditioned) by the availability of that institution's series of books, published in the 1920s, which directly promoted the ideas of many designers closely associated with it. Increased attention has perhaps also been paid to both Bauhaus and German Modernism on account of its political repression by the National Socialists in the early 1930s. Many architects and designers working in Germany fled the increasingly oppressive regime and moved to Britain, the United States and elsewhere, thus sharpening debates on, and knowledge of (at least in progressive circles) both the Modernist aesthetic and Bauhaus educational practice. However, for many years after its final closure in 1933, the appearance of Modern Movement design, divorced from its original strong democratic ideals, became increasingly recognisable in terms of style, whether as objects endowed with cultural status in the collections of the Museum of Modern Art in New York, the interior design of the offices of multinational corporations in the United States after World War II, or as objects being accorded Compasso d'Oro design awards by La Rinascente in Italy, Design Centre Awards by the Council of Industrial Design in Britain and similar awards elsewhere in Europe and Japan.

Despite the high profile afforded the Bauhaus in many histories of modern design, the Modern Movement in Germany exerted a marked impact elsewhere in the country, as seen in the design and planning outlook of a number of progressive municipalities such as Stuttgart and Frankfurt. Their involvement came about partly as a result of a general shift away from private to public patronage in Germany in the climate of spiralling inflation of the early 1920s. This presented an opportunity for Modernist architects and designers to put their ideas into practice in a climate which was more favourable to forward-looking concepts such as the *Neue Gestaltung* (New Design), *Neue Bauen* (New Architecture) and the *Neues Wohnen* (New Lifestyle). Magazines such as *Das Neue Frankfurt* and *Das Neue Berlin*, which commenced publication in 1926 and 1929, respectively, argued for recognition of the social as well as aesthetic value of modern architecture and design. In Frankfurt a second publication, the Frankfurt Register, was effectively a catalogue for the promotion of the commercial availability of modern design for everyday life, with sections devoted to lighting, furniture and other facets of interior design. In the same city the architect Ernst May, in charge of the city's municipal housing programme, brought a number of Modernist aspirations to life in the provision of mass housing. These dwellings saw the development of special building techniques and were equipped with functionalist furniture and fittings which were tailored to the practicalities of efficient living in small spaces. Extensive studies were made and standardised forms for all aspects of everyday life became the norm. Typical of the outcome of such investigations was the so-called Frankfurt Kitchen type, the planning of which was achieved by a team working under Grete Schütte-Lihotzky. Its clean surfaces and highly organised, efficient layout was based on the lessons learnt from galleys on ships and railway trains and the writings of Christine Frederick, an American expert on household efficiency who had published a key text, *Household Engineering: Scientific Management in the Home*, in 1919.

Another unambiguous manifestation of Modernism in Germany was the Die Wohnung (The Dwelling) Exhibition held in Stuttgart in 1927. Organised on behalf of the Deutscher Werkbund by the German architect and designer Ludwig Mies van der Rohe on the Weissenhof Estate, Stuttgart, it included housing designs by many of the leading protagonists of the Modern Movement, including Gropius, Le Corbusier, Mart Stam, J.J.P. Oud and Mies himself. The emphatically Modernist forms seen in the architecture, furniture and fittings did much to establish the notion of an "International Style", as critics were able to see that the work of architects and designers from a number of countries, including Germany, was stylistically homogeneous. This gave rise to growing hostility in Germany to an aesthetic that disregarded indigenous traditions; conservative furniture manufacturers attempted to prevent avant-garde furniture by Marcel Breuer and others being shown; Modernist designers and architects were increasingly portrayed as embodying harmful moral and political characteristics, often being associated with Bolshevik, Jewish or other "undesirable" or non-indigenous origins.

Perhaps one of the most complete expressions of a Modern Movement interior can be seen in Mies van der Rohe's German Pavilion at the 1929 Barcelona International Exhibition. Its



Modernism: Marcel Breuer's B64 chair, manufactured by Thonet, 1928

architecture, interior space, furniture and furnishings were completely harmonious and seen as a total unity by Mies and Lilly Reich, who collaborated with him on the project. But, despite its aesthetic coherence and clarity of spatial articulation, it was fashioned from expensive materials such as marble and onyx, and was labour-intensive in its construction, thus embracing a number of ironies with which Modernism was beset: at its core had been a commitment to social utopianist ideals, but in many of its most complete visual expressions, at exhibitions or in commissions from the well-to-do, it was compromised by an underlying sense of wider social irrelevance.

Although modern design was generally suppressed under the Nazis for such reasons as were apparent at Stuttgart in 1927, the design historian John Heskett has argued that standardisation and rationalisation continued to exert an important impact on economic planning, particularly with regard to re-armament and militarization. Guidelines were still produced for neat, functional design in housing, domestic furnishings and equipment, and the work of many Modern Movement designers who had come to the fore in the 1920s, such as Wilhelm Wagenfeld, continued in production throughout the 1930s. The extent to which the Modern Movement could still be seen in Germany as late as 1939 was apparent in that year's official state publication of approved designs in current production.

In France Le Corbusier was the most dominant voice in Modernist circles. An architect, designer, painter, planner and writer, his text, *Vers Une Architecture* of 1923, was a key work in the dissemination of the ideals of the Modern Movement across Europe and beyond. Committed to the poetics of the machine in architecture, he wrote that "the plan proceeds from within to without; the exterior is the result of the interior". At the 1925 Exposition Internationale des Arts Décoratifs et Industriels in Paris the stark, modern aesthetic of his infamous Pavillon de l'Esprit Nouveau encapsulated the opposition

between the prevalent decorative tendencies of the French *ensembliers* (whose extravagant, ornate creations were geared towards the well-off) and the social Utopianism of the Modernists who placed their faith in notions of standardisation, new materials and a firm commitment to the contemporary spirit. Many of Le Corbusier's ideas relating to interior design can be found in his book *L'Art Décoratif d'aujourd'hui* of 1925, first published as a series of articles in his magazine *L'Esprit Nouveau*, in the period leading up to the 1925 exhibition. Here he argued that interior design and furniture should, like architecture, embrace notions of rationalisation and standardization, concepts given life in the furniture, storage systems and paintings (by himself and Fernand Léger) in his 1925 pavilion. Another important statement of Le Corbusier's views on interior design was seen at the 1929 Salon d'Automne, where Charlotte Perriand had joined forces with Le Corbusier and his brother Pierre Jeanneret to exhibit the interior of a complete dwelling, with fittings and furniture fashioned largely from metal and glass, and with spatial arrangements determined by modular storage systems or *casiers*.

In 1930 Modernist designers in France established the Union des Artistes Modernes (UAM). Under the directorship of René Herbst, its members included Le Corbusier, Charlotte Perriand, Robert Mallet-Stevens, Eileen Gray, Louis Sognot, Charlotte Alix and Pierre Chareau. Between 1928 and 1932 Chareau designed one of the most evocative modern interiors of the period in the Maison de Verre. With its exposed steel structure, studded rubber flooring, large expanses of glass and specially designed furniture, the aesthetic commitment to industrial materials linked it firmly to the spirit of contemporary technology. However, this design also encapsulated the social location of much French Modernism – among the metropolitan cultural elite.

Italy's first clear manifestation of the spirit and aesthetics of the Modern Movement was the formation in 1926 of Gruppo 7. The Italians' work became known as Rationalism and was in tune with other aspects of Modern Movement design elsewhere in Europe; they even sent projects to the Weissenhof housing exhibition at Stuttgart in 1927. Closely in tune with the prevailing aesthetic of clean, abstract forms spiritually attuned to modern life, materials and technology, the Rationalists hoped that their outlook would be adopted as the official style of Fascism and, for a while, the Movimento Italiano per l'Architettura Razionale (MIAR) was approved by the Union of Fascist Architects. The battle for the success of the Rationalist cause clearly depended upon winning important public commissions for housing and major buildings as well as for the furniture, fittings and equipment which would accompany them. However, although there was only very limited success in the public sector, there were a number of striking private commissions in the late 1920s and early 1930s, such as Figini, Pollini and Baldessari's interior for the Craja Bar in Milan (1930) and the Parker shop interiors (1934), also in Milan, by Persico and Nizzoli. The plain, light interior of the latter was complemented by the sleek lines of the chromium-plated tubular steel furniture and showcases. These were quasi-abstract configurations of sculptural forms redolent of the spirit of contemporary technology, fashioned by means of a

clearly articulated set of spatial relationships composed from metal tubing and plate glass.

But the main forums for the display of, and debate concerning, modern design in Italy were the Triennale exhibitions (originally Biennali). These were first held in Monza in 1923, moving to Milan ten years later and provided the avant-garde with an opportunity to promote their cause. In the early 1930s the debate was lively. At the V Triennale of 1933, modern interiors were displayed in a variety of individual pavilions. Typical of these were the Villa-studio for an Artist by Figini and Pollini, the form of which, with its exploration of light, space and abstract form, was in tune with avant-garde developments elsewhere across Europe. However, despite boasting chairs elegantly cantilevered from chromium-plated steel, a material also used for the legs of the table, the spacious dining room typified the trend in many of the exhibition houses to cater for a wealthy clientele. There were some exceptions, including the starkly Modernist interior for a school designed by Annoni, Comilli and Masera, again with plain, light surfaces, large steel-framed windows and simple, functional furniture using tubular steel. But, on the whole, such efforts to place the Modernist agenda within the public domain remained unfulfilled as subsequent Triennali in 1936 and 1940, and other exhibitions, continued to provide the major opportunities for the display of Modernist interiors designed for hotels, housing projects and the homes of the comparatively wealthy.

There were a number of instances where Rationalist designers were directly involved with design which promoted the Fascist regime, perhaps the most celebrated example being Giuseppe Terragni's Casa del Fascio of 1933–36. Although utilising many aspects of the Modernist vocabulary, particularly in the geometric articulation of the exterior, the interiors – as in the meeting room – were marked by a more idiosyncratic and almost fussy decorative use of abstract forms on the wall surfaces and the deployment of clearly unfunctional curves in the tubular steel furniture. Such difficulties in reconciling a modern, internationalising aesthetic with the demands of a political regime steeped in notions of a Roma Secunda and visual reference to the trappings of the grandeur of Ancient Rome were rarely overcome in the 1930s. Indeed, by 1938 the forging of close links with the Nazi regime in Germany led to the final stifling of the Rationalist cause in Italy until democracy was restored at the end of World War II.

In Sweden between the wars the Modern Movement also made itself felt, largely stimulated by the activities of the Svenska Slödföreningen (Swedish Society of Industrial Design). Although founded in the 19th century, it was not until the 1910s that the Society began to promote forcefully the development of links between artists and industry. As with the Deutscher Werkbund, with which it had developed links before World War I, the Svenska Slödföreningen sought to raise the quality of life through improved standards of design in everyday life. This was marked by the mounting of the Home Exhibition in Stockholm in 1917 in which 23 fully-furnished interiors were displayed by young architects and designers. As was apparent in Gunnar Asplund's kitchen-living room, the designs were clearly imbued with the flavour of crafts production, although the simplicity of form and restrained decoration were compatible with the possibilities of industrial production

(rather as Riemerschmid's furniture had been at the Dresdner Werkstatte in the early 20th century). Despite the exhibition and the publication in 1919 by Gregor Paulsson (Svenska Slödföreningen's director) of *More Beautiful Everyday Things*, which became something of a yardstick for Swedish designers in the inter-war years, there was something of an ambiguous commitment to Modernism during the 1920s. There was, however, an increased awareness of developments in Scandinavian, particularly Swedish, design, brought about by the 1923 Gothenburg and 1925 Paris Exhibitions, which gave rise to notions of "Swedish Grace". Typical of this were interiors by Carl Malmsten which, although they acknowledged traditional forms and materials, displayed a sense of elegant simplicity in their restrained use of decoration. By the late 1920s there had emerged two major strands of Swedish design: the first of these was promoted by Asplund and Paulsson and the Svenska Slödföreningen, which was clearly allied to the social utopianist ideals of the German avant-garde; the second was seen in the glass and ceramics industries which were still heavily inclined towards an aesthetic rooted in the arts and crafts. This gave rise to considerable tensions between those representing the *funkis* and *tradis* outlook, that is, the functional and the traditional. The 1930 Stockholm Exhibition was an unequivocal affirmation of the former.

Rather like the 1927 Weissenhof exhibition at Stuttgart, Stockholm 1930 was an unambiguous affirmation of faith in the contemporary spirit. But in addition it was closely allied to advertising as an important aspect of 20th-century life, as it was seen to epitomise the dynamism of modern life and provide the means of forging links between design, industry and the consumer. The exhibition embraced all aspects of contemporary life from transport and communications to housing; furnished flats and interiors were displayed alongside exhibits relating to schools and hospitals; Modernist concepts of standardisation and mass production were very much to the fore and, as Paulsson proclaimed, "the fundamental changes which have taken place in the technical and social structure of our society are in the process of creating a *zeitgeist*, philosophy of life, or whatever we like to call it ... the much discussed functionalism is – unconsciously – an essential part of this new attitude to life". Typical interiors which, like German counterparts in the 1920s, sought to make the maximum use of minimum space, included a bedroom by Sven Markelius with light, plain walls and floor, equipped with a simple functional desk, tubular steel chairs and bed, and practical adjustable shelving, and an economically-designed kitchen and dinette for a rented flat by Erik Friberger. New applications for materials were also in evidence, as in the extensive use of stainless steel for kitchen surfaces, as well as equipment, seen in the Osterberg & Lenhardtsson kitchen. Although more openly acknowledging traditional materials and forms in the furniture, albeit used in a very straightforward manner, the living room by Uno Ahren was similarly geared towards a more practical, functional lifestyle through the versatility of its elements: a sofa-bed, adjustable armchair and lamp, and expandable bookshelves.

Opposition to the rather stark and austere qualities of the aesthetic which dominated at the Stockholm Exhibition was fairly fierce, and led to considerable debate in design circles. In 1931 Svenskt Tenn held an exhibition at the Galerie Moderne

with interiors and furniture designed by Ahrén and others in conjunction with the Svenska Möbelfabrikerna which were rather more muted in their Modernist tone. This was followed by a number of other exhibitions mounted by Svenska Möbelfabrikerna and others, such as the Modern Home Exhibition of 1933, where the clarity of space in the interiors was tempered by furniture and equipment that blended Modernism with more traditional forms. During the 1930s this rather more humanising trend in which natural materials were far more extensively deployed in the cause of Modernism gathered pace. This style, which became known as Swedish Modern, was typified by the work of Bruno Mathsson and the Viennese architect-designer Josef Frank, who settled in Sweden in the early 1930s, and became increasingly familiar to a wider international audience through the design press, exhibitions and export.

Similar trends were evident in design elsewhere in Scandinavia where the modern spirit was tempered by the "humanising" use of natural materials. Among the most celebrated of such designers was the Finnish architect Alvar Aalto, whose designs for buildings were complemented by interiors, furniture and equipment that were entirely consistent with the aesthetic. Like other Modernists he was concerned with the development of designs which explored the possibilities of maximum efficiency in minimum space. His interior furnishings for a living room with dining alcove and bedroom at the 1930 Minimum Apartment Exhibition in Helsinki Town Hall typified this approach; his wife Aino designed the related minimum kitchen, which included a rubbish bin on wheels and tables with extendible surfaces at which the person preparing meals could work. Aalto attracted international attention in his furnishing of the Paimio Sanatorium which, through its custom-designed interiors, fittings and fitments (embracing everything from lighting fixtures to drinking glasses) has been seen as an aesthetic unity. Aalto's sensitive and elegant use of plywood in furniture, architecture and interiors drew favourable comment and widespread notice in the displays in a number of international exhibitions, including the V and VI Triennali in Milan of 1933 and 1936, the Paris International Exhibition of 1937, and the New York World's Fair and San Francisco Golden Gate Exhibitions of 1939.

Britain was also susceptible to the influence of the Modern Movement, although its presence and vitality were rather less marked than the position proffered by many histories of British design. In 1929 Dorothy Todd and Raymond Mortimer published *The New Interior Decoration* which revealed the relative suspicion of Modernism in the work of many British designers. However, from the late 1920s onwards, increasing attention in Britain was paid to avant-garde developments in Europe, and articles about it appeared in periodicals such as *The Architectural Review*, *The Architect* and *Building News* and, a little later on, publications emanating from the Design and Industries Association (DIA), such as *Design in Industry* and *Design for To-Day*. However, the DIA, founded in 1915, was a pale British reflection of the larger and more powerful Deutscher Werkbund and its (often luke-warm) embrace of Modernism never impacted upon British manufacturing industry in the same way as its counterpart had in Germany in the mid 1920s. The British state was also involved in promoting a greater consciousness of design in manufacturing industry and

the domestic marketplace through the setting up of the Gorell Committee by the Board of Trade. The subsequent report, *The Production and Exhibition of Articles of Good Design and Everyday Use*, was published in 1932 and marked the beginning of a series of initiatives to promote modern design. In terms of interior design this was to be seen in a series of promotional exhibitions during the rest of the decade: at Dorland Hall, London, in 1933, there was an exhibition of industrial design relating to the home which included the full-size reconstruction of the interior of a Minimum Flat by the architect-designer Wells Coates, based on one of his apartments from the Lawn Road Flats development in Hampstead. In common with the ideas of the European avant-garde (minimum space was discussed extensively at the 1929 Congrès Internationaux d'Architecture Moderne conference in Frankfurt), he explored ideas of space-saving and included built-in furniture, a concept that was pushed to extremes in the kitchen-galley and bathroom / dressing room. These measured only five feet in width and were separated from the main living space by a sliding door. The prevailing aesthetic of this Minimum Flat was austere and functional, complete with cantilevered chromium-plated tubular steel chairs. Indeed, the Lawn Road Flats may be seen as an important rallying point for the Modern Movement in Britain. The flats were funded by Molly and Jack Pritchard of the progressive Venesta Plywood and Isokon furniture companies; the early tenants included a number of European Modernist émigrés including Walter Gropius, Marcel Breuer and László Moholy-Nagy. Breuer and Gropius also designed furniture for Isokon before moving on to the United States.

The British Broadcasting Corporation (BBC) also helped to promote the spirit of Modernism in Britain during the 1930s. This came about not only through the commissioning of leading Modernists such as Serge Chermayeff, Wells Coates and Raymond McGrath to design functional interiors and furniture for the new Broadcasting House in London, erected between 1928 and 1932, but also through the broadcasting of a series of talks and debates on design in daily life in the early 1930s. Despite the formation of avant-garde groups such as Unit One, founded in 1933 to promote modern art and architecture in Britain, and the publication of propagandist texts such as Herbert Read's *Art and Industry* in 1934, design which fully endorsed an uncompromisingly modern aesthetic was never widely accepted in a country where the lure of the past, heritage and Empire found much more visible expression in the widespread mock-Tudor architecture and interiors of the burgeoning suburbs than the sleek Modernism of housing for the more wealthy. Nonetheless, there were a number of essays in Modernism in the public arena in which Modern Movement architecture and interior design had a marked presence. These ranged from the co-ordinated design policy of London Transport, seen in the modern underground stations of the Piccadilly Line, as well as signage, litter bins and other miscellaneous detailing. Quite a number of retailing outlets also experienced the impact of the Modernist spirit, as in the Cresta Silks shops in the south of England, designed by Wells Coates, or London stores such as Simpson's of Piccadilly by Joseph Emberton or Peter Jones in Sloane Square, by Slater and Moberly. The architecture of leisure boasted a number of striking modern interiors, as in Erich Mendelsohn and Serge

Chermayeff's De La Warr Pavilion at Bexhill-on-Sea of 1935–36. Two fields in which the original socially-oriented impetus of Modernism found some means of expression were in the building of health centres, which sought to integrate social as well as medical functions, and the development of social welfare and recreational facilities for mining communities. The former included the Finsbury Health Centre by Lubetkin and Tecton and the Pioneer Health centre by Sir E. Owen Williams at Peckham (with heated swimming pool, reading room and other leisure-oriented facilities); the latter, co-ordinated through the Miners' Welfare Committee Architects' Department looked to Continental examples, particularly the work of Dudok in Holland, and produced many striking examples of modern architectural and interior design.

In Eastern Europe the Modern Movement also made its presence felt. In Poland there a number of designers associated with the spirit of Constructivism who, based in Warsaw, were particularly critical of what they felt to have been a backward-looking, craft-oriented national display at the Paris 1925 exhibition. Mieczysław Szczuka was a key figure of the group which was centred around their journal *Blok*, established in 1924. Increasingly bitter debates centred on the relationship between art and design, between artistic creativity and its subordination to the economics of mass-production technology. This led to the disintegration of the group, a number of whom became members of Praesens, an internationally oriented group focused around a journal of the same name, which saw Modernist architecture at the root of a social and aesthetic revolution. During the later 1920s the group consolidated links with other European Modernists, particularly through its membership of the Congrès Internationaux d'Architecture Moderne (CIAM) from 1928 onwards. Stimulated by the 1929 CIAM meeting in Frankfurt where notions of living in the minimum space had been fully explored, a Minimum Flat Exhibition was mounted in Warsaw in 1930. A key designer and leading figure of Praesens, Simon Syrkus, exhibited an interior with tubular steel furniture prototypes, including a foldaway bed. Decidedly functionalist and utilitarian, it was in tune with radical practice in Germany. Another Modernist success at the exhibition was the interior designed by Stanisław and Barbara Brukalski which explored the possibilities of standardised wooden components as industrial prototypes for working-class furniture. However, as was the case in a number of other European countries, the number of opportunities to implement the Modernist agenda was limited on account of the prevailing economic conditions, and the majority of achievements were confined to houses and apartments for the wealthy. There was a move away from the more internationalising tendencies towards a position in which the Modernist spirit was tempered with a greater acknowledgement of vernacular and regional considerations.

Eastern European educational establishments were important sources for the spread of Modernism, just as the Bauhaus had been in Germany. For example, in Russia the Moscow Vkhutemas school of design had been an important stimulus for Constructivist debate in the early 1920s, and in Poland the School of Architecture at Warsaw Polytechnic proved a powerful advocate of the new spirit in design. There were other educational institutions which were modernising in their

educational philosophy as, for example, the Bratislava School of Applied Arts, founded in Czechoslovakia in 1928 under the directorship of Josef Vydra (1884–1959). Links were established with the avant-garde in Germany, France and elsewhere and its aim was to modernise, and raise standards of, domestic manufacture to a level comparable with wider international comparisons. This modernising outlook was addressed in relation to house design and furnishing and there was a close relationship between architecture, the applied arts and industrial production. Paralleling the German magazines which promoted modern architecture, life and design, such as *Neue Frankfurt*, Czechoslovakian aspirations were reflected in a similarly oriented review, *Nová Bratislava*, which contained many photographs of functionalist interior design. However, as in Germany a few years earlier, the oppressive political climate of the late 1930s forced the school to close its doors in 1939.

The impact of the Modern Movement also made itself felt to a limited extent in Japan in the inter-war period, the rebuilding of Tokyo after the Kanto earthquake of 1923 providing an opportunity for the consideration of new ideals. Progressive ideas were articulated by key figures in the evolution of Modernism, such as Frank Lloyd Wright, Bruno Taut, Richard Neutra and Charlotte Perriand, who spent time in Japan. Furthermore, the influence of the Bauhaus was felt through the attendance in Germany of a small number of Japanese architects such as Kikuji Ishimoto and Iwao Yamawaki in the 1920s and 1930s. The latter's design for his own living room in Tokyo in the 1930s revealed close visual affinities with European Modernist counterparts with its exploration of space and light, undecorated surfaces complemented by the insubstantial forms of cantilevered metal chairs. Other architects such as Kunio Maekawa and Junzō Sakakura worked with Le Corbusier, the former translating Le Corbusier's *L'Art Décoratif d'aujourd'hui* (1925) in 1930. Furthermore, in 1929 a wider international orientation was acknowledged through the foundation of the Japan International Architectural Association (Kokusai Kenchiku Kai). However, Modern Movement interior design and architecture in Japan did not share the social agenda that underlay the more radical work of mid 1920s Germany and in terms of domestic design, rather as in France, Britain, the USA and elsewhere, was largely the preserve of the well-to-do.

Until comparatively recently the Modernist aesthetic, stripped bare of superfluous decoration, has generally dominated the kind of industrial design displayed in many museums, themselves powerful conditioning agencies in the establishment of cultural hierarchies. Like many organisations promoting the cause of Modernism, such as the Deutscher Werkbund in Germany or the Council of Industrial Design in Britain, such museums have been bound up historically with notions of "improving" levels of taste. They have expressed their canon through published writings, exhibitions and collecting policies which have tended to celebrate individuals and pedestalise particular design icons as epitomes of cultural and artistic significance.

The Museum of Modern Art (MOMA), New York, established in 1929, has often been associated with the promotion of the Modernist aesthetic in architecture and design. In 1932 Philip Johnson and Henry-Russell Hitchcock organised the

Modern Architecture International Exhibition giving wider exposure to the term “International Style” coined for the title of their book. The exhibition included work by leading Europeans – Gropius, Mies, Oud and Le Corbusier – as well as a number of American architects, including Richard Neutra, whose Lovell House boasted an interior which has been felt by many historians to be the best example of what has been termed Californian Modernism. The 1932 architecture show was followed by the 1934 “Machine Art” Exhibition, organised by Johnson, with its emphasis on clean, platonic forms, symbolically and materially attuned to new materials and modern mass-production technology. Later in the decade, shows devoted to the work of Aalto and the Bauhaus consolidated MOMA’s position as a propagandist for the modern aesthetic. Such didactic exhibitions were mounted over the next three decades and promoted Eurocentric Modernism at the expense of the unashamedly “commercial”, and thus supposedly morally tainted (in the eyes of the design reform establishment), popular styling which was in tune with the North American marketplace. This popularism reflected widespread social preoccupations with speed, technological progress and science fiction. The idea of designed-in obsolescence, so scorned by Loos in the quotation from “Ornament and Crime” discussed earlier, continued to be seen by most museums as an anathema. The MOMA policy of a commitment to the symbiosis of form and function at the expense of ornamental and decorative expression continued into the 1940s under the curatorship of Eliot Noyes and the Good Design shows of Edgar Kaufmann, Jr. in the 1950s. Indeed Kaufmann was so anxious to stop what he saw as the American “disease” of designed-in obsolescence that he published an article in Britain in August 1948, warning of the dangers of “Borax; or, The Chromium-Plated Calf” – that is, the mass-appeal of the styling of many American automobiles, domestic appliances or other such products. This warning was something which the British Design Council certainly heeded in its Good Design Award scheme instituted in 1957, as did other organisations elsewhere in Europe such as La Rinascente’s Compasso D’Oro scheme in Italy or the French Ministry of Commerce’s Beauté-France Award – the award-winners generally reflected a commitment to a fairly refined Modernist canon.

Another closely allied prop of the Modernist status quo was the multinational corporation which emerged as a significant global force in the years following World War II. As part of their visible presence (their business ethos) in the public arena, such organisations adopted a clean, Modernist aesthetic, imbued with connotations of efficiency and rationalism, rather than an aesthetic which might be seen to hint at unseemly indulgence in ornamentation or intrusive decorative motifs, characteristics which might be identified with individuality, and thus fallibility, or even the simple out-of-datedness of ephemeral styling. Such a commitment to an international aesthetic, rather than one readily identifiable with more sectarian national interests, was important in the quest for worldwide market penetration. Such ideas were at the root of the international design conferences held at Aspen, Colorado which were launched in 1951.

Companies such as Olivetti in Italy, Philips in the Netherlands, IBM, Herman Miller and Knoll in the USA and

Hille in Britain, all of whom were involved in the development of the modern international interior of the post-war years, also readily spring to mind in connection with the globalisation of Good Design. It is no surprise to see their cultural status reinforced in the collections of the Design Museum, London, the CCI Permanent Collection, Paris, the Boymans-van Beuningen Museum, Rotterdam and elsewhere. The wheel comes full circle in the patronage by large multinational corporations of design exhibitions featuring their own products.

However, despite the adoption of the Modernist interior by multinational corporations, museums, state organisations and others in the post-World War II period, there were other culturally powerful forces afoot which sought to undermine the Modernist status quo. Increasing sociological, cultural and literary attention was being paid to the nature and impact of mass culture. Critics and writers such as Roland Barthes, Umberto Eco and Robert Venturi articulated the view that the Modernist canon had impoverished the semiotic possibilities of architecture and design. The 1950s and 1960s bore increasing witness to the immense impact of the mass media which were able to deliver images and cultures from all over the globe at an ever-increasing pace. The widespread availability to designers and consumers of such a variety of imagery and values opened up the possibilities of utilising a far richer syntax in the styling of designed products. Rapid changes in electronic technology also gave the lie to the adage “form follows function” as the increasing miniaturisation of electronic components meant that designers were freed from the tyranny of the black box and could evolve forms and details, layered with meaning and intelligibility, in configurations that sought to convey a range of meanings. Key texts which gave theoretical validation to such thinking included Robert Venturi’s *Complexity and Contradiction in Architecture* (1966) and Charles Jencks’s *The Language of Post-Modern Architecture* (1977).

In Italy parallel debates were extremely lively and gave rise to a feeling among the avant-garde that style and status were endowed with greater importance than genuine creativity, and that individual creative energies were being deadened by the overriding dictates of manufacturers, industry and their markets. The experimentation of groups such as Archizoom Associati with their “dream bed” series of interiors from 1967, which drew upon a wide range of eclectic references and kitsch for their meaning and impact, marked the death knell of Modernism in Italian design as a force with any pretensions to radicalism.

JONATHAN M. WOODHAM

See also Aalto; Bauhaus; De Stijl; Le Corbusier; Loos; Mies van der Rohe

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Mollino, Carlo 1905–1973

Italian architect, designer and photographer

Architect, writer, photographer, aviator, downhill skier, racing car driver and, last but not least, furniture designer, Carlo Mollino was one of the most colourful and creative figures on the Italian design scene during the early post-war years, and a key figure in the Italian design renaissance which took place during the late 1940s and early 1950s. Through his imaginative and outrageous furniture, a note of fantasy was injected into mainstream “Contemporary” design, and his work serves as a reminder that, in addition to organic abstraction, the other dominant movement in the art world immediately prior to World War II was Surrealism. Mollino’s aesthetic clearly emerged from a cocktail of these two artistic influences.

Up until World War II the Dalíesque forces were in the ascendant, as witnessed by the subversive decadence of Mollino’s designs for the interior of the Casa Devalle in Turin in 1939–40, with its mirrored walls, its Surrealist architectural flourishes, and in particular its ultra-opulent bedroom complete with padded ceiling, fabric-draped walls and plushly upholstered pastiche-19th-century buttoned velvet seat furniture. However, four years later when Mollino designed the interior of the Casa Minola in Turin, his work had developed new characteristics more typical of the visual idiom of the post-war “Contemporary” style. His furniture had become more overtly anthropomorphic and at the same time more playful. The growing influence of abstract organic sculpture was also apparent, especially in the contours of his upholstered furniture. After the war Mollino’s work became increasingly original and dynamic, and his work of the late 1940s in particular can be seen as a celebration of the liberation of the human spirit and the freeing of the imagination at the end of the war.

Mollino was by nature a highly theatrical designer; he might aptly be described as the Philippe Starck of his day. There was a showy, larger-than-life, Hollywood quality to his work, which made it ideal for upmarket glamorous commercial inte-

riors such as ballrooms and theatres. Being somewhat impractical to use and expensive to produce, however, his furniture was less well-suited to conventional domestic interiors, and as a result was mainly produced in response to one-off private commissions such as the Casa Orenco of 1949. In some respects Mollino’s approach to design was similar to the great French *decoreurs* of the 1920s and 1930s, a continuation of the ethos of Parisian Art Deco. To use an analogy from the fashion industry, whereas a designer such as Gio Ponti, through his partnership with the furniture manufacturer, Cassina, was content to design “pret-a-porter”, Mollino produced the equivalent of haute couture and catered exclusively to the luxury market.

During the second half of the 1940s, when Mollino’s work first began to attract public attention, it was seen as a part of a new trend in post-war Italian design known as neo-Liberty, so-called because it superficially resembled some aspects of the Art Nouveau style popular around the turn of the 19th century. In Italy Art Nouveau had been known as Stile Liberty because of its association with the London department store, Liberty’s. However, although Mollino’s work shared with the original Stile Liberty an interest in naturalism and curvilinear flourishes, his designs were by no means a pastiche of Art Nouveau. There were similarities from the point of view of rhythm, energy and freedom of expression, but Mollino’s designs were much more abstract. In his *Arabesque* table of 1950, for example, the dramatic whiplash motif familiar from Art Nouveau is used in a much more abstract way, and forms an essential part of the structure of the table rather than being simply an element of surface decoration. Serial-produced by Apelli and Varesio, this small glass-topped oval side table, supported by an open framework of bent laminated wood cut from a single sheet, is one Mollino’s best-known and most successful designs.

Although Mollino’s work has clearly identifiable Italian characteristics, it was at the same time highly individual and personal. There was a strong element of make-believe in his designs. His most expressive and suggestive chairs represent the indulgence of a private sexual fantasy. As a designer and as a photographer Mollino was obsessed by anatomy, particularly the curvilinear form of the female body, which he frequently used as the source of inspiration for both the shape and the structure of his chairs. The overtly biological quality of his chairs is also evident in the sensuous way they were intended to interact with the sitter. In the most extreme cases the act of sitting took on the suggestion of coupling. Anatomical themes were also explored in Mollino’s glass-topped dining tables, the complex exposed vertebral supports of which resembled the human spine. The frames of these tables, which were usually made of laminated wood, were cut and bent into an interlocking arrangement reminiscent of bones. Considered purely from a manufacturing point of view, Mollino’s furniture represents a dazzling tour de force of technical bravado, and it was fortunate for him that he worked in a country with such a strong workshop-based furniture industry, with the skills and the flexibility to translate his artistic fantasies into reality.

Always dynamic and full of movement, Mollino’s furniture demanded an active rather than a passive response from the user. It was not intended to blend into the background and it certainly could not be ignored. Some of his most energetic



Mollino: installation at the *Italy at Work* exhibition, Brooklyn Museum, 1950-51

creations had strong animal qualities: they resembled creatures that were about to pounce or scuttle out of the room. Others, such as his desk designs, were more straightforwardly aerodynamic with structures apparently inspired by aeroplane components. A typical Mollino desk had an open framework, a biomorphic top, splayed tapering legs and a suspended drawer unit. The result was a piece of furniture that was light and sprightly, resembling a bird coming into land. It was this aspect of Mollino's style – its aerodynamic quality – which was to have the strongest influence on other designers working in Italy at the time, and which adds a element of surprise into Italian “Contemporary” design.

LESLEY JACKSON

Biography

Born in Turin, 6 May 1905, the son of an engineer, Enrico Mollino. Studied engineering, and then architecture at the University of Turin, 1927–31. Worked as an architectural designer in his father's office, Turin, 1928–31; freelance architect from 1931; exhibition and furniture designer from 1935; car and aeronautical designer from 1954. Professor, Accademia di San Luca, Turin, and Politecnico of Turin. Published several books on art and design during the 1940s and 1950s. Exhibited at several international exhibitions including the Milan Triennale exhibitions 1954 and 1957. Died in Turin, 1973.

Selected Works

Interiors

- 1939–40 Casa Devalle, Turin (interiors)
- 1941 San Giuseppe College, Turin (furniture)
- 1944 Casa Minola, Turin (interiors)
- 1945 Apelli & Varesio, Turin (offices and interiors)
- 1947 Casa de Sole, Cervinia (interiors)
- 1949 Casa Oregno
- 1950 House in San Remo (interiors)
- 1970 Teatro Regio, Turin (furnishings and interiors)

Furniture produced by Apelli & Varesio, Turin; patented articulated lamps with Birri; designed prize-winning range of cutlery for Reed and Barton, 1960.

Publications

- Completa y Verídica Historia de Picasso y el Cubismo*, 1945
- Il Messaggio della Camera Oscura*, 1945
- Architettura, Arte e Tecnica*, with F. Valdacchino, 1947
- Il Linguaggio dell'Architettura: Il Volto della Città*, 1949
- Introduzione al Discesismo*, 1951
- Istruzione ad Uso dei Candidati ed Asporanti all Qualifica di Maestro Scelto*, with G. Segni, 1953

Further Reading

An introduction to Mollino's work appears in Sparke 1988. For more detailed information including a select bibliography and full list of his writings, see Brino 1987, and *L'Etrange Univers* 1989.

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Sparke, Penny, *Italian Design, 1870 to the Present*, London: Thames and Hudson, 1988; as *Design in Italy*, New York: Abbeville, 1988

Morning Rooms

Morning rooms, with a distinct function and a particular style of decoration have a relatively short history, dating from the early 19th to the early 20th century, and they seem to have been an English invention with some examples in North America where English influence was felt. Their history also overlapped somewhat with the use and decoration of breakfast rooms, although the two were not synonymous.

The emergence of the distinct character of the morning room was initially the result of changes in the disposal of other rooms in the house. The removal of bedrooms from the ground floor to the upper storeys and the decreasing use of boudoirs meant that, by the early 19th century, there was a need for an additional daytime sitting room for women. This room was fairly private, a female equivalent of the masculine study; it was decorated in a manner that reflected generally accepted notions of feminine styles and which were distinguished from the styles used in the more formal drawing room. The inclusion of such a room in wealthier homes is made clear in *Emma*, published in 1816, where Jane Austen refers to a morning room that is particularly liked by the woman of the house.

The need for morning rooms was not felt on the Continent where the use of boudoirs and bedrooms as sitting rooms in the daytime continued throughout the 19th century. Also the segregation of women was far less pronounced than in England.

The lighter style of decoration favoured for morning rooms might have been influenced by the trend in later 18th century breakfast rooms, an example being Sir John Soane's home at 12 Lincoln's Inn Fields. A painting of this room by Gandy, c.1798, shows it to have a domed ceiling which is decorated with painted trellis and flowers. In 1833 J.C. Loudon recommended, for both breakfast and morning rooms, an east or south-east aspect to catch the morning sun. In keeping with this aspect, he also suggested light colours for the decoration, and wallpaper and curtains with trellis, flowers and foliage in naturalistic designs. The log-books of the decorators Cowtan and Sons (Victoria and Albert Museum) covering the period 1824–50 contain numerous samples of patterns of this kind that were intended for morning rooms. And Mary Ellen Best's watercolour of herself in her painting room at her home in York (c.1840), shows a room with just this style of decoration; the light-coloured wallpaper and curtains have a matching pattern of naturalistic flowers and leaves and the furniture is of pale, unpolished wood (Davidson, 1985). This style was not only well-suited to a room designated for daytime use but it also contrasted with the more formal drawing room which had darker, richer colours, polished mahogany or rosewood furniture and a greater abundance of upholstery.

During the 1830s and 1840s wallpaper and printed cottons were becoming cheaper and more widely available and as a

result it was possible to create very different styles of decoration without expending vast sums of money. The morning room would not have been as expensive to set up as the drawing room and dining room, the important public rooms of the house, but it was nevertheless a more stylish room than the parlour which was a general-purpose third living room.

The principal distinction between breakfast and morning rooms during this period was that, in larger houses, a morning room would not have been used for meals. In smaller, middle-class homes, however, morning rooms often functioned both as a daytime sitting room for women and as a room where the whole family might have informal meals. The class difference also meant that whereas middle-class morning rooms were less well furnished than drawing rooms, in larger houses they were elegant and often fashionable rooms that could be used for guests.

By the second half of the 19th century there was growing emphasis upon the specialisation of rooms and an increasing tendency to separate male and female areas within the home. Within this context, the morning room was designated as a feminine space and in 1864 Robert Kerr, writing in *The Gentleman's House*, stressed the need for morning rooms as an all-female preserve. By this time too, morning rooms and breakfast rooms were common in most country houses, but the fact that they were hardly ever both present in the same house is another indication of the overlapping nature of these rooms (Franklin, 1981).

A change occurred in the use and decoration of morning rooms in the later 19th century. Although feminine styles of decoration were retained in some houses, in others a heavier decorative treatment was adopted, particularly if the morning room doubled as a study, a room with more masculine overtones. Thus the morning room at 18 Stafford Terrace, the home of the *Punch* cartoonist, Linley Sambourne, contained delicate 18th-century furnishings and an assortment of occasional tables and desks as befitted a room used by Sambourne's wife and daughter, but a similar room in the house owned by the wealthy banker, A. A. Ionides, in Holland Park, was decorated by Morris & Co. in a much more masculine style. In the last decades of the 19th century the male appropriation of morning rooms is confirmed by London clubs including morning rooms for their all-male clientele.

The need for rooms with specific roles and for segregation of the sexes fell from favour in early 20th century. And the term morning room survived for a time only in clubs and hotels as a reminder perhaps of an earlier, more leisurely lifestyle.

MARGARET PONSONBY

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Morris & Co.

British interior decorators and manufacturers of furniture, wallpapers, textiles, tiles, metalwork and stained glass, 1861-1940

Morris & Co. is today the most widely known name in the field of 19th century interior decoration. For most of its early life the company was under the control of William Morris (1834-96) whose personality and beliefs so stamped its activities that the firm and the man are often treated synonymously. His fame as a poet, prose writer, illustrator, calligrapher and printer and his reputation in building conservation and socialist politics contributed to the public recognition and success of Morris & Co. By the time of his death, Morris was widely credited with the responsibility for revolutionising popular tastes and practices in interior decoration. He was a master of flat pattern, and the firm's textiles, wallpapers, tapestries, embroideries and carpets have a recognisable and characteristic appearance; their profuse, organic, rhythmic, highly conventionalised foliage and floral forms stimulated a surge of original design in Britain and America in the late 19th century as well as a generation of derivative copies. Later, the influence can be traced in the development of European Art Nouveau and its offspring.

Ideology, too, was important. Morris abhorred the effect industrialisation had on the health, happiness and surroundings of the workers, and he disliked most of its products. He held, at least for a while, an idealised vision of a craftsman taking pleasure in producing decent work from decent materials, using appropriate forms and decoration. In fact, by no means all Morris & Co. products were hand-made or made by their designer – costs and competition saw to that – and in the end Morris put his faith more in political change than reform through art. Nevertheless, his work was an inspiration to the Arts and Crafts movement.

Morris, Marshall, Faulkner & Co. (the original title of the business) was established in 1861 by the three eponymous partners and four others: D.G. Rossetti and Ford Madox Brown, already well-known painters; Philip Webb, a young architect with Gothic vernacular leanings; and Edward Burne-Jones, Morris's particular friend and a soon-to-be-famous painter. According to its first catalogue the firm offered:

- i. Mural decoration, either in Pictures or in Pattern work, or merely in the arrangement of colours, as applied to dwelling houses, churches, or public buildings.
- ii. Carving generally, as applied to Architecture.



Morris & Co.: drawing room, Kelmscott House, Hammersmith, 1890s, showing *Bird* tapestry, adjustable armchair and settle

- iii. Stained Glass, especially with reference to its harmony with Mural decoration.
- iv. Metal work in all its branches, including jewellery.
- v. Furniture, either depending for its beauty on its own design, on the application of materials hitherto overlooked or on its conjunction with Figure and Pattern Painting. Under this head is included Embroidery of all kinds, Stamped Leather, and ornamental work in other materials, besides every article necessary for domestic use.

A showroom and workshops were set up in Red Lion Square, London, moving in 1865 to larger premises at 65 Queen Square. The partners, according to their abilities and expertise, contributed designs which were generally made up on the premises by themselves, their friends and relatives or by a small staff of workmen. Stylistically, much of the early output reflected a romantic medievalism. The furniture included massive carpentered pieces such as the *St. George's* cabinet of 1861 (now in the Victoria and Albert Museum), designed by Webb and decorated with narrative scenes by Morris. Motifs taken directly from hangings illustrated in a

late 15th century version of Froissart's *Chronicles* can be seen in painted tiles, stained glass quarries and in the *Daisy* wallpaper of 1864. The firm's entries in the 1862 International Exhibition won two commendations amidst suggestions from competitors that the glass was merely touched-up examples of genuinely old pieces.

Although early products included domestic items such as jewellery and table glass (largely designed by Webb), a boom in Gothic Revival church building created a demand for appropriate murals, woodwork, furniture, hangings and stained glass. Rossetti's architectural contacts, particularly with G.F. Bodley, led to important orders in the early 1860s: *St. Martin's* in Scarborough, *St. Michael and All Angels* in Brighton and *All Saints*, Selsley, Gloucestershire, for example. Rossetti, Madox Brown and Burne-Jones were the main providers of important stained-glass cartoons at this period, with Morris bearing overall responsibility for carrying out commissions.

But there were also domestic and secular interiors. Two particularly important public commissions were for the Green Dining Room at the South Kensington Museum (now the Victoria and Albert Museum, where the scheme still exists) and

the Tapestry and Armoury Rooms at St. James's Palace, both undertaken in 1866–67 under Webb's general supervision. Both used repeating painted decoration on the walls, wainscot and ceilings, but South Kensington is perhaps the more characteristic: the wainscot dado is painted green, inset at the top with panels of oil-painted decoration, either medieval figures by Burne-Jones or sprays of branches, blossoms and fruit on glowing gold grounds. The wall bears a painted relief design of olive branches on a soft green ground, topped with a frieze in green, red and gold, including panels of running dogs and hares. The stained glass was designed by Webb and Burne-Jones.

Later commissions, particularly those for rich clients where no expense was spared in producing gorgeous and unusual results, gained considerable publicity in the art press. Between 1880 and 1888, the firm undertook a great deal of decoration at 1 Holland Park, a house belonging to Alecco Ionides, businessman, patron of the arts and, from 1884, Greek Consul General. The public apartments, in particular, presented a glowing depth of opulence. The Antiquities Room was typical in achieving its effects using a mixture of newly designed and standard items: the walls were hung with the embossed *Chrysanthemum* paper, specially silvered and laquered; the ceiling was painted in a gold and silver pattern; the over-mantel was devised by Walter Crane to display the owner's collection of Tanagra statuettes; the Morris & Co. carpet was hand-woven for the room (though to an existing design); while the woven silk hangings came from the stock range.

At St. James's Palace, between 1880 and 1882, the firm was engaged in large-scale redecoration of the State Apartments and entrances. The approach here was grand, though less idiosyncratic. Much use was made of a specially designed wallpaper and silk damask (both were called *St. James's* though they were not of the same pattern). The smaller rooms used stock items in a more domestic manner.

A particularly extravagant commission was undertaken between 1888 and 1896 at Stanmore Hall in Middlesex, owned by William Knox D'Arcy, an Australian mining magnate. Many new designs were specially made, including the very fine set of *Holy Grail* tapestries for the dining room. Photographs of the interiors show a mass of pattern and detail. Much of this project was in the hands of J.H. Dearle who had joined the company in 1878 as an assistant, eventually rising to become a designer, manager of the firm's production and, after Morris's death, artistic director.

But prestigious and lucrative though such schemes were, it was the expansion of the firm's activities as a retailer and manufacturer that was ultimately responsible for the widespread dissemination of a coherent and recognisable house style. Morris & Co. provided a full range of stock items that could appeal as much to the reasonably affluent as to a rich or artistic coterie. However, neither the style nor the range was achieved immediately. In wallpapers, for example, the first three (*Daisy*, *Trellis*, and *Fruit*), issued between 1864 and 1866 employed simple repeats of groups of flowers or foliage sprays. They were followed before 1870 by a group of four designs closely based on 18th-century examples. But thereafter there was a steady supply of original patterns demonstrating the firm's mature manner. Printed textiles had a similarly bumpy start, but from about 1875 onwards were produced with

increasing confidence. (For a full description of the extent and evolution of Morris's work in this field see Peter Froud, "Dating Morris Patterns", *Architectural Review*, 126, July 1959, 14–20.) Piece-dyed serges and Utrecht velvets were on offer by the mid 1870s, at which point woven textiles such as damasks, double-cloths and muslins in the company's own designs were introduced. Two linoleums and a number of machine-made carpets, made by outside manufacturers to Morris & Co. specifications, were added at much the same time, followed in 1878 by the very high quality hand-knotted (*Hammersmith*) rugs and carpets. Also individual and expensive were the tapestries of 1881 onwards. Like the carpets, they could be made to commission or produced to existing patterns. Designed mostly by Burne-Jones and Morris, they were almost always figurative and narrative in content.

The firm's furniture had from the beginning included simpler items alongside the individually decorated pieces. One of the most successful "lines" was that of Sussex rush-seated chairs, based on traditional country models, some of which sold for only a few shillings. At the other extreme was the grand piano, designed by Burne-Jones and W.A.S. Benson and decorated in gold and silver gesso by Kate Faulkner, in the drawing room at 1 Holland Park. Similarly, embroideries ran the gamut from commissioned designs, worked either by the company or by the client, through to small items such as bell pulls, ready-made and in kit form. (From 1885, Morris's daughter, May, was responsible for the firm's embroidery department.)

The distinctive, soft yet strong, colouring of Morris & Co. textile goods was an important element in their success. It was achieved by the use of old-fashioned natural dyes and traditional processes that had been almost completely superseded during the previous half century. It was only with extraordinary persistence and experimentation that Morris was able to recover the techniques that gave him his desired effects. The acquisition in 1882 of a factory at Merton in Surrey allowed the perfection and standardisation of these methods. There was also, at last, adequate space for the in-house production of the high quality hand-made goods that were the company's hallmark. Printed and woven fabrics, knotted carpets, tapestries and stained glass were henceforth all made at Merton. Items such as wallpaper and machine-made carpeting were left with outside manufacturers who were able to provide the required quality.

The development of the firm in this direction was largely due to Morris himself, and in 1875 the business was reconstituted as Morris & Co. under his sole ownership and direction. Of the original partners, only Burne-Jones and Webb continued to produce new work, the former for tapestries and stained glass, the latter for furniture and tapestries. Morris was, until his death, responsible for the great majority of the designs involving flat pattern. Those produced by colleagues such as Kate Faulkner, May Morris and J.H. Dearle are usually so close to his own style that certain attribution can be difficult. Others involved included George Jack who took over from Webb as the chief furniture designer in about 1890. Tiles and pottery, conceived and made by William De Morgan, and the metalwork and light fittings of Benson, were sold extensively from the 1880s.

The opening, in 1877, of a new showroom and shop in fash-

ionable Oxford Street, allowed the coherent and attractive display of the range to a wider clientele. The presentation of a complete “look” in one showroom was a new and very successful concept, attracting particularly a “niche” market of artistic or advanced intellectuals. Customers could see how to put the style together and could take it as far as pocket and taste allowed. The main tenet of the “Morris” style of decorating was a light and functional simplicity – “Have nothing in your houses that you do not know to be useful, or believe to be beautiful” – which contrasted with the more usual “clutter” of the late Victorian period. This can be seen to perfection in Morris’s own rooms, but there are many examples which show that the firm’s products were also used more conventionally.

Press coverage and participation in exhibitions helped to spread the Morris name, both in Britain and abroad. A large and successful stand at the Boston Foreign Fair in 1883, for example, reinforced the work of the East Coast agents who had been representing the firm since 1878. Interiors using the company’s goods are known as far afield as Australia and Sweden. Nearer to home, a shop, showroom, decorating service and workshops were set up in Manchester in the early 1880s.

Morris never approved of fashion, believing instead in the lasting value of beautiful objects. Thus, an item, once in the range, generally remained, resulting in a relatively small but coherent collection which continued as the core of the company’s output even after Morris’s death in 1896. Initially the firm was left in the hands of the Smith brothers (who had managed the showroom) and J.H. Dearle. New patterns, such as the *Bourne* printed cotton, c.1905, followed the established house theme, but from about 1905, when the firm was reconstituted as Morris & Co., Decorators Ltd., with a board of eight directors, there were increasing moves towards the revival styles that were generally fashionable. This policy proved sufficiently successful to allow the showroom to move in 1917 to grander premises at George Street, just off Hanover Square, but without Morris’s informing vision and control there was an inevitable decline in vigour. Moreover, much as Morris might have hated the idea, his company’s products had been extremely fashionable in the later 19th century and they came to suffer the usual fate of becoming passé. The firm struggled on until 1940, when it was dismantled. One department survived the process; Sanderson, which had been printing the wallpapers since 1927, acquired that part of the business and continues actively to use the patterns, both as papers hand-printed by the original methods and as adaptations.

LESLEY HOSKINS

See also Arts and Crafts Movement

Selected Collections

A large collection of furnishings and decorative work, designs and documentation, relating to Morris and Morris & Co. is in the William Morris Gallery, Walthamstow, which is located in Morris’s boyhood home. Important and substantial additional collections, representing different aspects of the firm’s work, in Britain are in the Birmingham Museum and Art Gallery; the Fitzwilliam Museum, Cambridge; the Victoria and Albert Museum, London; the Whitworth Art Gallery, Manchester; and the Ashmolean Museum, Oxford. The Cooper-Hewitt Museum and the Metropolitan Museum of Art, New York, also hold examples of the firm’s work. Examples

of Morris & Co. furnishings, textiles and decoration survive *in situ* at the Red House, Bexleyheath; Kelmscott Manor, Oxfordshire; Standen, near East Grinstead; and Wightwick Manor, near Wolverhampton. A list of public collections appears in Parry 1983.

Interiors

- 1860 Red House, Bexleyheath, Kent (furniture, decoration and textiles; building by Philip Webb): William Morris
- 1862 Medieval Court, International Exhibition, London (display of furniture, textiles, and stained glass)
- 1862 Harden Grange, West Yorkshire (stained glass): Walter Dunlop
- 1866–67 South Kensington Museum (Victoria and Albert Museum), London (decoration of the Green Dining Room)
- 1866–67 St. James’s Palace, London (decoration of the Armoury and Tapestry Rooms; Blue and 1880–82 Room and Throne Room 1880–82)
- 1872–82 1 Palace Green, London (textiles, furniture, painted decoration and Burne-Jones’s *Cupid and Psyche* frieze): George Howard
- late 1870s Rounton Grange, Northallerton, Yorkshire (carpets, woven hangings, furniture and embroidered frieze for the dining room; building by Philip Webb): Sir Isaac Lowthian Bell
- 1880–88 1 Holland Park, London (tapestries, textiles, carpets, embroideries, painted decoration and wallpapers): Aleco Ionides
- 1881 Old Swan House, Chelsea (textiles, carpets, furniture and painted decoration): Wickham Flower M.P.
- late 1880s Great Tangley Manor, Tangley, Surrey (textiles, carpets and furniture): Wickham Flower M.P.
- 1888–96 Stanmore Hall, Middlesex (textiles, carpets, furniture, painted decoration and tapestries): William Knox D’Arcy
- before 1889 Clouds, Salisbury, Wiltshire (textiles, carpets, furniture and tapestry; building by Philip Webb): Hon. Percy Wyndham
- late 1880s–early 1890s Wightwick Manor, Wolverhampton, West Midlands (textiles, woven hangings and furniture): Theodore Mander
- 1889–early 1890s Bullerswood, Chislehurst, Kent (textiles, carpets, tapestry and painted decoration): Sanderson family
- mid-1890s Standen, near East Grinstead, Sussex (wallpapers, textiles, embroideries, carpets, furniture; building by Philip Webb): James Beale

Morris & Co. produced furniture from 1862; much was designed by Philip Webb (1831–1915), Ford Madox Brown (1821–93) and George Jack (1855–1932). Stained glass was designed by D.G. Rossetti (1828–82), Edward Burne-Jones (1833–98), Webb, Brown and Morris himself from 1862. The first wallpapers were issued in 1864, the majority designed by Morris, and later John Henry Dearle (1860–1932) and Kate Faulkner (d.1898). Embroideries, principally designed by Morris and Burne-Jones, appeared from 1862; printed textiles from c.1868; woven textiles from c.1875; carpets from 1875; and tapestries from 1877. The firm also supplied tiles from 1862 (from 1875 the production of these was taken over by William De Morgan (1839–1917), glass and tableware by Webb, and painted decoration often supervised by Webb and Morris.

Further Reading

The literature on William Morris and the designers associated with Morris & Co. is vast. Two excellent and detailed book-length bibliographies are Aho 1985 and Latham 1991. The *Journal of the William Morris Society* also publishes a Morris bibliography, updated biennially. The standard biographies of Morris are Mackail 1899 and MacCarthy 1994; the most complete collections of Morris’s writings and letters are May Morris 1910–15 and William Morris 1984–87. For useful studies of the firm’s designs see Myers 1982 (tiles), Parry 1983 (textiles), Parry 1996 (furniture, textiles, wallpapers, decoration

and stained glass), Sewter 1974–75 (stained glass), and Watkinson 1967 (general). Parry also includes a section on Morris & Co.'s principal interior design commissions and reproduces many contemporary photographs of the firm's interiors.

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Mosaic

The first mosaics were composed of pebbles or fragments of rock, shell or bone, a direct, inexpensive method which still thrives in folk building. Assyrian palaces of the 9th century BC had simple floors of black and white stones laid in concentric circles, but four centuries later Greek artists were fully exploiting the palette of natural stone. The pebble floors of Olynthos

and Pella are among the finest, with heroic motifs from mythology and the hunt set in designs – circles inside squares, with meander, key or wave borders – that suggest carpet. The Olynthian floors are earlier, and employ large smooth stones in muted hues; at Pella tiny, brightly colored pebbles were articulated with thin strips of lead. As these were laid in private homes, they probably represent the late flowering of a long tradition.

Sumerian mosaicists used moulded colored clay pegs and geometric shapes cut from shell and stone, but pre-formed tesserae were not used again until the 4th century BC, in Greece. Roughly chiseled stone tesserae made flat, even floors, their color enhanced by polishing; any stone could be cut, greatly expanding the mosaicist's palette. By the 2nd century BC, finely cut tesserae were a standard material, combined with terracotta fragments or cut glass *smalti* for hues unavailable in stone. In the Hellenistic palaces of Pergamon, artists used tiny tesserae in subtle color gradations to create witty, illusionistic mosaic floors whose detail and modelling rival painting. The famous and widely copied *Unswept Floor* attributed to the artist Sosos was littered with realistic table scraps – grape stems, shrimp tails, chicken legs – each with a neatly outlined shadow. Most mosaics of this quality were made by specialist workshops and set within borders of coarser stones. Their subjects were both heroic and domestic, from battle scenes and mythological narratives to baskets of asparagus, braces of ducks and wily cats devouring birds. Few exploited their position on the floor, being composed, like paintings, for a single vantage point. Mosaic watch-dogs or lions, however, often stood guard near a doorway. On the floors of many Roman dining rooms, figurative panels were oriented to be seen when entering the room or reclining during the meal; areas of plain white or simple patterns bordered the dining couches.

The Romans laid mosaic floors throughout their empire; in Britain and North Africa such pavements seem to have practically defined status among the Romanized gentry. Mythological or heroic subjects were favored for Imperial buildings and large villas, and many mosaics recorded the circuses, dramas and staged hunts of the Roman amphitheatres. These subjects might be mirrored in the ceiling design, while the structure of vaults could be echoed on the floor. Floor mosaic generally followed an architectural logic, but illusionistic devices were also popular: geometric borders often read equally well in perspective or as flat pattern, and the medallions below domed vaults pulsed with a peculiar optical depth.

In response to the demand for mosaic, Roman workshops devised less expensive solutions. Starkly stylized figural mosaics in black and white were much cheaper than naturalistic inserts, and remained fashionable in Italy until the 3rd century. Geometric designs were used for carpet-like all-over patterns as well as borders. Many floors were plainer: fields of black or white tesserae, punctuated with irregular fragments of colored stone and simply bordered, achieved a charming informal effect. Very grand walls and ceilings were decorated entirely with mosaic, but in most buildings it was confined to vaults, columns, or niches. Glass *smalti* were set into the walls at varying angles, creating a glittery play of light which must have been dazzling in lamp-lit interiors. In many Pompeian villas mosaic wall niches were placed within the front doorway



Mosaic: Italian design for mosaic floor, 1779

where visitors would be sure to see them. Mosaic was also a practical solution for damp bath-houses, which were appropriately embellished with romping dolphins, fishes, and aquatic plants. Occasionally whole shells were incorporated; these later inspired the fantastic shell-mosaic grottoes of the 17th century.

The floors and walls of wealthy Byzantine homes were decorated with mosaic, yet most surviving domestic examples are closely related to the Roman tradition. Even so, mosaic was never common in medieval European interiors. In 427 the Codex Theodosianus outlawed the use of Christian symbols on floors, where they might be sullied by congregants' feet, and mosaic floors in late medieval churches still drew heavily on classical ornament – purged, of course, of blatantly pagan imagery. Early church walls, however, glowed with intensely colored, reflective glass mosaic, and by the 5th century the Romans' fields of white tesserae had been replaced by glittering gold backgrounds. This style of mosaic decoration dominated ecclesiastical art well into the 15th century, and its influence, if not its imagery, extended to the Arab countries, where many Islamic sanctuaries and palaces were encrusted with glass mosaic in non-figural patterns. The decoration of the Norman Palazzo Reale in Sicily is a fascinating hybrid of East and West, setting Christian saints and Islamic-style trees, lions and peacocks against a brilliant gold background. During the 12th century Islamic artists began producing small, geometric earthenware tiles, glazed with clear turquoise, cobalt-blue, yellow, green and white. This purely ornamental mosaic spread throughout the Islamic world, and remained in use into the 17th century. In Egypt and Syria similar designs were made with cut marble tiles, using a technique closely related to the complex, geometric "Cosmatesque" mosaics of medieval Italy and England.

In 1576 the Vatican mosaic workshops began redecorating St. Peter's with "eternal pictures", sparking a fashion for

portable glass mosaics. Most were copies of paintings, and mosaicists took pride in the tiny tesserae and finely graded colors used to imitate oil and fresco. By 1810, mosaic tabletops were available in Rome, and landscapes and copies of famous antique mosaics were popular for both tabletops and independent pictures. The English ceramics industry offered porcelain tesserae by 1840, and these were sold in sheet units with classical motifs and borders as early as 1870. Primarily black and white, these "mosaic" tiles were ubiquitous in halls and bath-rooms until the 1930s – so much so that on the open floors of Best Products, Inc.'s Postmodern Virginia headquarters (1979), a circulation path of similar tiles plainly suggested an Edwardian hallway.

Among the few Neo-Classical interiors which used real mosaic, the "Etruscan Room" at the Castello Reale di Racconigi outside Turin (1834) had a floor decorated with marine motifs in blue and gold tesserae. Later Beaux-Arts classicism inspired the use of mosaic in public buildings, but only the wealthiest Victorians commissioned it for their homes. Lord Leighton's Arab Hall in London sported a mosaic frieze designed by Walter Crane (1879) who was also designed mosaic panels for the drawing room of Stewart Hodgson's house in South Audley Street. William Burges set a "Gothic" mosaic panel over the Arab Room fireplace in Cardiff Castle (1878–81), and McKim, Mead and White designed mosaics for the vaulted ceiling for Villard House in New York (1882–86). Each of these examples juxtaposed High Renaissance ornament with Byzantine-style polychromy and gold. The elaborate mosaic ceiling in Sir Ernest Debenham's London Arts and Crafts home (1906–07) was installed against his architect's better judgment; in contrast, Charles Rennie Mackintosh's subtle fireplace surround for Hill House (1902) was beautifully suited to the finicky clarity of his rooms. Surprisingly, Antoni Gaudí – the acknowledged master of modern mosaic – used almost none in his interiors.

Boris Anrep's exuberant mosaic designs for avant-garde English interiors of the 1920s anticipated the playful 1950s taste for cheery, stylized patterns in small ceramic tiles for stairways, floors, fireplaces, bar counters and wall murals. Prominent artists like Hans Hoffmann and Marc Chagall designed mosaic murals for stark modern buildings, inspiring legions of hobbyists to cover their tables, lamps and picture frames with mass-produced tesserae in the 1950s and 1960s. But by the mid-1970s this style had lost its appeal, and mosaic still awaits its next revival.

JODY CLOWES

See also Floors; Rome

Further Reading

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Moser, Koloman 1868–1918

Austrian painter and designer of interiors and furnishings

Together with Josef Hoffmann, J.M. Olbrich and Adolf Loos, Koloman Moser was one of the most influential designers of the Viennese Arts and Crafts Movement. Co-founder of the Wiener Werkstätte, he helped to develop the distinctive "Vienna Style", which became a synonym in the applied arts for clarity of design and geometry and stylization of decoration. He was active as a designer and teacher in all areas of the arts and crafts. And, in contrast to Hoffmann, whose work is characterized by the tectonic, Moser evolved a type of design that championed the decorative and painterly.

Moser was a student at the Vienna Academy of Fine Art's Special School of Painting under professors Franz Rumpler, Christian Griepenkerl and Josef Matthias Trenkwald (who also taught Gustav Klimt) from 1886. In 1892 he moved to the Vienna School of Arts and Crafts, thereby evincing his leaning towards a decorative form of painting, such as that taught at the School of Franz Matsch affiliated to the Austrian Museum of Art and Industry.

In 1897 he co-founded the Vienna Secession Organization of Fine Artists, which broke away from the Academy as a representative of the concerns of the younger generation of artists. Moser took part in the organization of exhibitions, played a decisive role in the graphics for the Secession's news sheet *Ver Sacrum* (which appeared from 1898 onwards), and worked closely with Olbrich on the architectural design of the Secession's new building on the Karlsplatz (1898). The *Owl Frieze* and the frieze of *Women Dancers* on the façades at the

sides of this building and the round glass window above the entrance are by Moser. Before his resignation, with the Klimt Group, in 1905, Moser organized four of the 23 Secession exhibitions on his own, eight together with Hoffmann, and took part in two further ones.

In 1899 Moser, along with Hoffmann and Alfred Roller, began to work as a teacher in the School of Applied Arts' department of decorative painting. He and his students carried out designs for craft objects in many different media for manufacturing firms such as the porcelain distributor Josef Böck (after 1898), the textile firm of Johann Backhausen (from 1899), the glass company Bakalovits (from 1899) and the furniture companies Portois & Fix (1900), J. & J. Kohn (1902–04) and Prag-Rudniker (1902–04). His two-dimensional pattern designs – wallpapers, furnishing fabrics, and floor coverings – gained wider circulation through their publication as patterns for interior decoration in portfolio works such as *The Source* (1901) and *The Surface* (1902).

In the early Secession exhibitions, Moser combined the presentation of objects made to his own designs with an elaboration of the concept of space. Within this context, the eighth Secession exhibition of 1900 and the Arts and Crafts exhibition – which presented examples of Moser's furniture alongside those of Charles Rennie Mackintosh's "Glasgow Four" group, who participated at the invitation of Fritz Wärndorfer – deserve special mention for the pioneering nature of the work displayed. Moser exhibited a corner cupboard for vases, *The Enchanted Princesses*; the sideboard *The Bountiful Draught of Fishes*; and a cigar cabinet with rich marquetry made by Portois & Fix; glass receptacles and wine glasses designed for Bakalovits; and carpets and woven fabrics produced by Backhausen. His furniture was influenced by the ideas of the English designers C.F.A. Voysey and M.H. Baillie Scott, and, unlike Hoffmann's, Moser's work contrasts the stereometric austerity of the basic forms with the two-dimensional inlay and beaten-metal decoration on the polished surfaces. The sideboard was used again in a dining room of 1903 and was copied by a variety of cabinet-makers. In his design for the 1902 Gustav Klimt exhibition, Moser arrived at a style of absolute simplicity: white walls were framed by grey borders, and seats whose basic form was the cube, repeated the shape of the space and the square motif in the decoration. Moser, whom contemporary critics referred to as the inventor of the "chessboard pattern", thus defined his version of the minimal, something he varied in every media, from fabric to glass.

In 1901 Moser's house within the Darmstadt artist's colony on the Hohe Warte was completed. This was designed by Hoffmann with an interior by Moser himself. In 1902 Moser designed the decoration for the picture gallery in a house belonging to Wärndorfer, the textile manufacturer who later financed the Wiener Werkstätte. Combining areas of flat white with small wooden columns, this design is reminiscent of elements of Mackintosh's work but Moser's own colour accents appear in the blue borders that run along the edges of the walls.

Moser's close collaboration with Hoffmann from 1899, first at the School of Arts and Crafts and subsequently in the Secession after Olbrich's departure, led to their co-founding of the Wiener Werkstätte in 1903. Moser's bias towards decoration formed an important counterpart to Hoffmann's linear

austerity of design and was to exercise a strong influence within artists' studios until Moser's resignation in 1907. During the first years of the Wiener Werkstätte, both artists worked co-operatively with each other to develop a style of furnishing which was to provide basic geometric forms for all kinds of craft objects. The interior designs emphasize surface flatness. The utility furniture is characterised by white surfaces with coloured borders; veneering and inlay work defines the incidental furniture.

Moser and Hoffmann designed the furnishings for the rooms of the Wiener Werkstätte in Neustiftgasse together, but the colour codes – meaning the unified colour arrangement of each individual studio – were Moser's idea. The joint furnishing of the Flöge sisters' fashion house in Mariahilferstrasse followed shortly after (c.1903).

The 1903–04 writing desk for the Wärndorfer family was one of the first pieces of furniture made in the Wiener Werkstätte workshops. It had a push-in chair and was made in ebony, with a cubical basic form, geometrical borders and inlaid mahogany figures that accentuate each surface.

In 1903 Moser also designed furnishings for a young couple, Dr. Holzl and his wife. Everything, from the metal chandeliers, the wall coverings and the carpets to the furniture, was made to Moser's designs, and the commission, which is well documented in contemporary photographs, demonstrates his style particularly impressively. It included red, yellow and white painted pieces of furniture – tiled in the kitchen – in the utility and domestic rooms, and furniture symmetrically veneered with precious woods in geometrical patterns for the owners' private and function rooms. The floor coverings and wallpaper are grey, yellow and brown and bring floral and geometrical patterns together within the same room. This dwelling represents Moser's transition from the so-called "plank style" to more three-dimensional forms, and it also demonstrates the continuation of his desire for a universal form of design. Unlike Hoffmann, Moser never turned completely towards the black-and-white style; colour and flatness – which exclude stark contrasts – always remained important elements within his designs.

Moser's furnishings for Margarethe Hellmann's wedding (1904) represent some of his most sophisticated work in the field of furniture-making. In contrast to his other pieces, the cabinets, the table, the armchairs and the stool in black-stained maple are completely free of inlay work. Only the oval fields with their incised lozenges that form the tabletop, the pattern on the glass doors and the panels on the backs of the chairs – as well as the tinplated sleeves on their legs – moderate the austere effect. The shape of the armchairs is close to Anglo-Saxon models; the pieces of black "box furniture" find their counterparts in pieces designed by Hoffmann at the same time.

Moser and Hoffmann's collaboration on the Purkersdorf Sanatorium, built for Otto Zuckerhandl in 1904, is well known. Here, Moser complemented Hoffmann's austere blue-and-white style with his white-painted pieces of furniture with their concave, "hygienic" bodies and spherical brass feet and with his coloured textile accents.

In 1905 Moser worked on designs for the windows and the high altar of the church belonging to the nursing home, Am Steinhof, a project led by Otto Wagner; only the glass windows were executed. During the same year, pieces of furniture were

made for the living room and the bathroom of Dr. Stoneborough's apartment in Berlin, which Moser furnished with Hoffmann. In the drawing room there were black-stained armchairs with coloured covers, along with a bureau and a bookcase using the clean, unadorned shapes that characterized Hellmann's apartment and "hygienic" white, polished items of furniture of the kind designed for the sanatorium at Purkersdorf. The interdependence between Hoffmann and Moser was so strong during this period that it is often difficult to separate their designs.

Moser's contribution to the hunting lodge that Hoffmann built for the Wittgenstein family in 1906 on the Hochreith near Vienna was limited to the creation of the coloured glazing for the door of the antechamber to the drawing room. In 1906 Hoffmann and Moser were once again jointly involved in furnishing the Berlin offices of the bentwood furniture company J.& J.Kohn; both were also active at this time as furniture designers for Kohn. Contemporary photographs attest to Moser's contribution to the convex, outwardly swelling façade design in dark metal: he designed two glass paintings with stylized female figures in the bay windows, ordered by dividing mullions, on the mezzanine floor.

With his departure from the Wiener Werkstätte in 1907 and his return to painting, Moser's activity in the realm of interior decoration was curtailed. His last projects include two bureaus with armchairs similar to those created for Fritz Wärndorfer exhibited at the 1908 Vienna art exhibition and a cupboard with inlay work shown at the 1911 exhibition in Rome. The Austrian art critic Berta Zuckerhadl summarised Moser's contribution to interior design in 1905 when she described his work as demonstrating "the pull towards purity of form, the desire for noble proportions, the search for the constructive, the avoidance of the overly decorative, the love of simple outlines, the tendency towards symmetrical constructions".

RAINALD FRANZ

See also Hoffmann

Biography

Born in Vienna, 1868. Studied painting at the Akademie der bildenden Künste, Vienna, 1889–92; studied design at the Kunstgewerbeschule, Vienna, 1892–95. Designed illustrations for the *Wiener Mode*, from 1892, and contributed to the *Allegories* folios published by Martin Gerlach, 1895. Formed the progressive art Siebener Club with others including Josef Hoffmann and J.M. Olbrich, 1895; met Gustav Klimt. Founder-member of the Vienna Secession, 1897 (left 1905); participated in many Secession exhibitions, organised the Secession section of the Austrian Pavilion at the 1900 Paris Exposition Universelle, and contributed numerous illustrations to *Ver Sacrum* from 1898. Appointed Professor of Painting, School of Applied Arts, Vienna, 1899; Director, 1900–18.

Co-founder, with Hoffmann and Fritz Wärndorfer, of the Wiener Werkstätte, Vienna, 1903; designed furniture, jewellery, metalwork, leather, toys and bookbindings, and edited the Werkstätte's magazine, *Hohe Warte*. Also collaborated with Hoffmann on numerous interiors from c.1902. Left the Werkstätte in 1907 and returned to painting. Died in Vienna, 1918.

Selected Works

Important collections of drawings and documents relating to Moser's work are in the Wiener Werkstätte Archives, Austrian Museum of Applied Arts, Vienna, and in the Archives of the Hochschule für

Angewandte Kunst, Vienna. The Austrian Museum of Applied Arts also holds examples of Moser's furniture, textiles, wallpapers, jewellery, metalwork and graphic work.

Interiors

- 1898 Secession Building, Vienna (stucco decoration and stained glass window; building by J.M. Olbrich)
- 1900–04 Secession Exhibitions, Vienna (numerous designs for furniture, textiles, etc.)
- 1901 Moser House, Hohe Warte (interiors and furnishings; building by J. Hoffmann)
- 1902 Wärndorfer House, Vienna (interiors and furnishings with J. Hoffmann)
- 1903 Wiener Werkstätte, Hohenzollern-Kunstgewerbehaus, Berlin (interiors with J. Hoffmann)
- c.1903 Flöge Showroom, Mariahilferstrasse, Berlin (interiors and furnishings with J. Hoffmann)
- 1904 Mouthner-Markof Apartment, Vienna (interiors with J. Hoffmann and dining room furniture)
- 1904 Furnishings for Margarethe Hellmann
- 1904 Purkersdorf Sanatorium (interiors with J. Hoffmann; building by Hoffmann)
- 1904–05 St. Leopold's Church, Am Steinhof, Vienna (stained-glass windows; building by O. Wagner)
- 1905 Stoneborough Apartment, Berlin (interiors and furnishings with J. Hoffmann)
- 1906 Hochreith Hunting Lodge, near Hohenberg, Lower Austria (interiors with J. Hoffmann; building by Hoffmann); Karl Wittgenstein
- 1906 J. & J. Kohn Shop, Berlin (showroom façade and interiors with J. Hoffmann)

Moser designed furniture, glass, jewellery, leather, book covers, textiles, wallpapers, metalwork, stained-glass windows, stage sets, ceramics, toys, and graphics from the late 1890s. His jewellery was produced by Rozet and Fischmeister, Vienna; he designed porcelain for Josef Böck, textiles for Johann Backhausen and Sons, and glass for Bakalovits, and much of his furniture was made by commercial firms including Caspar Hrazdil and Portois & Fix.

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Further Reading

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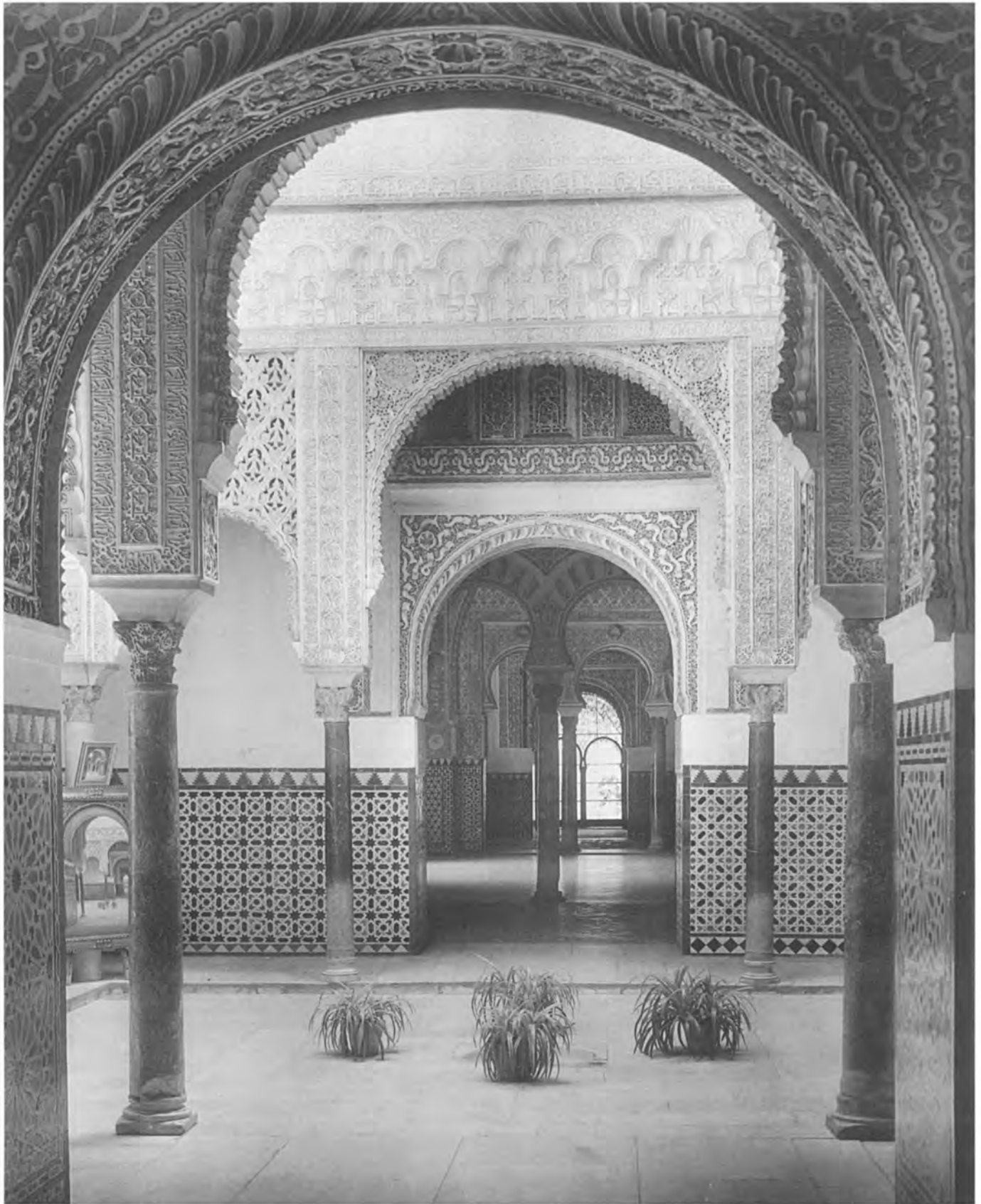
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Mudéjar Style

After various occupations that began in pre-Roman and pre-Christian eras, Spain suffered yet another invasion at the outset of the 8th century AD, this time by the Muslims of North Africa whose rulers were as far away as Baghdad. Spanish faith practised under the Visigoths was Roman Catholic, but as their weakened country succumbed to the invaders, they found themselves subject to two religions with the accompanying variations in culture and style. For more than three centuries Muslim rule dominated most of the country, reaching beyond the Pyrenees and the Guadarrama and known as *al-Andalus*. It reached Segovia, Soria and further north but was before long repelled by Christians to the more stable line on the Tagus. Cordoba became the capital of the Caliphate of the western Islamic world in 929, but its early power was waning and it sought help from the Mahgrib – an area covering the western part of North Africa. This was given by the puritanical Almoravids under the 70-year-old Emir Yusuf, but, when his son succeeded, the power which Yusuf had won was soon lost through rebellion and massacre in Marrakesh by another even more strict "unitarian" sect – the Almohad Berbers – in c.1147. Parts of Islamic Spain were on the edge of decline, and the Christians under Alfonso VI had already been able to take Toledo in 1085.

This complex historical background inevitably affected architecture and decoration, and according to the historian Bernard Bevan, later "in the middle of the 13th century *nine* architectural styles existed side by side! Even after the unification of Christian Spain, the defeat of the Muhammadans, and the banishment of the Moriscos, there were seldom less than five styles in vogue at one and the same time". One of these was the Mudéjar style, which was defined as Muslim work and



Mudéjar Style: view across the Patio de las Muñecas to the apartments of Maria de Padilla, Alcázar, Seville

workers under Christian rule and which followed Mozarabic work by Christians under Islamic rule.

The Mudéjares made use of the conservative design and craft traditions long exercised by those Muslims in Spain who, as the *reconquista* or reconquest progressed, adapted themselves to the different requirements of Christian culture. Variants developed in Castile and Aragon but are generally more applicable to exterior work than to interior design. Late Muslim and Mudéjar styles, particularly the latter, produced more sacred than secular buildings but important to their joint achievements was the introduction of plasterwork and stucco on which decoration was applied with immense skill for domes, wall surfaces and other architectural features. The two styles are closely related in many respects and produced masterpieces of world heritage class in a field of quite restricted scope in the southern part of Spain.

Late Muslim architecture was crowned by the Alhambra, Granada, the finest example of Maghribian decoration, with its many courts, with halls and smaller rooms all exemplifying what we still think of, incorrectly or not, as "Moorish". Although started in the 12th century, the two main palaces surviving are later work, being that of Yusuf I (1334–54) and of Muhammad V (1354–91). Stalactite or honeycomb capitals, arches and ceilings form "a haven of pleasure and luxury, the perfect expression of the minds of men who had cultivated the habit of ease" (Bevan, 1938). The decorative plasterwork was carried out by two methods; it was either marked out with the design on its surface and then incised by hand, or applied in moulded sections to a smooth base, which gave a slightly less crisp outline effect. Repetitive patterns in great variety of floral and geometric motifs and combinations showed considerable ingenuity and were used for both *azulejo* glazed tile dadoes and wall panels and for carved plasterwork on upper parts of walls and for cornices. Calligraphy is a highly valued component of Islamic art and, with the representation of living things prohibited under Muslim law, it occupies a position similar to that of the human figure in Christian culture. To Muslims, words rather than pictures conveyed God's message to man. Most of these characteristics were also embodied in the Mudéjar style although the calligraphy began to disappear and different motifs such as the scallop shell and various heraldic emblems crept in.

Synagogues to serve large Jewish communities and many parish churches in smaller towns arose in the wake of the reconquest, but space allows only for mention of the most innovative and exceptional of these Mudéjar interiors. It should be remembered that skilled labour was scarce in a sparsely populated land and, with the departure of many Muslims back to North Africa at various times, craftsmen who were native to and remained in the re-Christianised provinces and towns were generally respected. Their abilities can be appreciated in the exterior ornamental brickwork of church towers, many having developed from minaret predecessors, and their design announcing the special Mudéjar qualities.

In Cordoba, capital of *al-Andalus* in the 10th century, the Great Mosque, La Mezquita, focused early Mozarabic building as a highly accomplished architectural achievement. This admirable style changed after the decline of the Western Caliphate and the Christianisation of the mosque into altogether more modest essays in Mudéjar design. The Capilla

Real was built for Alfonso X in 1258–60 and, with the Puerta del Perdon and Puerta de las Palmas, all reflect the new regime. The Cordoban synagogue in the Jewish quarter was built by Simon Meheb in 1315, its Mudéjar decoration finely cut in plaster beneath a seven-lobed arched colonnade. At Baena, some miles from Cordoba, the Convento de la Madre de Dios still contains relatively undisturbed carved wood ceilings which are very characteristic features but which only too frequently have failed to survive.

Toledo, the first prize of the reconquest in 1085, possesses a well-restored 14th-century Mudéjar Puerta del Sol and a much earlier small mosque-turned-oratory, Cristo de la Luz, in Mozarabic style with added Mudéjar apse decoration. Though once again a sacred, not secular, building Santa Maria la Blanca is too important to be omitted. A synagogue was first built on the site in the 12th century and the present building was rebuilt on the same foundations in 1250, being appropriated for Christian use after the expulsion of the Jews at the end of the 15th century. Horseshoe arches surmount octagonal plastered brick piers with extraordinary fanciful capitals "like fishnets full of fir cones" (Goodwin, 1990). These divide the space into five aisles, and decoration in the spandrels and above the arches is in fine interlaced carved plaster typical of the best of the form. A second Toledan synagogue, del Transito, was later built in 1357, for Simon Levi, Treasurer of Castile. It also has high quality workmanship. Hebrew inscriptions frame a sinuous tree of life frieze truly arabesque in character and elsewhere coats-of-arms of Castile and León are incorporated. Stucco panels and more *laceria* interlaced designs, fine carved timber work in dark wood for the ceiling and decorative floor tiles help to complete a remarkably integrated interior. The cathedral chapter house has a coffered gilded Mudéjar ceiling and there is also a 13th-century workshop where stone was re-cut from the old Friday mosque for cathedral use. This contains unexpectedly lavish friezes and surrounds to windows and doors in plasterwork while geometrical star and octagon patterns ornament the characteristic ceiling.

Seville contains the major examples of Mudéjar interior design, with the Alcázar fortified palace, heading a regrettably short list. From an early foundation in 712, soon after the Muslim invasion, it underwent many changes, but the reconquest brought the most remarkable one. Under Pedro I, named the Cruel, it took on much of the character of a luxurious Muslim palace even though created by a Christian king. Relations between Muslim and Christian rulers could be remarkably good, and in 1364, soon after completion of the celebrated Maghribian works to the Alhambra, Muhammad V in Granada generously made his carpenters and plasterers available to Pedro in Seville. Strong similarity to the Alhambra therefore appeared in the Mudéjar Alcázar, with domed and ceilinged apartments planned around colonnaded fountain courts. Although both complexes may have been built by the same craftsmen there are many differences in detail. Byzantine or Gothic influences, human hands and faces and an inscription to Pedro all find their way into the basic Maghribian formula of *azulejo* tiled dadoes and incised or moulded wall panels surrounding cusped, horseshoe and corbelled arches. Carved openwork screen walls in the Patio de las Doncellas echo the pine cone motif of the capitals in Santa Maria la

Blanca and a modified version of the Alhambra's honeycomb fantasies becomes an elaborate run of cornice in the Alcázar. Ceilings of carved wood called *artesonado* were a Mudéjar speciality often designed, in the absence of large trees for building timber, to use smaller components. Bevan analyses six categories of ceiling structure from flat crossed-beam to deeply recessed polygonal coffered types. An outstanding domed ceiling to the Salón de Embajadores in the Alcázar, supported by honeycomb or stalactite pendentives, was constructed by Diego Ruiz in 1427. All these permanent, decorated surfaces were offset in the residential context by Spanish brocades and other silk hangings where degrees of privacy and some protection were desirable. However, furnishings do not occupy an important place in a style employed rather more for exterior than interior purposes. Tordesillas in Old Castile, a former palace of Pedro the Cruel, manifests all his favourite Mudéjar elements, fortunately preserved through its subsequent use as the Convento de Santa Clara.

Other late mansions survive in Seville, both of which contain *artesonado* ceilings. The Palacio de las Dueñas dates from the 15th century and the Casa de Pilatos, begun in 1480, has much fine tile and plasterwork. But in the main 16th-century courtyard of this latter building, the Mudéjar style begins to lose conviction and to fade in the strong approaching light of the Renaissance.

ELAINE DENBY

See also Middle Eastern Interiors; Spain

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Munthe, Gerhard 1849–1929

Norwegian painter and designer

The artist and designer Gerhard Munthe was a leading figure in the Norwegian Aesthetic Movement and played an important role in the resurgence of Norwegian design in the late 19th and early 20th century.

Munthe was trained as a painter in Christiania (now Oslo), Düsseldorf and Munich, and his early work was executed in a fairly conventional naturalistic style, but from the mid 1880s

more abstract and decorative elements began to enter his work. This change was inspired by his growing admiration for Japanese art which also awakened an interest in indigenous Norwegian literature and forms. In 1891 Munthe declared "it has been ages since a Norwegian idea lay behind the manufacture of carpets; there has never been one in wallpaper, [and] our two porcelain factories have never given it a thought that this might be a possibility", and, borrowing motifs from traditional Norwegian legends, medieval tapestries, woodcarvings and the local fauna, he argued for the development of a native form of Aestheticism. At a time when Norway's union with Sweden was entering its last phase – it was dissolved in 1905 – and nationalism was running high, this movement evoked strong responses and was greeted with considerable enthusiasm.

Munthe exhibited several wallpapers at the national exhibition of 1891, some of which were later produced by Frølich's Wallpaper Factory in Christiania. While the names of individual designs, which included titles such as *Small Trouts*, *Marsh Marigolds*, and *Stars and Pinetrees*, suggested the use of distinctively Norwegian ornament, the asymmetrical compositions and tertiary, "greenery-gallery" colours were clearly based on Japanese prototypes. A series of eleven drawings for decorative panels exhibited in 1893, which were based on Norwegian fairy tales, showed a similar disregard for naturalistic conventions and prompted the art historian Jens Thiis to declare: "Munthe has precisely this attentive sense for details, such as contours and splashes of colour, that the Japanese possess to such a great degree". The main motifs in these panels were accompanied by contrasting patterns and stylised figures and animals, and were drawn with marked contours as in Japanese woodcuts and designs. Their primitive simplicity and lack of perspective also recall the appearance of ancient Norwegian tapestries and the panels were themselves later woven as tapestries in the workshop established by Thiis in 1898. Prior to this, however, in 1897–98 several panels were executed as woodcarvings in Munthe's Fairy Tale Room in the Holmenkollen Tourist Hotel, Christiania.

Designed by the architect Ole Sverre, the Holmenkollen Hotel epitomised the Viking Revival, or so-called Dragon style, which became increasingly popular as a symbol of growing nationalism in the late 19th and early 20th century. However, Munthe's Fairy Tale room was less inspired by stave churches and Viking ships and represented an innovative fusion of Nordic with Aesthetic and Art Nouveau influences. The *horror vacui* of the decorations as a whole, and the chairs crowned with an oriental peacock, recalls J.M. Whistler's celebrated Peacock Room which was probably known to Munthe. The asymmetrical lower sections of the tables and chairs also resemble similar furniture created both by the French Japoniste, Emile Gallé, and by English manufacturers of Art Furniture. Once again, the colour scheme was light and "greenery-gallery". These colours, along with ornament and furniture from the Fairy-Tale room, were incorporated within Munthe's Sala Norvegese at the Venice exhibition in 1907. The room attracted widespread admiration and was described by critics as "original and elegant".

Munthe used a similar colour scheme in the interiors of his own villa, Leveld, outside Oslo, which he decorated in 1898–99. The hall and reception rooms were decorated in



Munthe: interior of the Munthe house, Leveld, Lysaker, c.1898

yellow and green and included stylised ornaments associated with the simple, homely elements found in traditional Norwegian interiors. Friezes including overlapping and juxtaposed motifs, and Japanese earthenware displayed on the mantelpiece reveal Munthe's continuing admiration for Japanese art. The furniture includes some pieces that have the same swooping lines as the Fairy Tale Room peacock chairs, and some items that have straight and angular contours and are based on Norwegian vernacular country chairs.

Munthe's furniture and interiors have much in common with those created by Carl Larsson at Sunborn in Dalarna. Larsson's drawings were exhibited in Stockholm in 1897, and his and Munthe's homes became models for the Modern Movement in interior decoration in Scandinavia.

By the end of the century Munthe had become the most successful and innovative decorative artist in Norway and he received numerous commissions for interior decoration. His interiors at the Strand mansion in Numedal, which he decorated for the consul Axel Heiberg in 1898, recall those at his own house and employ a similar range of light, bright colours

combined with Japanese- and medieval-inspired stencilled ornament. He also designed a number of woven hangings based on animal themes such as Moose and Hare for the walls of this house, and the rooms included antique Norwegian country furniture and rugs, and colourful *imari* porcelain. By drawing on both oriental and native sources Munthe was following a pattern set by many other European designers who had associated the feudal art of Japan with Western folk-art traditions.

Munthe executed many private commissions during the first quarter of the 20th century, the most interesting of which was the decoration of the dining room for the consul Cathrinus Bang in Christiania from 1901. Although Norwegian decorative traditions were to become more important in Munthe's later interiors, in this room the influence of Japanese design is still dominant. The walls are faced with painted panels that resemble the shape and format of a Japanese screen and that illustrate a landscape with fruit trees. Munthe himself described this decoration "as merry as Japan". In 1907 he designed a set of chairs for the dining room. These were based

on a Norwegian Rococo prototype but incorporated undulating lines and stylised floral motifs similar to those found in French Art Nouveau furniture.

Among the most important of Munthe's public commissions were the ground floor interiors of the new Museum of Applied Arts in Oslo (1903) and the reconstruction of the Håkonshallen castle in Bergen (1910–15). For the Museum of Applied Arts, Munthe drew inspiration from Norwegian Baroque wood-carvings and so-called rose-painting, which he combined with Art Nouveau ornament. Doorframes, panels and decorative ceiling borders were embellished with stencilled decoration which created a colourful, decorative effect perhaps better suited to a folk museum than a Museum of Applied Arts and the decorations were subsequently destroyed. Håkonshallen castle was Munthe's largest project and, as with his Fairy Tale room, he was responsible for every aspect of the interiors. He designed carpets, furniture, light fittings, stained glass windows, textiles, and painted decoration for the walls and ceilings. Although their style was inspired by medieval examples, their freshness and newness reveal Munthe to have been a precursor of the Modern Movement in Scandinavia.

WIDAR HALÉN

Biography

Gerhard Peter Frantz Wilhelm Munthe. Born at Skanshagen, near Elverum, 19 July 1849, the son of a district doctor. Gained scholarship to J. F. Eckersberg's painting school, 1870, and subsequently to Morten Müller and Knud Bergslien's school, 1870–74. Also studied with Julius Middelthun at the Royal Drawing School, Christiania (Oslo), 1870–73. Gained several prizes, including the Schäffer prize, 1871, 1875, and State Travel Grant, 1876 and 1877. Began his career as a painter. Several summer study-trips to Norway, 1871–74, and to Italy and Austria, 1882. Stayed in Düsseldorf, winters of 1874–76; lived and worked in Munich, 1877–82. Travelled and exhibited extensively in Scandinavia and elsewhere in Europe, 1882–1925. Paintings and watercolours used as tapestry designs from 1893. Designed for Porsgrund Porcelain Manufactory from 1890s. Turned increasingly to interior decoration, producing wallpaper and tapestry designs during 1890s. Also designed book illustrations and covers from 1896. Married Sigrun Sandberg, 1886 (divorced 1919). Won Silver medal at World Exhibition, Paris, 1889; gold medal at World Exhibition, Paris, 1900; gold medal at Munich, 1901; Grand Prize, St. Louis, 1904; gold medal, Venice, 1907; 2 medals at Barcelona, 1907. Knight of Dannebrog, 1884; Knight of the Polar Star, 1897; member of the Academy of Fine Arts, Stockholm, 1904. Died in Baerum, 15 January 1929.

Selected Works

Munthe's paintings and drawings are represented in all the major Scandinavian museums, and in Krefeld and Barcelona.

Interiors

- 1896–98 Holmenkollen Tourist Hotel, Christiania (Fairy Tale Room)
- 1898 Villa Stupet, Fjøsanger (interior): C. Mohr
- 1898–99 Strand Mansion, Numedal (interiors and woven hangings): Axel Heiberg
- 1898–99 Leveld Villa, Lysaker (hall and reception rooms): Gerhard Munthe
- 1900 Haugboløkken, Asker (dining room): Mrs A. Mowinckel
- 1901 & Bang Villa, Kra (dining room and furniture): Cathrinus Bang
- 1907 Museum of Applied Arts, Oslo (ground floor interiors)
- 1907 "Sala Norvegese", Venice Exhibition
- 1908–09 Villa Solbakken, Skøyen (decorations and furniture): O. Stang

- 1910–15 Håkonshallen Castle, Bergen (reconstruction of interiors, furniture and textiles)
- 1911–12 Oslo Stock Exchange (staircase paintings)
- 1913–14 Lagåsen, Lysaker (reception room): A. F. Klaveness
- 1913–14 Dr. Brandt's house (drawing room), Kra
- 1915 Ekeberg gård (drawing room): A. F. Klaveness
- 1916 Lille Reistad, Lier (drawing room, moved to Town Hall, Sanvika): G. A. Svensen
- 1917 Ström residence, Kra (billiard room): Grosserer Ström

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Munthe published extensively; see Poulsson 1983 for a full bibliography.

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Muthesius, Hermann 1861–1927

German architect and architectural theorist

Hermann Muthesius was one of the most influential German architects at the beginning of the 20th century. His reputation was based both on his practical work and on his writings. He

was one of the leading architectural theorists who opposed academic historical styles of building. Along with numerous residential buildings designed in what has been termed the English vernacular style, he created small farm units (for instance, Dresden-Hellerau, 1910; Berlin-Altglieneke, 1913) and a number of factories (for example, the silk weaving mill for Michels & Company in Nowawes-Potsdam). And as a co-founder of the Deutscher Werkbund (1907) and a champion of standardised furniture, he played an important role in promoting the idea of the mass production of craft objects.

Although Muthesius spent several years in Japan working for the Berlin architectural firm of Ende and Böckmann early on in his career this stay had little impact on his later work. Some years later he was sent by the Prussian ministry of public works to England where he worked as a technical attaché at the embassy in London between 1896 and 1903. His job was to study the English reform movement, spearheaded by William Morris, John Ruskin and Norman Shaw, in the arts and crafts and architecture. He published numerous writings on the English house and garden and interior design, and his views represent a German interpretation of the English Arts and Crafts movement. Of particular importance were the publications *Die Englische Baukunst der Gegenwart* (Contemporary English Architecture, 1900), *The English House* (3 vols., 1904–05), and *Landhaus und Garten* (Country House and Garden, 1910). His *Stilarchitektur und Baukunst* (Style-led Architecture and Architectonics, 1902) was the most successful German diatribe against academically-historicising architecture and Art Nouveau. These theoretical works were conceived as a discourse on building and interior furnishings and described the history and recent developments in English country houses. English examples provided the models of simplicity and function that Muthesius took as his starting point in the reformation of German architecture, the layout of ground-plans, interior design, and the arts and crafts. His conception was based on the residential building as a synthesis of the arts (*Gesamtkunstwerk*), in which architecture, the organisation of space, and interior decoration, should all relate to each other and to the garden. He discussed features such as lighting appliances, door handles, heating, fittings and furniture in just as much detail as the ground plan. A rejection of style-led architecture and an emphasis on functional fittings made of appropriate materials and in a form suited to their purpose echoed the teachings of the English reform movement and played a decisive role in his thinking.

After his return to Germany, Muthesius was once again active as an architect, and began to design residential buildings chiefly in Berlin and its surrounding areas. These were said to be in the “English Country House Style” but Muthesius himself rejected this description. He sought alternatives to the dominant form of architectural composition, in which the interior organisation was determined largely by the ordering of the façade, and where the lavish furnishings were designed in historic styles and paid little heed to the everyday needs of the consumer. Instead, Muthesius developed buildings which, through their concern for function, comfort and absence of ornate decoration, put the requirements of their inhabitants first. Many of his houses consciously drew upon English models but because they were subject to different needs and

conditions, he was not always able to translate his theories into practice.

Although Muthesius’s buildings were more often suburban homes than country houses, he nevertheless took account of their topography and the direction of the sun wherever possible. German clients placed less emphasis upon space-saving, and would not allow rich decoration to be sacrificed completely. Contrary to his writings, Muthesius generally adopted the spatial arrangement of the bourgeois villa. But just as in his English models, rooms designed as complex organisms with annexes and with a particular relationship to the garden became a characteristic feature of his German residential work. And in opposition to contemporary German practice, he designed his buildings from the inside out, allowing the interior structure to determine the exterior architecture. In his furnishings – of which virtually no examples survive – he opposed the lavish decoration that had become widespread since the industrial expansion of the 1870s, and favoured fitted wall units and walk-in cupboards. He also pioneered the unification of the interior and exterior architecture, including window openings, wall panels, ceiling borders and embellishments and fireplaces in his designs. Muthesius frequently linked rooms with louvred doors, or opened them to the garden with various types of large bay and French windows. Most of his buildings contained a hall with a stairwell that rose to the second floor and provided access to individual rooms. This hall served as the communication link between the different units of space.

Muthesius’s most famous houses were built in the period between his return from England in 1903 and the start of World War I. The Freudenberg House (1907–08) in Berlin-Nikoleisee is one of the best-known examples. This house has two wings which form a right angle, with the entrance placed at the centre where they join. In contrast to the freer arrangement and ordering of the façades of English models, Muthesius adopted a symmetrical solution for his façade. The building culminates in the two-storey hall. The rest of the ground plan is a “jigsaw puzzle” as Muthesius himself once described his designs, in which accentuated symmetry is combined with the agglomeration of independent rooms.

At the Cologne Werkbund exhibition in 1914, Muthesius designed the pavilion for the Colour exhibition in which the colourful phenomena of nature and the products of the dye industry were displayed in opposition to each other. He believed that sensitivity to colour – primarily in the fields of interior design and fashion, could be influenced in an educational way. Friedrich Deneken, the initiator of the Colour exhibition, and Muthesius both attached particular importance to colour as an aesthetic dimension and they conducted a practical lesson in colour in the design of the Hamburg-America Line’s (Hapag-Lloyd) pavilion. This included the so-called Kaiser Rooms from the steamship Bismarck which were designed by Muthesius. The interior decoration was intended to reflect an elitist, luxury-conscious setting that corresponded exactly to the shipping line’s requirements. The furnishings included wicker furniture, jardinières with fluted bases, round tables with ruched cloths, and panelled walls sometimes veneered with exotic woods. The seating incorporated the pleasing modification of the half-cylinder form that was favoured by Muthesius. The richness of this interior clearly

conflicted with Muthesius's writings and was determined by the client's brief.

The founding of the Deutscher Werkbund, in which Muthesius had played a decisive part, represented an important milestone in the development of Modernist design. Muthesius had joined it as a vehement supporter of the standardisation of industrial products. Unlike Henry van de Velde, another founder, who argued for the freedom of individual artistic expression, Muthesius attempted to promote the concept of standardisation in product development. The craftsman was to work in co-operation with industry and focus on the design of standardised forms, thus determining the style and quality of mass production. Muthesius used the expression "Standardisation" to suggest the creation of a limited number of universally-applicable models to designers which he regarded as essential if the quality of mass-produced German goods was to be improved. Both camps – pro-Standardisation and pro-Individualism – had their supporters in the Werkbund and the clash between the two opposing factions provoked the celebrated debate between Muthesius and van de Velde at the Werkbund exhibition of 1914. Going beyond the methods espoused by the Arts and Crafts movement in England whereby the designer worked as an independent craftsman, Muthesius called for a close co-operation between the designer and industry so that a definition of the purpose and nature of industrial design could be achieved. His goal was the modernisation of craft and industrial production in all the areas in which man shaped his environment. Just as he strove for a simplification and avoidance of historical styles in architecture, so too he wished to reform the industrial arts and crafts through a rejection of stylistic imitations and the creation of new aesthetic forms.

Muthesius's chief claim to fame lies in his defining the nature and purpose of design and in his influence on machine production. In making such issues the subject of public debate, he deserves recognition as a pioneer of modern industrial and product design.

P. LESER

See also Arts and Crafts Movement

Biography

Born in Gross-Neuhausen in Thuringia, 20 April 1861, the son of a stone mason. Studied philosophy at the University of Berlin, 1881–83; trained as an architect at the Technische Hochschule, Berlin, 1883–87. Married the singer Anna Trippenbach, 1896. Worked under the architect Paul Wallot, Berlin, before 1887; active as an architect in the office of Ende and Böckmann, Tokyo, 1887–91; appointed a government architect, 1893, and worked in the Prussian Ministry for Public Works, 1893–94; edited the official architectural journal, *Zentralblatt der Bauverwaltung*, 1894–95. Travelled to Italy, 1895–96. Served as a cultural attaché in the German Embassy, London, and made a study of English architecture and design, 1896–1903. Worked in the Prussian Ministry of Commerce, 1904–26; active as an architect, journalist and writer, Berlin, from 1904. Founder-member and director, Deutscher Werkbund, Berlin, 1907; co-organiser, Werkbund exhibition, Cologne, 1914. Published numerous influential books on architecture and design from 1900. Died 26 October 1927.

Selected Works

Interiors

- 1904–05 Bernhard House, 11 Winklerstrasse, Berlin (building and interiors)
- 1906 Neuhaus House, 56–58 Bernadottestrasse, Berlin (building and interiors)
- 1906–09 Muthesius House, Potsdamer Chaussee 49, Berlin (building, interiors and furniture)
- 1907–08 Freudenberg House, Potsdamer Chaussee 48, Berlin (building, interiors and furniture)
- 1908 Schweitzer House, Berlin (building, interiors and fitted furniture)
- 1908 Kosmack House, Ruppiner Platz, Berlin (building and interiors)
- 1911 Burlet House, Schlichtweg 12, Berlin (building and interiors)
- 1912–13 Mohrbutter House, Schlichtweg 6, Berlin (building and interiors)
- 1914 Zuckerkandl House, Königsallee, Berlin (remodelling, interiors and furniture)
- 1914–15 "Der Mittelhof" villa, Berlin (house and interiors)
- 1916–18 Bredow House, Miguelstrasse 92, Berlin (building, interiors and furniture)
- 1922–24 Kersten House, Charlottenburg, Berlin (building and interiors)
- 1924–25 Tuteur House, Charlottenburg, Berlin (building and interiors)

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N

Nancy, Ecole de

Ecole de Nancy is the name given to a group of artists and designers working in Nancy, the capital of Lorraine, in the decades around 1900. Led by Emile Gallé, the group included Louis Majorelle, Eugène Vallin, Jacques Gruber and Victor Prouvé. They produced furniture, glass, metalwork and ceramics in a strongly realistic Art Nouveau style basing much of their work on organic forms, particularly plants. Their association was not formalised until 1901 with the foundation of the Alliance Provinciale des Industries d'Art with Gallé as president. By this time, Nancy was matched only by Paris in the production of high quality decorative art and interior design.

Nancy and the province of Lorraine had been important glass-making centres since the end of the 15th century, and when Stanislas Leszczyński was made Duke of Lorraine and Bar after his abdication of the Polish throne in 1736, he came to Nancy and made it a cultural and architectural centre. Luxury trades such as textiles, furniture, leather working and ceramics were established and attracted skilled craftsmen from a wide area.

In the aftermath of the Franco-Prussian War of 1870–71, Nancy remained part of France while Alsace and much of Lorraine were ceded to Germany. Many Lorrainers, particularly those with capital and craftsman's skills, moved to Nancy and its environs, while the French government established a large garrison there (at times up to 10,000 strong), and encouraged local industry and development, and a strong regional identity as a buttress against further incursions.

One such incomer was Charles Gallé, who had moved there in 1844. An astute businessman, he took over his father-in-law's mirror factory and expanded it to make tableware, as well as taking over a small faience factory at St. Clement. It was his son Émile, however, who was to become arguably the leading figure in the French Art Nouveau movement.

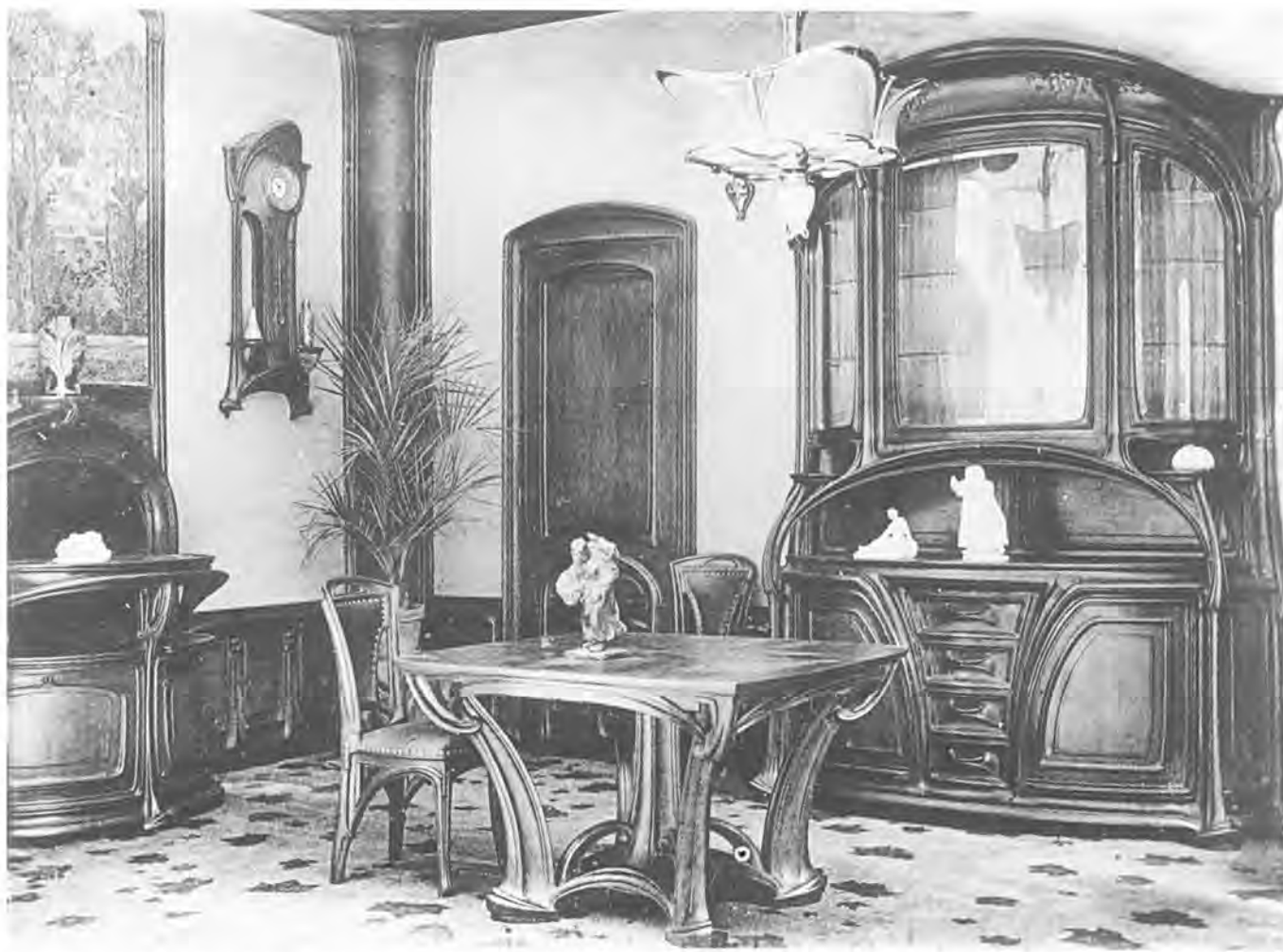
Charles Martin Emile Gallé (1846–1904) was a prize pupil at the Lycée Impériale, Nancy, where he was fascinated equally by art and botany. In the twelve years after leaving school in 1861 he travelled widely, studying mineralogy, botany and art history in Weimar, before working for five years in various factories, including Meisenthal where he studied both ceramic and glassmaking techniques. On his first visit to London, he spent much of his time studying the glass collections at the British Museum and the recently founded Victoria and Albert

Museum, and at Kew Gardens. During the Franco-Prussian War he served in the 23rd Infantry Regiment of the French Army and the following year, 1871, acted as his father's representative at the Art of France exhibition in London before travelling to Italy, Switzerland and Paris. By now both Meisenthal and St. Clement were in German occupied territory and in 1874 Emile assumed control of the family firm in Nancy, bringing the ceramic works and many workers from St. Clement.

Gallé became known principally as a maker of fine glass and furniture. His early glass was essentially traditional, clear or only lightly tinted, and often decorated with enamel motifs derived from 18th-century models. To these he added flowers and insects precisely copied from nature – a feature which was to remain characteristic of his work throughout his career. At the Paris exhibition of 1878 he first saw the work of some of his more adventurous contemporaries such as John Northwood's cameo glass and François Rousseau's carved and applied glass. Gallé determined to explore the possibilities of the material for the rest of his life.

By 1883 he had expanded his workshops, established a studio for his researches and two years later added a carpentry workshop, initially to make stands for his vases.

Although Gallé's furniture was not as innovative as his glassware, it was still highly distinctive and was well received. His early pieces were somewhat ponderous, but his style soon became lighter and more ornate, combining detailed leaf and flower forms with Rococo influences and the abstract tendencies of Japonisme. Natural forms were not restricted to details; whole arms, legs and backs were carved in plant or insect forms, curving or twisting to animate the whole. Soon, too, most of the flat surfaces were decorated with marquetry, becoming fields for the most extraordinarily intricate inlays featuring flowers, landscapes and pictorial scenes, and sometimes even poems and quotations. The craftsmanship was extremely fine and the range of items was extensive, including nests of tables, étagères, tables, desks, chairs, display cabinets, settees, mirror frames and even billiard cue holders. One of his last creations, and arguably his masterpiece, was the bed entitled *Dawn and Dusk*. Featuring greatly simplified forms, the high-point of this piece was its marquetry which illustrated the dark shadows of Dusk enveloped in the drooping wings of a fantastic insect on the headboard and a rising sun on the matching board at the foot of the bed.



Nancy: dining room by Eugène Vallin for the Salon d'Automne, 1910

However, it was in glass that Gallé made his greatest contribution to Art Nouveau. Constantly searching for new techniques and effects, he used more and more coloured and layered glass, adding metallic oxides, carving, engraving or etching to decorate the surface, and above all developing new freer shapes to produce a result that bordered on pure sculpture. Despite the complexity of these works, which involved a high percentage of failures and breakages, Gallé was fired by a desire to produce beautiful objects that could be manufactured cheaply and so become available to a wider audience. He reached this audience by showing his products at many of the major national and local exhibitions. Throughout the 1890s his fame spread as did his influence in Nancy where he actively encouraged the training of designers and craftsmen of all types at the Ecole des Beaux-Arts.

His glass production can be divided into several groups, each illustrating particular techniques or themes. His *Verreries Parlantes* (Speaking Glassware) were inscribed with quotations whose message was reinforced by the colour or form of the item. From these developed the *Poèmes Vitrifiés* (Vitrified Poems), where using the wide ranges of techniques which he had promoted evoked moods or images. *Vases de Tristesse* (Vases of Sadness) were a large group produced to inspire feel-

ings of melancholy with images of dying flowers, predatory insects, etc., often in shapes based on ancient funerary urns. Carved vases, often made of two or three layers of different colours, developed from the *Vases Noir* (Black Vases) introduced in 1889, where a clear glass vessel was overlaid with black or dark-brown glass before being carved to give high relief decoration. Gallé's aversion to hydrofluoric acid was overcome, and he used it to hollow the surface of a vessel before enamelling, or to soften carving in transferring the technique of marquetry from wood to glass in the late 1890s. Pieces of coloured glass were embedded in the surface of a gather of glass before the final shape was blown. On occasion he produced sculptures of natural objects or lamps which were once again reproductions of natural forms.

Many examples of these types were shown at the Paris Exposition Universelle of 1900 which not only acted as a showcase for the Art Nouveau style as a whole but also highlighted the importance of Nancy as a centre for the decorative arts. The Daum Brothers (Antonin and Auguste), for example, exhibited vases and other glassware that was heavily influenced by Gallé and that featured floral decoration, gilded or enamelled in the 18th-century manner. The most significant of the furniture designers was Louis Majorelle (1859–1926).

Majorelle trained as a painter under the artist François Millet at the Ecole des Beaux-Arts, Paris, but at the age of twenty his studies were interrupted by the death of his father and he was forced to return to Nancy to take up work as a product and interior designer in the family ceramic and furniture business. His mother and brother Jules took care of the retail side of the business. By 1884, Louis was also responsible for the supervision of the factory in the rue Girardet where he continued the family tradition of painted or lacquered furniture combining neo-Rococo (Louis XV), classical (Louis XVI) and Japanese styles. During the 1890s, probably inspired by Gallé, he turned to the more contemporary Art Nouveau style of which he became a supreme master. And he opened a new workshop with 30 employees, the Maison Majorelle.

In the work produced by the Maison Majorelle, Majorelle reinterpreted such traditional forms as the cartouche, the cabriole leg, the serpentine front and ormolu mounts, with naturalistic floral elements which came to differentiate the Nancy designs from those of Paris where plan-forms were more abstract. He produced exquisite individual pieces or suites of furniture using a wide range of exotic woods such as walnut, mahogany, amaranth, or purple-heart, with sweeping lines, high relief moulding or carving with naturalistic gilt-bronze mounts in the form of lilies or orchids. His mastery of marquetry equalled that of Gallé, but his pieces were more solid and used smoother lines. He exhibited a dining room and bedroom at the 1900 exhibition and in 1904 he purchased the Maison d'Art Nouveau from Siegfried Bing, which he opened as a Paris showroom. At the same time, he commissioned Henri Sauvage, designer of the 1900 Loie Fuller pavilion, and the Nancy architect Louis Weissemberger to build a house, the Villa Jika, which was entirely furnished and decorated using his designs.

Always responsive to contemporary taste, by 1908 Majorelle discerned a return to more classical styles and accordingly he modernised his workshop and adopted a simpler line in his furniture. Despite setbacks that included the destruction of his house during World War I, and the destruction of his workshops by fire in 1918, he continued to remain active as a designer until shortly before his death, acting as a jury member for the 1925 exhibition.

Eugène Vallin (1856–1922) had received little formal education after elementary school but had worked instead in his uncle's carpentry business before joining C.A. Claudel, a church-furnisher and restorer of old woodwork. He studied wood sculpture at the Nancy Ecole de Dessin before succeeding to his uncle's business. Fifteen years later he built a new workshop, having established himself as a designer in the Art Nouveau style. Rejecting factory methods, Vallin worked only to commission, where his designs reflected his early training. He also rejected the more decorative floral elements of his contemporaries, concentrating on solid, somewhat heavy furniture and interiors with strong sculptural features and whose principal decorative device was the curved structure and broad, linear rhythms of the furniture.

Jacques Gruber (1870–1936) was brought to Nancy as an infant and studied at the Ecole Municipale des Beaux-Arts before going to the Ecole des Arts Décoratifs et Beaux-Arts in Paris where he studied under the Symbolist painter Gustave Moreau. On his return in 1893 he both taught at the Ecole and

worked as an engraver in the Daum factory until 1897 when he established his own carpentry workshop and glass studio. His glass, three-layered panels etched with landscapes, was intended for inclusion in items of furniture or trays. He also worked in leather before concentrating on coloured glass panels whose designs were much influenced by Symbolism. From about 1900 he was based mainly in Paris but he never severed his links with Nancy. His glass designs became more geometric with time and in 1925 he produced panels for the French Embassy exhibit at the exhibition.

The last major figure at the Ecole de Nancy was Victor Prouvé (1858–1943) who was a lifelong friend, associate and supporter of Gallé as well as being a man of many parts himself. He studied at the Ecole de Dessin in Nancy and in Paris where he exhibited in the Salon from 1885 to 1900, winning several prizes both there and at the exhibitions of 1889 and 1900. He lived in Paris until 1902, but like Gruber kept in contact with the artistic community in Nancy. Primarily a painter, he was also an accomplished sculptor and engraver as well as a worker in leather and metal and a designer of patterns for lace and embroidery. As a jeweller he specialised in small bronze or gold brooches featuring Art Nouveau subjects cast in relief (medal-jewellery). He provided designs for some of Gallé's marquetry furniture and for some vases. And after Gallé's death, he took over the running of the company between 1904 and 1914. His main contribution was his advocacy of the qualities of the Nancy craftsmen, his tireless work for the training of artists and craftsmen in the city, and finally as director of the Ecole des Beaux-Arts in Nancy from 1919 to 1940.

It was only after the successes of the individual exhibitors at the 1900 exhibition that Gallé succeeded in persuading many of his fellow Lorrainers of the advantages of a more formal grouping. In 1901 "The School of Nancy: Provincial Union of Art Industries" was set up with himself as president and Antonin Daum, Majorelle and Prouvé as vice-presidents. The group resolved to create a professional school of industrial arts, to establish a library, to arrange exhibitions and competitions, organise conferences, publish a bulletin and establish a permanent collection of their work – in short to encourage the development of the decorative arts in Nancy and Lorraine. Exhibitions were held in Paris in 1903 and in Nancy in 1904, the year that Gallé died and Prouvé succeeded as president. However, without Gallé to direct and inspire it, the school soon lost momentum and was dissolved in 1914. Prouvé continued its work through other bodies, but it was not until 1964 that the Musée de l'Ecole de Nancy was opened as a permanent memorial to this remarkable group of designers and craftsmen.

BRIAN J. R. BLENCH

See also Art Nouveau

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Napoleon III Style. *See* Second Empire Style

Needlework

Needlework, or the surface embellishment of fabric by use of a needle and thread, had its origins in Asia, and many of the ancient techniques are still practised today. Needlework has been used on furnishing textiles since ancient times. Flax for linen has been grown in the Middle East and Egypt since c.6000 BC, and sheep and goats for wool were domesticated c.9000 BC in northern Iraq. Silk has been made in China since c.3000 BC, and Chinese embroidered silks were the source of many ancient designs. Needlework ornamentation on furnishings (wall, bed and window hangings; upholstery; screens) has always been something of a luxury, since in most cases a plain cloth would serve the functional purpose just as well as one that was embellished.

Embroidered fabrics have been found in the tombs of Egyptian kings from as early as 1364 BC (Tutmosis IV). Ancient Egypt produced large quantities of linen for all household purposes including bedding and hangings, and traded with other Mediterranean countries. A large cache of textiles dating from the late 2nd century BC to the 5th century AD found at Tar Caves, in west Iraq on the ancient Silk Road, included many embroidered fabrics used in trade.

In the Altai mountains of southern Siberia felt rugs decorated with appliqué, were found in the Pazyryk burials dating to c.500 BC. Appliqué, in its simplest form, consists of a small

piece of shaped fabric stitched around the edges onto a larger piece. From early times to the present the livestock-herding Turkic and Mongol people of Central Asia have lived in easily movable *yurts*, dome-shaped tents made of heavy felt supported on a wicker framework. The interior of the *yurt* has always been decorated with brightly colored hangings and rugs of appliqué felt or embroidered cloth.

Tents were used by many people in the Middle East and North Africa. Early writers described the finely embroidered interior hangings that lined tents and also served as partitions for the wealthier tent dwellers. When the Mongols and Turks moved into the Middle East, their rulers and nobles adopted the varieties of tent styles already in use by the Persians and others. These included rectangular wall tents, round pavilions, open pavilions in several styles, and large oval tents similar to modern circus tents. They were used for living quarters, military encampments, and pleasure pavilions in gardens. The tents generally had a waterproof outer covering of wool or canvas with an inner wall and ceiling layer of fine silk or linen embellished with embroidery or appliqué in floral designs. Carpets were used as floors. In addition some tents had a rectangular sunshade, or awning, supported on two poles, also covered with embroidery. The luxurious splendor of the needlework on these tent furnishings has no modern equivalent. Persian, Mughul, and Ottoman paintings of the 15th to the 17th centuries show brightly colored tents and awnings in floral patterns similar to Persian carpets and architectural tilework. When the Turks were defeated at the siege of Vienna in 1683 several hundred military tents with appliqué and embroidered linings were appropriated for the use of the victors. In Poland, particularly, the rulers and officers used them for hunting and outdoor festivities, and some were eventually used as wallhangings in great houses. Some of these tents can be seen today on display in the Royal Castle of Wawel in Cracow.

The most significant work of secular European needlework from the medieval period is the Bayeux Tapestry, a wool-embroidered linen wall panel depicting the events of the Norman Conquest of England in 1066. It is believed that the embroidery was worked for Odo, Bishop of Bayeux and half-brother of William the Conqueror, soon after the conquest, but the actual designer and the workers are unknown. It is now housed in the Centre Guillaume le Conquérant in Bayeux, France.

Several German hangings of the 14th century depict stories of lovers, most notably Tristram and Iseult. From the 15th to the 17th centuries large woollen hangings were made in Scandinavia using several needlework techniques, particularly inlaid patchwork, couched embroidery and long-armed cross stitch. Many of the designs, now considered traditional in Scandinavia and Iceland, were derived from Middle Eastern textiles.

The publication of the first needlework design book, Johann Schönsperger's *Furm oder Modelbüchlein* in Augsburg in 1523, and later books from France, Italy, and England spread the Renaissance patterns originally adapted from Eastern fabrics and augmented by fanciful images from ancient Roman wall paintings throughout western Europe. These patterns, added to locally produced designs copied from herbals, bestiaries, and other printed sources, formed the basis

of embroidery design through the 16th century into the Baroque period of the 17th century. After the Portuguese started trading with India in the 16th century, and trading companies in other European countries were established, there was a continuous exchange of pattern styles with Asian countries. Patterns suitable for European taste were executed in oriental style on painted or embroidered fabric that was sold in Europe and copied by local needleworkers. The ultimate expression of this came with the Chinoiserie of the 17th and 18th centuries, wherein a fanciful wonderland of gardens, pavilions, bridges and other subjects in an imagined oriental fashion covered the embroidered and printed fabrics of Europe and North America.

From the 15th century in Europe and later in North America, the most important needlework furnishings were those for the bed. Wealthy households often employed artists and embroiderers who worked with the female members of the household to make matching sets of hangings, valances, and coverlets. Silk embroidery made to imitate expensive woven silk hangings and crewelwork, a wool embroidery in a variety of stitches on a linen ground, predominated until the beginning of the 19th century when Berlin woolwork was introduced.

Canvaswork in wool or silk was used from the 16th century onward for wallhangings, cushions, valances and a variety of covers. Canvaswork, with its tight, flat stitching was more suitable for upholstering furniture than raised crewelwork, particularly on chairs and couches, because it was not as subject to wear. However, large pieces of seating furniture such as the wing chair, introduced in the late 17th century, were showpieces for fine crewelwork.

Berlin woolwork, introduced in Germany in 1804, was characterized by bright colors and naturalistic designs, and dominated domestic needlework on furnishings in the first three-quarters of the 19th century. Floral patterns proliferated, although figurative subjects, often based on famous paintings, were popular in the 1840s and 1850s when the technique was enriched by the addition of beads and new stitches. Such designs were enthusiastically worked on upholstered furniture, as wall pictures, screens and on various smaller items on canvas by huge numbers of middle- and upper-class women in western Europe, North America, Australia and New Zealand. And although some of the finest pieces were undeniably technically extremely skillful, as Berlin woolwork became more widespread the designs became more commercial and the technique coarsened.

The second half of the 19th century saw the introduction of embroidery worked with silks on silk or velvet and the revival of crewelwork worked with wools on linen. Both techniques were encouraged by design reformers including architects such as A.W.N. Pugin and followers of the Arts and Crafts Movement who called for greater honesty in design and a return to simpler and more traditional methods of execution. They were especially popular with skilled amateurs and flourished under the label Art Needlework. Silk embroidery was often applied to table-covers, portières, and the borders of curtains, and particularly fine examples were produced by designers such as May Morris and Candace Wheeler. Crewelwork hangings and bed sets, imitating early 18th century English prototypes, were also favoured in artistic settings. By the end of the 19th century the influence of the

hand-crafted artistic tradition had become sufficiently strong to attract the talents of many designers and was exemplified in the bold and highly individual appliqué work of Anne Macbeth and Jessie Newberry of the Glasgow School. Alongside this tradition, whitework and crazy patchwork also became popular in the later 19th century but none of these techniques was as widely practised as Berlin woolwork.

While wealthy households were producing large hangings and upholstered pieces, people of modest means were establishing needlework traditions of their own. In many rural families in Europe the expense was partially offset by the practice of passing embroidered household linens from one generation to another. Linens were made as dowries by members of a bride's family and added to the inherited stock. In areas where houses had only one or two rooms, the bed was usually the focus of attention, with embroidered curtains for privacy and a large stack of pillows in embroidered cases were displayed on the bed during the day. Some houses had embroidered linens hung on doors and walls. These displays were often the only decoration in the house. Cross-stitch in geometric and floral pattern was favored. Many designs that became traditional in individual villages had fertility or protective symbolism.

In Great Britain and North America quilted bedcovers have been used from the 18th century to the present. A quilt consists of two layers of cotton or wool cloth with a layer of cotton, wool, or polyester batting sandwiched between. The top may be a single piece of cloth (whole cloth), many small patches pieced together or pieces appliquéd one on another. The entire quilt is decoratively stitched through all three layers in order to hold it together. Quilts in the late 20th century have become wallhangings as well as bed covers, and are a medium used by textile artists.

Display of the handwork of individuals in their own homes is the main purpose of domestic needlework in the 20th century. Cushions are popular for needlework of all types because they can be made in any size, and are easily constructed when the needlework is finished. Canvaswork is used on screens and small pieces such as footstools and side chairs. Walls may be decorated with an eclectic mix of framed samplers, appliquéd banners, embroidered bell pulls, and quilts in many styles. Needlework has become completely international, with exchange of designs and techniques among workers in many countries.

CONSTANCE A. FAIRCHILD

See also Berlin Woolwork; Wallhangings

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Nelson, George 1908–1986

American architect, interior and industrial designer

George Nelson held an important and influential position in American design from the 1930s until shortly before his death. He was trained as an architect, graduating from the Yale University School of Fine Arts in 1931. He was the winner of a Rome Prize that allowed him to study at the American Academy in Rome from 1932 to 1934. On returning to New York when, at the depths of the Great Depression, architectural work was at a standstill, he joined the magazine *Architectural Forum* as a writer and he held a number of editorial positions that made it possible for him to meet the leading architects of the Modern Movement of the 1930s and 1940s. He also became a writer and editor for *Fortune*, a business magazine produced by the same publisher. Through his writing he became a well known and influential theorist for the design professions.

While still contributing to these and other magazines, Nelson accepted a number of architectural commissions, of which the best known was a large town house for Sherman Fairchild on East 65th Street in New York (now demolished). In 1946 he was appointed Design Director for Herman Miller, Inc., a manufacturer in the Grand Rapids area of Michigan. Herman Miller had been a pioneer in introducing modern furniture to Americans in the 1930s when it made and marketed the designs of Gilbert Rohde, an industrial designer who had died during World War II, a period when Herman

Miller had devoted its production to war work. Articles on furniture and on the furniture industry had come to the attention of Herman Miller management who turned to Nelson for the design of a complete new group of post-war products. With this assignment in hand, Nelson established his own design practice with a small office in New York.

The introduction of the 1946 Herman Miller product line (developed by Nelson in collaboration with staff designers Irving Harper and Ernest Farmer) was highly successful and led to a relationship between Nelson and the firm that continued until shortly before his death. In 1946 Nelson's firm became George Nelson and Associates in recognition of the fact that the organization was growing and included a number of designers who worked quite independently under Nelson's general direction. The work of the firm included designs for an increasing roster of clients including the Howard Miller Clock Company for clocks, lamps and varied accessories, Pickard and Walker China for tableware, the Pro-Phy-Lac-Tic Brush Company for Prolon *Florence Ware* plastic dinnerware, General Electric for kitchen appliances and a number of other clients for various products.

In addition to product design assignments, the Nelson office produced graphic and packaging designs for various firms, worked in exhibition design and continued to practise interior design and architecture. A model house for *Holiday* magazine brought clients for residential projects, leading to a partnership with Gordon Chadwick who headed an architectural department within what was to become George Nelson and Company, Inc. as it expanded to more than 70 staff members in the 1960s.

Many furniture designs from the Nelson firm have become well-known "classics" of the Modern Movement including some with such quaint names as the *Marshmallow* sofa, the *Coconut* and *Pretzel* chairs and systems named BSC (Basic Storage Components), EOG (Executive Office Group) and CSS (Comprehensive Storage System). Nelson had a role in introducing the work of Charles Eames and Alexander Girard to Herman Miller and maintained a close relationship with these designers in a way that allowed Herman Miller to take a leading role as one of America's foremost design-oriented corporations.

A highly visible project of 1959 (also involving some collaboration with Eames) was the United States exhibition in Skolneky Park in Moscow. The success of this project led to many other exhibit design assignments, including a large exhibit for the Chrysler Corporation at the New York World's Fair of 1964. Nelson's design of the exhibition *Design since 1945* at the Philadelphia Museum of Art was one of his last projects.

Other Nelson projects included store interiors for Barney's, New York (1969–80), many restaurant interiors such as The Tower Suite (1960) and La Potagerie (1970), both in New York, typewriters for Royal McBee (1962–68) and offices for the Aid Association for Lutherans in Appleton, Wisconsin (1973), incorporating a new system of office workstations produced by the Storwall Company. Although Nelson's personal role in many office projects was limited, he continued to be known as a strong personality in American design circles through his writing, lecturing and teaching. He was a regular participant in the Aspen Design Conference in Aspen, Colorado from its beginnings in 1951. He was the author of a



Nelson: living room, 1958, with *Coconut* chairs and rosewood group furniture

vast number of magazine articles, some of which were collected in the book *Problems of Design* (1957), and his book *How to See* (1977) is a highly personal view of the visual world, largely illustrated with Nelson's own photographs.

Nelson was made a Benjamin Franklin Fellow of the Royal Society of Arts, London in 1960, and a Fellow of the American Institute of Architects in 1963. He and his firm also received innumerable medals and awards for various designs and achievements. Several of the firm's designs are included in the collection of the Museum of Modern Art in New York and in a number of other museums and private collections.

Nelson's lively thinking, ready wit and often combative style made him one of the most interesting personalities of the modern design movement in America from the 1930s to the 1980s.

JOHN F. PILE

See also Herman Miller Inc.; Offices; Room Dividers

Biography

Born in Hartford, Connecticut, 29 May 1908. Studied architecture at Yale University, New Haven, Connecticut, 1926–31; attended the Catholic University of America, Washington, DC, 1932; studied at the American Academy in Rome, 1932–34. Married 1) Frances Hollister (divorced); 2) Jacqueline Wilkenson, 1960; 3 sons. Active as a freelance architect and designer, New York, from 1935; in partner-

ship with William Hamby, New York, 1936–41; president, George Nelson Associates, industrial design firm, New York, from 1946; partner, Nelson and Chadwick architects, New York, from 1953. Design Director, Herman Miller Furniture Company, Zeeland, Michigan, 1946–65. Taught design at Yale University, 1931–32, and Columbia University, New York, 1941–44; visiting critic in architecture, Harvard University, Cambridge, Massachusetts, 1972–73; visiting professor, Pratt Institute, Brooklyn, 1975–77. Published numerous books and articles on design. Associate editor, 1935–43, co-managing editor, 1943–44, and consultant, 1944–49, *Architectural Forum*, New York; editor, *Interiors*, New York, 1948–75; editor-in-chief, *Design Journal*, New York, 1968–73. Member, Industrial Designers' Society of America, 1969–76, and committee member, Centre de Creation Industrielle, Paris, 1970. Recipient of numerous prizes and awards including Medal of Honor, American Institute of Architects, 1979, and American Society of Interior Designers Elsie de Wolfe Award, 1975. Fellow, Royal Society of Arts, London, 1960, and American Institute of Architects, 1963; Honorary Royal Designer for Industry, Royal Society of Arts, London, 1973. Died in New York City, 5 March 1986.

Selected Works

Collections of Nelson's furnishings are in the Brooklyn Museum, and the Museum of Modern Art, New York, and in the Musée des Arts Décoratifs, Montreal.

Interiors

1940 Sherman Fairchild House, New York (building and interiors)

- 1946–66 Herman Miller showrooms, Chicago, New York, and Washington, DC (interiors and furniture)
- 1950 Holiday house, Quogue, Long Island, New York (building and interiors)
- 1952 CBS offices, Chicago and Milwaukee (interiors)
- 1954 Information Center, New York Times, Yonkers, New York (building and interiors)
- 1959 US National Exhibition, Skolneky Park, Moscow
- 1959 Loeb Student Center, New York University, La Guardia Place, New York (building and interiors)
- 1962 US Travel Services, Paris, Tokyo, Sydney, Mexico City, London, Frankfurt (offices and interiors)
- 1962–66 Herman Miller Factory, Zeeland, Michigan (building and interiors)
- 1964 Chrysler Exhibit, New York World's Fair
- 1968 Rosenthal Porcelain Studio showrooms, New York (interiors)
- 1969–80 Barney's, New York (showroom interiors)
- 1973 Aid Association for Lutherans, Appleton, Wisconsin (office interiors)

Nelson supplied designs to many manufacturers. His designs for furniture, office and storage-systems were produced by Herman Miller Inc., 1946–80; clocks and lighting by Howard Miller Inc., 1947–80; tableware by Pickard and Walker China; kitchen appliances and electrical goods by General Electric, 1953–62; plastic dinnerware by Proton.

Publications

- Tomorrow's House: A Complete Guide for the Homebuilder*, 1945
- "Modern Furniture: An Attempt to Explore its Nature, its Sources, and its Probable Future" in *Interiors*, 108, July 1949, pp.76–117
- Living Spaces*, 1952
- Chairs*, 1953
- Display*, 1953
- Storage*, 1954
- Problems of Design*, 1957
- How to See*, 1977
- On Design*, 1979

Further Reading

The most recent and comprehensive history of Nelson's career appears in Abercrombie 1995 which includes biographical details, a complete list of works and publications, and an extensive bibliography of primary and secondary sources.

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- Phillips, Lisa (introduction), *Shape and Environment: Furniture by American Architects* (exhib. cat.), New York: Whitney Museum of American Art, 1982
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Neo-Baroque

An intense awakening of interest in the Baroque occurred in England in the 1920s which inspired a small but influential number of schemes of interior decoration and was reflected in a wider range of decorative and fine arts.

Although English architects had been reviving the native Baroque since the 1890s, it was not until the 20th century that interest was taken in the previously despised Baroque of Catholic Europe. Geoffrey Scott's influential book *The Architecture of Humanism* (1914) argued for an aesthetic appreciation of the Baroque while repudiating the Ruskinian viewpoint that still underlay English architectural thinking. In the 1920s its argument appealed strongly to those in England who sought an alternative to tired Arts and Crafts ideals and the arid intellectualism of Bloomsbury.

Scott's ideas were formed among the Anglo-American expatriate community around Florence before 1914. As an architect and designer, Scott worked in an Italianate style with his partner Cecil Pinsent for many members of this circle, including Bernard Berenson at I Tatti, Arthur Acton at La Pietra and Sir George Sitwell at Montegufoni. In England he strongly influenced the eclectic architect Clough Williams-Ellis whose chief monument, the Italianate fantasy village of Portmerion, North Wales, begun 1925, was conceived while touring with Scott in North Italy. Williams-Ellis furnished his London house at 22 South Eaton Place in a semi-Baroque manner with fluted gilt-framed looking glasses and crystal chandeliers hung against strongly-coloured marbled walls. His remodelling in the 1930s of Romney's house, Hampstead, London, went further, containing an immense double-height studio with giant pilasters and a Baroque altarpiece described by Hugh Casson (in *Decoration*, June 1935) as resembling "the reception gallery of an 18th-century prelate".

In the public eye, however, the Baroque revival was associated with the highly-publicised activities of the younger Sitwells, Edith, Osbert and Sacheverell. The acquisition in 1909 by their father Sir George of the largely 17th-century castle of Montegufoni in Tuscany fuelled their fascination with the most flamboyant, theatrical and provincial aspects of the Baroque. In 1924 Sacheverell published *Southern Baroque Art* which almost mystically expounded this theme and elevated the Baroque taste to the status of a fashionable cult among the aesthetes of the 1920s.

As self-appointed arbiters of taste, the Sitwell brothers made their London house in Carlyle Square into a showcase for their eclectic and highly personal preferences in art. Following the precept of "unity in diversity", they hung modern works by Eino Severini and the Vorticists Wyndham Lewis and William Roberts alongside lugubrious paintings of the 17th century. The furniture was a theatrical mixture of opulent Regency and Baroque, with an emphasis on 17th- and 18th-century grotto furniture. The dining room contained the most overtly

Baroque ensemble, with marble-topped tables, writing consoles and paintings by Carlo Dolci and Salvator Rosa which hung on iridescent, dark green walls.

The Sitwells' Baroque advocacy rubbed off on their friend Cecil Beaton, who had done much to project their carefully managed personalities through his photographs. In the interiors he created at Ashcombe, Wiltshire in 1930s, Beaton translated the Sitwells' various enthusiasms into a recognisable decorating style, to which he added his own fondness for the silvered Rococo rooms of Southern Germany and fashionable allusions to Surrealism, the nascent Victorian revival and the circus-and-music hall aesthetic of his friend Jean Cocteau. Beaton improvised an extraordinary collection of furniture from a variety of sources, many of the most outrageously "Baroque" items being in fact French Second Empire. Beaton also succumbed to the vogue for all-white rooms begun by Syrie Maugham, who designed a scheme of decoration similar to Beaton's for his friend Stephen Tennant at nearby Wilsford Manor, Wiltshire. In later years Tennant completely transformed this interior with his own, increasingly eccentric, Baroque embellishments. Beaton's and Maugham's work formed the basis for the 1930s commercial neo-Baroque style comprised of heavily gilded and painted furniture of varying dates and quality placed rather sparingly against white or pale walls. A more convincing neo-Baroque was practised by Felix Harbord who developed a grandly theatrical manner based on sound historical knowledge, for instance in his remodelling of Cecil Beaton's post-war house, Reddish Manor at Broadchalke, Wiltshire.

However, the most perfectly realised expressions of the nostalgic, architecturally-minded tastes of this circle were undoubtedly the painted *trompe-l'oeil* interiors of Rex Whistler, notably those at Port Lympne, Kent (1933–34) and Plas Newydd, Anglesey (1936–38). The Axminster carpet designed by Whistler for Edward James in c.1932 was the high point of neo-Baroque applied design.

An equivalent, if grander neo-Baroque taste existed concurrently on the Continent, notably in the work commissioned by Mexican millionaire and patron Carlos de Beisteguy (1863–1953). Tiring of his spartan, Le Corbusier-designed apartment, Beisteguy, with the help of Emilio Terry, introduced large quantities of Baroque and Second Empire furniture and created an amusingly incongruous effect indebted to Surrealism. Similarly, the interiors created slightly later for Helena Rubinstein by Louis Süe illustrated the way in which the Baroque and Victorian revivals were often interestingly combined with Modernism and Surrealism.

In the United States the neo-Baroque style lacked the glamour it had in Europe, since it closely resembled the indigenous Spanish Colonial Revival which, after starting as a millionaire's style at the turn of the century had, by the 1920s, become an ingredient of American suburbia. This seems to be the origin of the somewhat vulgarised version of the style, with its wrought-iron grilles and parchment lampshades, that Osbert Lancaster satirised in its English guise as "Curzon Street Baroque" (*Homes Sweet Homes*, 1939).

MARK PINNEY

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Neo-Classicism

Neo-Classicism is a familiar term, yet a difficult one. It is familiar from its use as a general reference to a movement and a style in European art, from the mid-18th century to the early part of the 19th century, that was concerned especially with the idea of classical antiquity. Yet it is also a difficult term, since it serves to identify a possibility of the revival of classicism when, three centuries earlier in the Renaissance, there had already been a revival of the forms of Greek and Roman art. And finally, whatever is meant by this idea of Neo-Classicism, it is used to cover a range of styles, whether in painting, sculpture or architecture, which are remarkably diverse.

The word itself was not contemporary with the style; it appeared first in French in 1861 in a review of a painting by Poussin and in Italian in 1898 in an essay on contemporary poetry by Giosuè Carducci. And still, in German and Spanish, the words *neuklassische* and *neo-classico* are used only sparingly, perhaps because those cultures did not experience an earlier Renaissance classicism against which the new style needed to be defined. Yet for all these problems and difficulties, it is clear that within the art of the 18th and early 19th centuries there was a concern with classicism, clearly defined and clearly articulated as such. And as a response to the excessive styles of Baroque and Rococo art, it had a particular artistic and moral purpose that was different from anything set out for the classicism of the earlier Italian Renaissance.

Neo-Classicism emerged initially in the philosophy of the Enlightenment, with its repeated questionings and calls for an understanding of first principles of thought. Then, after the excavations of Herculaneum and Pompeii which began in the early part of the 18th century, there emerged a far greater mass of classical material from which artists could gain ideas. And the social changes in this period, from the example of Russia with its newly cultured monarch, to the revolutions in America and France, to England and the Industrial Revolution, placed a new set of demands on the arts in an era that historians have described as witnessing the beginnings of a new consumer culture.

It is also important to recognise that the position of art itself was in question. One line of enquiry, most identified with



Neo-Classicism: entrance hall, Syon House, Middlesex, by Robert Adam, 1760s

France, was attempting to think through to the first principles of all the forms of art. But in Britain, coming out of the tradition of David Hume, there was a clearly sustained suggestion that there could not, and should not be any reasoning about art and beauty, which were no more than sentiments, “felt”, as Hume put it “more properly than perceived.” Thus, the word *taste* was often used of responses to art, this notion especially in England becoming as much a measure of social consumption as of artistic judgement. And since there were no more morally justified forms of art, there was what was called the battle of the styles, style depending now on mere prejudice or sentiment – the Greek versus the Italian, the ancient versus the modern – where the choice was between what was taken to be the Greek, the more primitive and thereby the purer and more noble, or the Roman, the more developed and more perfect. Also, Christianity no longer exercised the control it once had. If in earlier times the gods of Greece and Rome had been either condemned by the Christians or then sanctified and allegorised, now in the imagery of painting or sculpture they could be used as symbols of the most profound powers of nature, or as examples of moral virtues, apart from religion, whether private or public.

The philosophical and political contexts for Neo-Classicism are therefore complex. No reckoning of this period should omit the writings of Neo-Classical critics like Anton Mengs, J.J. Winckelmann, Francesco Milizia or the Abbé Laugier, who spoke so clearly about painting, sculpture and architecture.

In terms of particular events, it is possible to say that Neo-Classicism began in 1738 with the discovery of the ruins from the eruption of Vesuvius at Herculaneum and, a little later, those of Pompeii. Classical objects had been uncovered by chance for centuries, most obviously in the Renaissance. But at these new sites there were organised excavations. This led to the uncovering of more objects, and most notably the recovery of classical paintings, which were to have a profound and decisive influence in design and interior decoration, and also gave rise to the more thorough collecting of classical objects and their publication, and a new sense of the idea of the history of classical art. All this was encouraged by the Academies of Europe and by private groups like the Society of Dilettanti in England, who made it a part of the education of cultured gentlemen to visit Italy, and perhaps even beyond to Greece and the Levant. None of this was new. But the scale and variety of all these materials and activities now served different ends, both social and philosophical, that resulted in a difference between this Neo-Classicism and the concern with antiquity in the Renaissance.

It is clear from the polemics of the time and from the arguments of writers such as Mengs and Winckelmann that this new art, whatever the medium, was a response to the excesses of the Baroque and the Rococo. It was also recognised, if less openly, that for all its call to the idea of classical reason, this art could encompass within its possibilities as much of the emotional, the erotic, or the horrifying as its intellectual counterpart, Romanticism. Here it is possible to recognise the sexual possibilities of a figure like Hector, or of Andromache, sheathed in diaphanous, if archaeologically correct clothing. Or the drama and horror of the excavations, with the bodies rediscovered amidst the classical antiquities after centuries of burial in the ash of the volcano. Or the Elgin Marbles, that

were removed from the Parthenon and arrived in England in 1802, where they were recognised both as fragments from the past and thus not to be restored from their damaged condition, and yet also as examples for a new and classically purified art.

The painting of Neo-Classicism is marked by a shared iconography of often newly studied subjects – Andromache, Socrates – and a concern with forms of design and colour, in contrast to those of the Baroque or Rococo, marked by a restricted brushwork, restrained colours and a spatial structuring that, perhaps in the manner of some of the newly uncovered Roman paintings, were set within the borders of the field and held to a tighter order. The great earlier examples were Nicolas Poussin and Raphael. The most famous Neo-Classical painters, most of whom had studied in Rome, were, from Britain and America, Nathaniel Dance, Gavin Hamilton and Benjamin West; from France, Jacques-Louis David, Pierre-Paul Prud'hon and Jean Auguste Dominique Ingres; from Italy, Pompeo Batoni; from Germany, Anton Raphael Mengs and Asmus Carstens.

Neo-Classical sculpture was largely determined by the principles of Winckelmann and his idea of the beauty of Greek art. Like painting, the themes of this art were often classical. And like painting, Neo-Classical sculpture was marked by a simplicity and reasoned purity of forms, plain surfaces, and perhaps a certain coldness in the denying of any of the possibilities of the life and colour that had marked the sculpture of the Baroque and the Rococo. The most famous international names were Antonio Canova and his pupils in Italy; Etienne-Maurice Falconet and the later Clodion and François-Frédéric Lemot and Pierre Cartellier in France who in 1810 installed two decorations in the colonnade of the Louvre. In England, there were John Flaxman, who worked on the designs of vases for Josiah Wedgwood, and Sir Richard Westmacott and Sir Francis Chantrey; in Germany, Johann von Dannecker and Gottfried Schadow; in Denmark, Bertel Thorvaldsen, much influenced by Canova; in Sweden, Johan Tobias Sergel; in Russia, Mikhail Kozlovsky, and in America, William Rush, Hiram Powers and Luigi Persico, born in Italy, who in 1825–28 made the sculptural decoration of the east front of the Capitol in Washington.

But it was in architecture and in interior decoration that Neo-Classicism had its most visible and far-reaching consequences. And certainly in its abstraction, architecture allowed the many disputes about art to be defined very openly. Thus, arguments about the idea of the primitive could now use the evidence of the qualities of the Doric order, pure and simple as it seemed, against the more developed and elaborate Corinthian. Yet architecture is a useful and usable art, and the buildings of this period, like those of all times, were subject to social demands, whether these were the great imperial designs of Catherine II of Russia, or the social requirements of the newly emerging middle classes in England and America.

It was also within the accounts of architecture that a striking change took place in discussions about the propriety of ornament. For if philosophers had now called into question all reasoning about art and about the principles so much of this reasoning was based on, this led them to imagine an idea of design stripped of all that was superfluous or ornamental, a notion that sanctioned the image of the primitive hut as a simple, undecorated structure. By an almost inevitable

paradox, such a way of thinking about the decoration of buildings could lead to the idea of ornament, severed now from any idea of structural necessity, that then could become as rich and free in its effect as the architect or decorator wanted. Thus architecture might now be thought of more openly as a way of making an environment, whether this was to be the grand effects of the royal buildings of Russia, or the more restrained and private decorations in the country houses and estates in America or England.

In practical terms this trend was exemplified in the work of the British architect Robert Adam, arguably the most skilled and celebrated practitioner of the Neo-Classical style, who created wholly integrated interiors, complete with decorations and furnishings that were designed to complement and match the classicising architectural features. Trained first in his family's architectural practice, Adam then embarked on a long period of study in Italy, where he worked under the French painter Charles-Louis Clérissieu whose tuition in painting and archaeology taught him to understand the beauties of classical decoration and how to apply it in contemporary interiors. Using ornament such as griffins, garlands and swags, scrolls and arabesques, urns, vases, paterae and tripods, that were based on ancient artefacts, he also employed influences borrowed from Renaissance artists such as Raphael. Colour was especially important, but it was bright rather than deep, and often included less gilding than before, and he employed major artists such as Angelica Kauffman, Antonio Zucchi and Giambattista Cipriani to paint cartouches, roundels, panels and medallions on ceilings, walls, doors and chimneypieces. Plaster also played a significant role in Adam's interiors, particularly on ceilings, where it was moulded into fluid shapes such as ovals and circles with strong central motifs that often echoed the design of the carpet below. His most celebrated interiors include those at Kedleston in Derbyshire and Syon House, Middlesex.

The most instantly recognisable feature of Neo-Classical design, wherever it appeared, was its decorative motifs, which were based on designs found in Greek and Roman ruins and were used on everything from china to wallpaper. The scroll or volute, and the furled leaves of the acanthus, were employed to embellish columns; animals and birds appeared on furniture, their heads on chair fronts, their feet or claws as legs. Laurel and other leaves were shown in trailing swags or festoons; acanthus foliage was used in plaster bands around cornices, or carved in wood around doors. Military trophies – sculptured groups of weapons, helmets and armour – were applied to symbols of the arts of music, painting and literature in carved and painted decoration. Ceilings, above all, were the architect's canvas and were divided into elaborate panels incorporating numerous classical devices. Chimneypieces, although often lighter and somewhat smaller in size, also exhibited their designer's knowledge of classical design. The ubiquitous inclusion of columns and the classical orders within interiors encouraged the use of different tones and colours to create a harmonious balance of horizontal and vertical elements, with each element of architecture given equal weight: the dado and skirting corresponded to the pedestal, the wall surface to the shaft and capital, and the entablature to the full order. Wallpapers, textiles and upholstery featured antique motifs to match the architecture.

Neo-Classicism was also – whatever the individual differences of regional styles – and for perhaps the first time, an international style, based as it was on ideas about the past and the present that were circulated in books that could reach all parts of the world. And whatever the political differences that existed between the parts of Europe and America, there no longer existed a simple division of faiths that would make this secular art acceptable in one place and not in another.

The first stirrings of Neo-Classicism have been placed by some historians in Britain, in the 1720s, with the neo-Palladianism revived by Lord Burlington (1694–1753) and William Kent (1685–1748), and particularly in the revival of classical architecture and decoration in the building and interiors of Chiswick House (from 1726). But the most obvious place of origin, for all exponents of Neo-Classicism, was in Rome and especially at the Academies there, where so many of the architects, whatever their nationalities, came to study. And it was here, in immediate contact with the public buildings of Rome itself, that a new vision of antiquity emerged, something more concerned with the vastness and scale of the ancient monuments than, as in the past, with the proportion to be seen between architecture and man. Yet national concerns began to emerge quickly. Italian architects of this time, perhaps more than those from the other European countries, were tied to Baroque models and certainly, when it came to the battle of the styles, to the Roman, Italian ideal. Indeed it is often difficult – dates aside – to know from the richness of the forms, however much these depended on the new archaeology, whether the later buildings should be thought of as late Baroque or Neo-Classical. Thus, for example, the work of Luigi Vanvitelli (1700–73) like the Castelluccio Reale, Caserta (1752) or the complex which Giovanni Battista Piranesi (1720–78) built on the Aventine Hill, Rome, for the Knights of Malta (1764–66), or the plan for the Piazza del Popolo (1810–16) by Giuseppe Valadier (1762–1839). Later, in the work done for the Vatican Museums from about 1770 to 1820 by Michelangelo Simonetti (1724–87), Giuseppe Camporese (1763–1822) and Raffaele Stern (1774–1820) there are both designs and buildings that seem more properly Neo-Classical. This is true also for the style for the work done in Milan under royal patronage by Giuseppe Piermarini (1734–1808), the Royal Palace (1779) or the great Teatro alla Scala (1776–78), to which can be added the names of the Venetian architect Giovanni Antonio Selva (1751–1819), known for the Villa Manfrin in Treviso (1783), the Palazzo Dotti Vogodarzere, Padua (1796) and the Teatro La Fenice, Venice (1790–92), and that of his pupil Giuseppe Jappelli (1783–1852), famous for the remarkable Caffè Pedrocchi, Padua (1816–31 and 1842).

It was perhaps in England and France that the richest arguments ranged about the practice of architecture, the French theorists emphasising the principles of building, the English after Hume and then Edmund Burke and his idea of the sublime, emphasising the effects of architecture.

The earliest French architects to work within a recognisably Neo-Classical manner were Alexandre-Théodore Brongniart (1739–1813) and François-Joseph Bélanger (1744–1818), and in Brongniart's design for the Hôtel de Berulle, Paris (1766) or that of Bélanger for the Hôtel de Brancas, Paris (1770) there are clear instances of a restrained, but archaeologically richer style of design. Yet the classicism of the French Baroque had

always been more controlled than that of Italy, and by this reckoning French Neo-Classicism can also be seen as a continuation of a tradition only momentarily broken by the Rococo, encouraged by the arguments of the philosophers and the reports of the archaeologists. Among examples of a perhaps more surely enunciated French Neo-Classicism would be works by Jacques-Germain Soufflot (1713–80): the church of Ste.-Geneviève, Paris, the Panthéon (1764–90), so clearly modelled on the Pantheon in Rome, the rotunda of the Château de Ménars (1768) and the design he did for the Marquis de Marigny (1769) that was a round monopteral Doric temple. By the time the buildings by Claude-Nicolas Ledoux (1736–1806) and the designs of Etienne-Louis Boullée (1728–99) were produced, there had emerged a Neo-Classicism of a very different order. With Ledoux, as at Choux (1775) or in the great toll houses he built around Paris (1784–89), there is a newly simplified, volumetric architecture of cubes, cylinders and pyramids; with Boullée, where the influence of Piranesi's fantasies and the idea of Burke's sublime is more obvious, there is a set of projects, done between about 1775 and 1790, where a massive and almost overpowering abstraction is used, whatever the purpose of the structure, be it a monument to Isaac Newton, the National Library, or a prison. Boullée's designs were too extreme to be executed, but he greatly influenced his pupil J.N.L. Durand (1760–1834), whose lectures on architecture were to be very important. But the influence of Ledoux can be seen in many later works; for example the buildings of Louis-Hippolyte Lebas (1782–1867), the church of Notre-Dame-de Lorette, Paris (1823–26), or the prison La Petite Roquette, Paris (1826–36). The court architects Percier and Fontaine clearly promoted the Neo-Classical style, especially in their interiors at Malmaison and Fontainebleau where they developed the prototype for the Empire style associated with the reign of Napoleon. With the publication of their famous *Recueil de décorations intérieures* in 1801 and 1812, this style was made available to architects and designers far beyond the environs of their native France.

The situation in England was different. The first fully Neo-Classical architect was Robert Adam (1728–92), who trained in Rome and thereafter filled out his work with a wealth of archaeological detail and dramatic effect. At the new Admiralty Building in London (1760) Adam designed a vast columnar screen of the Doric order; and in his plans for Kedleston Hall (1760–c.70) and Syon House, London (c.1761), he suggested a grandeur of scale that was reminiscent of the ancient baths in Rome. Yet his interiors were often very graceful, and at Shardeloes (1761–64) or Kedleston or Osterley Park, London (1761–80) he used extremely rich stucco work, usually of light colours such as lemons, lime greens, pinks and yellows, enclosing elegant paintings, and the whole effect completed with carefully matching furniture. Adam's influence can be seen in the work of Robert Mylne (1734–1811) and George Dance (1741–1825), but these architects also exhibit something of the Neo-Classical sublime, as at Mylne's Tusmore House, Gloucestershire (1766–69) or Dance's remarkable design for the prison at Newgate, London (1769–82), where there are hints of Greek simplicity that echo a similar strain within Neo-Classicism in France.

The interest in Greek architecture was undoubtedly spurred on by the severely classical designs for buildings and interiors

executed by James Stuart, whose painted room at Spencer House contained a remarkable set of antique-style decorations and archaeologically correct furniture. Stuart also published with Nicholas Revett several volumes on Greek antiquities from 1762 onwards which had a strong influence on architects such as Henry Holland (1745–1806) and James Wyatt (1746–1813), especially in Holland's library at Althorp (1780s) and sculpture gallery at Woburn Abbey (1787). The idea of Greek simplicity was continued by Sir John Soane (1753–1837), notably in the Picture Gallery at Dulwich College (1812) and the Dividend Office at the Bank of England (1811–23), and afterwards in the work of Robert Smirke whose British Museum (1823–46) was the home of the Elgin Marbles and had a vast screen of Ionic columns running the width of the front. In furniture and interior decoration, the clear, linear style of Thomas Hope's designs was strongly influenced by Greek prototypes, and his *Household Furniture and Interior Decoration* of 1807 played an important role in disseminating the style within the work of commercial cabinet-makers such as George Smith.

Another strand within English Neo-Classicism was influenced by the Picturesque Movement. This was based on the ideas of Hume, and before him of Thomas Hobbes, of the essentially irrational nature of responses to art, but was often given form in the monuments that came from archaeology, first from Italy as with the temples in the gardens at Chiswick House and Stowe, and then later in buildings from less classical sources at Kew where William Chambers (1723–96) designed Gothic and Moorish temples and a famous Chinese pagoda. The gardens at Chiswick and Stowe were well-known; they were often imitated, most famously in the garden at Stourhead, designed in 1754 by Henry Hoare. But in their final form, in the work of Capability Brown (1716–83) they took on the appearance of what was then called the natural garden at sites like Blenheim Palace (1766) and Claremont, Surrey (1769–70), where the garden ornaments were all dispensed with, leaving only the designed asymmetry of the vistas and the carefully placed lakes and trees and grazing animals, suggesting a new form of beauty, seemingly natural yet based on the same ideas of effect that Hobbes and Hume had referred to earlier.

The English natural type of garden became immensely popular throughout Europe, with examples in France at Beloeil and Méréville, in Italy at the famous 15th-century Villa Poggio a Caiano, and in Germany at the park at Wörlitz, designed between 1769 and 1785 by Friedrich Wilhelm von Erdmannsdorff (1736–1800), who had spent much time in England. But, on the whole, German Neo-Classicism was inclined more to the sparer Greek taste, as shown in the Brandenburg Gate in Berlin (1789–94) by Carl Langhans (1732–1808) and the monument to Frederick II in Berlin (1786) by Hans Christian Genelli (1763–1823) that was made in the form of a Doric temple, crowned in an appropriate archaeological manner with acroteria. Among the next generation, Friedrich Gilly (1772–1800) was especially important. Few of his works have survived, but he was the teacher of Karl Friedrich Schinkel (1781–1841) whose buildings in Berlin presented a model of Neo-Classical architecture and interior design of great intellectual vigour and physical grandeur. The most notable examples are the Altes Museum (begun 1822)



Neo-Classicism: gallery of antique sculpture, Altes Museum, Berlin, by K.F. Schinkel, 1822–30; photographed in 1916

with its great long Ionic colonnade based on the plates in Stuart and Revett, and the Bauakademie (1831). Perhaps the most striking instances of German Neo-Classical design were executed by Leo von Klenze (1784–1864), architect to Jérôme Bonaparte in Kassel and then to King Ludwig I of Bavaria. Most remarkable are the Glyptothek Museum in Munich (1816–31) with its Ionic portico and marbled and polychrome interiors, and the Walhalla, near Regensburg (1830–42), a vast and silent Doric temple, set high up on a hill.

The examples of Neo-Classical architecture and interiors in

other European countries can be briefly listed. In Denmark, the most striking instances are the new classical buildings by C.F. Hansen (1756–1845), such as the Palace of Justice in Copenhagen (1803–06) and the Vor Frue Kirke (1811–20), which has a nave formed by two lines of arches and pillars supporting Doric columns carrying a coffered barrel vault. Another strikingly Neo-Classical building in Copenhagen was the Thorvaldsen Museum (1839–47) by Michael Gottlieb Bindesbøll (1800–56).

In Belgium, Neo-Classicism first appeared in the work of

Laurent Benoit Dewez (1731–1812) who had worked with Vanvitelli in Italy and had travelled to Greece, Syria and Egypt; among his buildings are the Abbey at Gembloux (1762–79) and the Lighthouse at Ostend (1772), erected in the form of an Etruscan column. Later Neo-Classical architects included Claude Fisco (1736–1825), whose Kollege van der Valk, Louvain (1776) was clearly inspired by Ledoux, and Louis Montoyer (1749–1811) who designed the Royal Palace in Laeken.

In Holland one of the first Neo-Classical interiors was the Town Hall at Weesp (1772–76) by Jacob Otten-Husly. Later examples are the Lutheran Round Church in Amsterdam (1826) by Jan de Greef and Tieleman-Frans Suys, and the Haarlemer Poort, Amsterdam by Jan Zocher (1791–1870). To the East, Poland was the most significant country in terms of its Neo-Classical architecture. The Italian Domenico Merlini (1730–97) was especially important; he built a palace in Jablonna (1775) for Prince Poniatowski, and another, the Myslewiec Palace (1775), that had a small reservoir with a water tower directly based upon the tomb of Cecilia Metella in Rome. Also important was Efraim Schröger (or Szreger; 1727–83) who designed the façade of the parish church of Skierniewice (1781) and the Prmyasowski Palace, Warsaw (1784). A notable Neo-Classical building, clearly based on the Pantheon in Rome, is the Evangelical Church, Warsaw (1778–81), designed by Szymon Zug, who also designed palaces in Warsaw in the late 1770s and early 1780s, the Poniatowski, the Malachowski and the Zamoyski. Poland also had many gardens, designed in the English manner, most notably that of Princess Aleksandra Oginska in Aleksandria, near Siedlce (1786) and the celebrated Arkadia (1778) of Princess Helena Radziwill that included many classical buildings such as the Temple by Zug. In the 19th century, the most significant Neo-Classical architect in Poland was the Italian Antoni Corazzi (1792–1877); among his buildings and interiors in Warsaw are the Staszic Palace and the Leszcynski Palace, and he also built a number of offices, including the Finance Ministry and the Bank of Poland that seem to pick up Soane's design for the Bank of England.

Further east, in Russia, the great patron was Catherine II, who encouraged native artists to travel to Rome, and who collected antiquities and supported the study of Neo-Classical masters such as Piranesi and Adam. She summoned the Scots architect Charles Cameron (c.1745–1812) to decorate several of the apartments in the palace at Tsarskoe Selo (1780–84) whose decorative details were based on Adam but whose intense richness of materials and effects also took on much of the splendour of Versailles and German Baroque palaces. Cameron also worked on the estate at Slutsk, near Pavlovsk (1781–96), for the Grand Duke Paul, which he transformed into a complete English park, with classical temples, including a Doric Temple of Friendship whose interiors were variously inspired by the Pantheon, Greek designs and Robert Adam's hall at Kedleston. Cameron's last building in Russia was the Batourin Palace in the Ukraine (1790–1800).

In the early 19th century, a number of Italian architects worked in Russia, among them Giacomo Quarenghi (1744–1817), Vincenzo Brenna (1747–c.1819), and Luigi Rusca (1758–1822). Brenna's Mikhailovsky Castle, St. Petersburg, and Rusca's Barracks of the Cavalry Guards

Regiment, are especially noteworthy. The burning of Moscow in 1812 offered new opportunities for a group of architects working in the native and foreign Neo-Classical styles: V.P. Stasov (1769–1848) and Osip Bove (1784–1834), the Frenchman Auguste Ricard (1786–1858) and the Italian Domenico Gillardi (1785–1845). Important buildings and interiors of this period are Moscow University by Gigliardi, the Old Bolshoi Theatre and the Arch of Triumph by Bove. Stasov was the best known Russian practitioner of the Neo-Classical style and among his most famous designs are the Bell Tower of the church at Gruzino (1815), which recalls Ledoux, the Moscow Gate, St. Petersburg (1833–38), that comes from a design by Quarenghi, and the Church of the Transfiguration (1826–28) and Trinity Cathedral (1828–35), both in the form of a Greek cross surmounted by five domes. The most celebrated architects working in St. Petersburg were Thomas de Thomon (1760–1813), a pupil of Ledoux, famous for the Bourse, and Karl Rossi (1775–1849), born in Russia of Italian parents, who designed the palace at Elagin and the Mikhailovsky Castle.

The classical revival in America began somewhat later than in Europe but, freed as it was from the encumbrances of history, it emerged as a sparer, more ideological style of architecture. The first known classical architects were Samuel McIntire (1757–1811), who took some of his designs, such as those for the Derby House, from Robert Adam; and Charles Bulfinch (1763–1844), who had been educated in France and England and who is known for his design for the Massachusetts State House, Boston and his rebuilding of the Capitol in Washington, DC. But the first great Neo-Classical designer was Thomas Jefferson (1743–1826) who studied building during his term as US minister in Paris. Among Jefferson's most striking and influential works are his home at Monticello, Virginia (1768–82), the Virginia State Capitol in Richmond (1785–99), and the campus of the University of Virginia at Charlottesville (1817–26).

Much of the early 19th century architecture in America was based on an idea of the Greek style, whose spare, pure forms seemed morally and politically appropriate for the new Republican nation. Nicholas Biddle, the Philadelphia gentleman who had travelled in Greece and championed the new Greek revival, was especially significant within this context. The influence of his ideas can be seen in the style of the monuments to Washington by Robert Mills, one in Baltimore (1814–42) and another in Washington (1833); in the Roman Catholic Cathedral, Baltimore, by Benjamin Latrobe; and in Girard College, Philadelphia (1833–48) built by Thomas U. Walter in the Greek style for Biddle, with many refinements coming from the latest archaeological publications. It was Walter who added the domes and wings to the United States Capitol (1850–65), and with this great example, Neo-Classicism became the definitive American style of architecture. Innumerable houses, especially in the South, were erected in the Greek style, and even when new immigrants arrived in California, they adopted Neo-Classical architecture as the most appropriate form for the building of state capitols, museums, libraries and universities.

The legacy of Neo-Classicism is that it is perhaps the style, more than any other, to which modern architects still turn, whether it be to the buildings themselves or to the work of

theorists like Ledoux. Examples of this phenomenon are the careful and deliberately American Neo-Classicism of Allan Greenberg, as in the Athens News Building, Athens, Georgia (1992), and the even grander style of the Harold Washington Library Center, Chicago (1991) by Thomas Beeby, and equally in the interior colours in the manner of Adam developed by Robert Venturi in his work at Princeton University (1983) and the Knoll Showroom (1979). In this sense, Neo-Classicism represents not only a rich architectural and design heritage but also a tradition that is still evolving and vibrantly alive.

DAVID CAST

See also Adam; Bonomi; Gôut Grec; Hope

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Netherlands

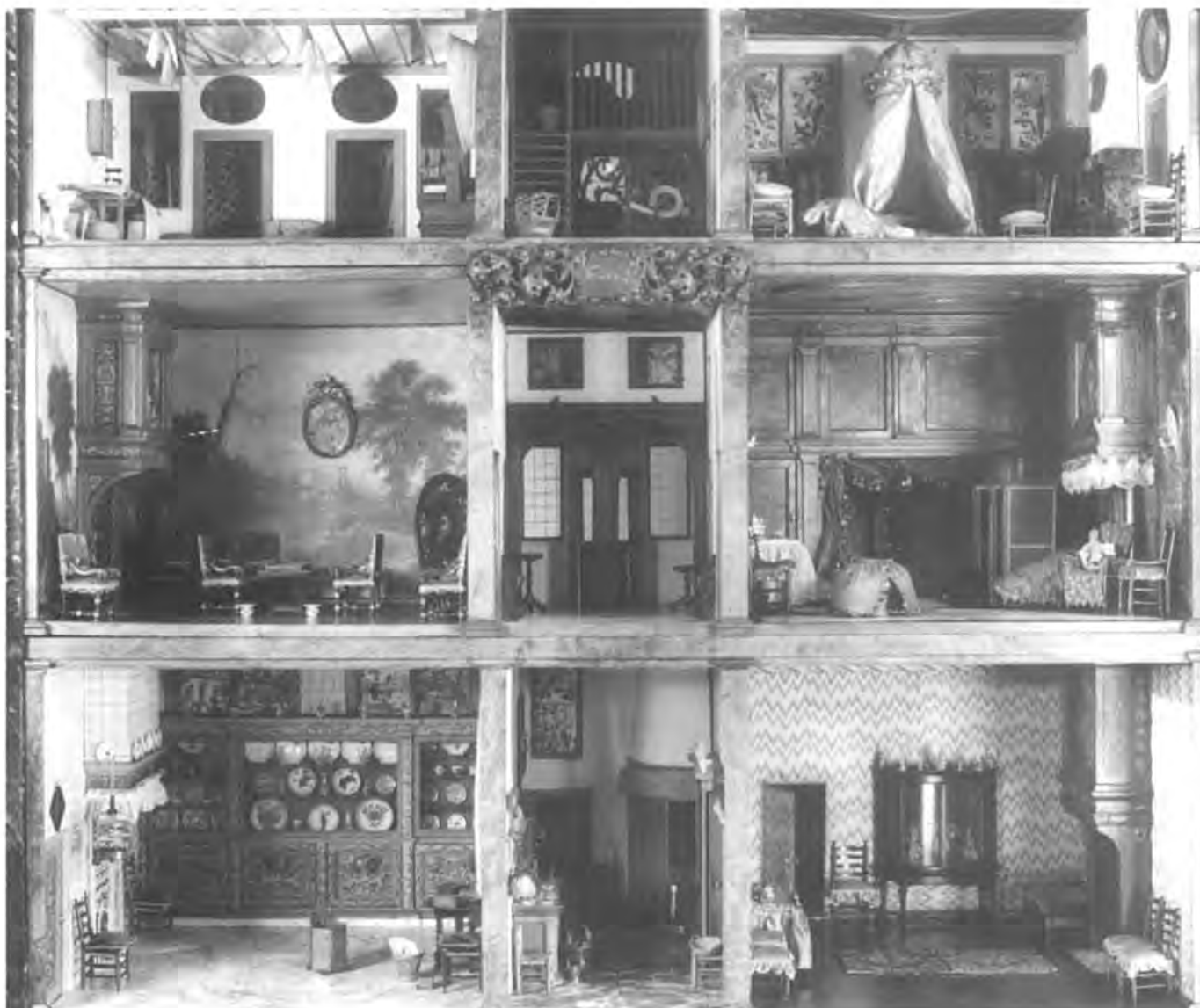
Arguably, the very concept of “home” as we know it was invented by the Dutch. From the late 16th century onward, the overwhelming sentiment expressed by members of the bourgeoisie, a class that became dominant in the Netherlands at an historically early period, was that “My home is my ornament, my house is my best costume.” 17th- and 18th-century visitors, like the English ambassador, Sir William Temple (1628–99) recorded with admiring bemusement the largesse the Dutch bestowed on “the Fabric, Adornment and Furniture of their houses.”

For modern observers as well, nothing is more emblematic of the word “interior” than paintings from the Golden Age, when the room with its decorative contents was the consummate setting and subject – an integral part of group portraits and conversation pieces, the silent partner in the narrative of genre pictures, and a beloved theme in its own right. These beguiling works capture typical features of the 17th-century Dutch household: floors of black-and-white marble or earthenware tile; substantial pieces of furniture sparingly placed in expansive spaces illuminated by brilliant light from large windows; a massive fireplace framed by columns of stone or turned wood; tables bedecked with oriental carpets, and mantelpieces and cupboards with blue-and-white porcelain. The walls may be covered with tooled and gilded leather, tapestries, or plaster ornament, but as frequently they present simple white surfaces on which are hung maps or the easel paintings – portraits, still lifes, and biblical, allegorical, or genre scenes – cherished by the Dutch. Other senses, too, are evoked as the viewer glimpses musical instruments and vases of flowers that include specimens of the priceless tulip. Mirroring actual Dutch interiors, these pictorial spaces project an idyll of serene intimacy.

The noted historian Simon Schama has emphasized the home's centrality “in determining the moral fate both of individuals and Dutch society ... [for] the family household in the Netherlands was the ‘fountain and source of authority’” (Schama, 1987). One may speculate that the inhospitable climate, and the necessity for so many of its citizens to travel far and wide to secure their fortune, enhanced the appeal of a domestic haven. “My home is my only luxury. For it I open up my treasure, my coffer; what it demands I must buy,” proclaims a tradesman in a 17th-century play.

The Dutch penchant for dolls' houses (*poppenhuizen*), preserved in a number of museums and private establishments, offers additional evidence of the priority of the domestic, for the popularity of *poppenhuizen* was unrivalled elsewhere. Not so much a child's plaything as a model of a specific or ideal dwelling and an opportunity for the mistress of the house to form a collection of Lilliputian rarities, the doll's house with its intricately fitted miniature rooms gives an astonishingly faithful glimpse of the bourgeois residence. Lovingly wrought to scale are wall hangings, carpets, lamps and chandeliers, toys, utensils, containers and furniture of every type, ceramic stoves and cast-iron ovens. Many of the tiny paintings that adorn the walls are signed by renowned artists, and the silver table pieces proudly displayed are stamped with documented smiths' marks.

In the Netherlands, it was the interior and its contents that



Netherlands: dolls' house (detail) made for Petronella Oortman, Amsterdam, c.1690; oak cabinet veneered with tortoiseshell and tin

confirmed status and taste. Calvinists did not approve of exterior ostentation, and in any case, a long urbanistic convention subordinated the individual house to the overall townscape. Standardization prevailed in the organization of façade, structure, and spatial arrangements, and in such features as the stoop (*stoep*) and the gable. This is not to deny chronological development: in the late 17th century the comfortable parlour / living room (*grote kamer*) is metamorphosed into the formal salon, and the cramped steps (*trap*) of maritime steepness exchanged for a spacious and splendidly decorated stairhall (*trappenhuis*) rising through the full height of the edifice and covered with a skylight. A masterpiece of this genre may be seen in the castle of Middachten in Gelderland. The expansive stairhall, by Steven Vennecool and Jacob Roman (1694–97), is made more impressive still by elaborately carved wooden railings and balconies, and a plastered oval dome and lantern garlanded with putti in high relief.

Until the late 16th century, the area that comprised the northern Netherlands was relatively undeveloped architecturally, defined primarily by scattered settlements of modest wooden houses and a church, perhaps augmented by a weigh-house (*Waag*) and a town and/or guild hall. During the feudal period some imposing castles had been constructed, but knowledge of their interior arrangements is lacking. Furnishings were portable and became dispersed because the lords, their families, and their retainers were constantly in transit from one domicile to another. However, here and there an authentic Gothic piece has surfaced: the oak sideboard (Rijksmuseum, Amsterdam) of c.1525–30, embellished with cunningly worked architectural motifs like tracery and colonettes, that once belonged to the Guild of Civil Guards in Alkmaar, is a fine example of the sturdy yet elegant furniture characteristic of the late Middle Ages.

In any case there could be no Dutch style proper before



Netherlands: painting of an interior by Pieter de Hooch, c.1663-65

1579 when, after the revolt against Spain that broke out in 1568, the Union of Utrecht was formed. This led in 1588 to the Republic of the United Provinces, which received formal recognition of its independence only after eighty years of intermittent fighting. Previously, the localities that constitute modern Netherlands had been ruled by, or were fiefs of, foreign dynasties and kingdoms. From the mid-16th century until 1621 (when hostilities resumed after a 12-year truce with Spain), the strongest influence was from the southern Netherlands (today, Belgium). The printed books of Vredeman de Vries and his followers introduced classical motifs, deformed by grotesque mannerisms, to a region that had not yet absorbed the innovations of the Italian Renaissance. A typical interior of this period is difficult to reconstitute since scarcely any survive

intact, and pictorial representations tend to be more fantastic than authentic. Furthermore, previous to the second quarter of the 17th century, few large pieces are datable although the small precious objects whose provenance is known – salt-cellars, gold and silver ewers and basins, and glass goblets and beakers – are evidence of the high development of the sumptuary arts during this “Dawn of the Golden Age.”

Even after the quarrelsome provinces became united (the original seven were Overijssel and Gelderland in the East, Friesland and Groningen in the North, plus the three most populous, Utrecht and Holland in central Netherlands and Zeeland in the South; today there are eleven, with Limburg, North Brabant and Drenthe added, and Holland divided into North and South), there remained geographical inflections.

Thus each region developed its own type of the ubiquitous tall cupboard (*Kast*) used to store clothing and household goods: these differed according to proportions, the number of doors and subdivisions, and the articulation of the frame, which might be decorated with simple reveals, fluted or floriated pilasters, or engaged or free-standing columns, caryatids and herms. 17th-century furniture in the southerly provinces tends to be more ornate and sculptural than similar pieces found further north. Moreover, one still encounters distinctive folk traditions outside the cosmopolitan centers. Playful painted patterns replace carved ones in the furniture from Hindeloopen in Friesland; just as this province still has its own strong dialect, so Frisian interiors have a character all their own.

Another distinction that must be kept in mind concerns patronage. Until 1815, the United Provinces had no king (except between 1806 and 1813, when Louis Napoleon was on the throne) but customarily paid allegiance to a Stadhouder, a Prince of the House of Orange (although there were a few brief Stadhouder-less periods), but his court, which looked consistently to France for its exemplars and even its designers, was modest in size and influence. Rather, the tone was set by the oligarchy of Regents that governed the powerful cities. These wealthy citizens were more inclusive as to sources and, confident of their own eclectic tastes, created the settings most representative of 17th- and 18th-century Dutch culture.

While one must be circumspect in making generalizations about a country that, for all its limited territorial extent, is incredibly heterogeneous, some characteristic features may be justifiably isolated. There is a preference for solid and stolid items where the tectonic boundaries are respected no matter how heavily decorated the piece. Whether simple or ornate, chairs, chests, tables, and cabinets rest firmly on the floor, visually as well as actually providing stable support; even during the Rococo period, Dutch furniture remains earthbound. Two other prevalent traits at first may seem incompatible: cosmopolitanism and intimacy. The latter derives from a desire for privacy heretofore unprecedented in Europe, and from an aversion to overt worldly spectacle. The former stems from the Dutch Republic's role as a major trading power with extensive international contacts.

Foreign influences abound, not the least from traditional adversaries. Trends from the Southern (Spanish, then Austrian) Netherlands, Great Britain, France, the German-speaking lands, and even Spain, contributed to the evolution of the decorative arts. Since the 16th century, the preternaturally tolerant Dutch have welcomed refugees seeking religious, political, and intellectual freedom as well as economic opportunity. Most were assimilated into the social fabric and, in their turn, enriched the cultural milieu, especially in the area of interior and ornamental design. French *ébénistes*, Huguenot silk-weavers, Jewish printers, English clockmakers, Italian stuccoists and muralists, and Flemish painters, silversmiths, and textile workers were particularly in demand.

There were reciprocities as well. The "auricular" style (composed of zoomorphic forms but taking its name from those based on the human ear), which became internationally fashionable in the first quarter of the 17th century, was conceived by Adam (c.1565–1627) and Paul (c.1570–1613) van Vianen, who stemmed from Utrecht (Paul worked also in Munich, Salzburg, and Prague), and by Johannes Lutma

(1587–1613) of Amsterdam. Cabinet-makers from the United Provinces settled in Paris and had an impact on French design; this was particularly true of marquetry work where the names of Pierre Gole (1620–84), his brothers Gerrit and Adriaan, and his son Corneille, are prominent. After the accession to the British throne in 1688 of the Stadhouder, who ruled as William III with his Stuart wife Mary, furnishings in Britain and the American colonies began to reflect Dutch practice. In formal terms one can frequently, though not infallibly, discover a tendency to emphasize the articulation of the structure; a preference for verticality is also manifest – witness the abundance of tall chests and high-backed chairs with stiffly curved legs.

Moreover, the Dutch gave a unique spin to the influences they absorbed. First, these were purged of pomp and formality, rendered domestic and comfortable for the merchants and financiers who provided patronage. Second, the diversity, even divergence, of the sources was not disguised by the imposition of a spurious unity, and separate artistic traditions often co-existed in the same space. In the 17th century, when Palladian classicism had been assimilated from English and French sources (rather than directly imported from Italy), one could encounter mantelpieces, chests, and door surrounds organized and proportioned according to classical canons side-by-side with furnishings that are glaringly Mannerist or exuberantly Baroque.

One or both of those terms – Mannerist, Baroque – must be invoked to describe the elaborate figured cupboards (*beeldkasten*) popular from c.1625 through the late 17th century. These are literally engulfed by personifications of the seasons and virtues and by reliefs enacting Old Testament stories (those of Susannah, Solomon, Joseph, and Samson were favorites). More paradigmatic, however, are severer pieces where the decoration is architectural and the two- or four-door fronts ornamented exclusively with geometric shapes. In neither case have the joiners stinted on the timber; the wardrobes are substantial and are topped by thick architraves. At the end of the 17th century the cabinet-maker took over from the joiner and his collaborator, the turner or carver; stout, sculpted cupboards gave way to more delicate pieces resting on slender legs and adorned with two-dimensional patterns. One of the most talented marquetry artists was Jan van Mekeren (fl. c.1630–1735) of Amsterdam, whose cabinets and tables were veneered with differently-colored precious woods to create virtuoso floral compositions in *trompe-l'oeil*.

In the Netherlands, oak and walnut were the most commonly-used species but as trade increased and wealth accumulated, more costly and exotic substances, such as ivory, ebony, mahogany, palisander, cherry, coromandel, and pear, satin- and palm-wood were also employed. The Dutch were among the first to experiment with oriental materials like lacquer and mother-of-pearl; after the founding of the Dutch East India Company in 1602, oriental imports became an integral part of the decor. If entire lacquer screens and cabinets were available only to a very few, less affluent consumers could content themselves with locally-produced imitations of Chinese and Japanese furniture, which occasionally might incorporate an actual imported fragment or two.

Dutch ceramic manufacture, first influenced by Italian maiolica, then, more briefly in the mid-18th century, by Saxon and Bavarian china, was most intensely and lastingly indebted



Netherlands: oak cabinet attributed to Jan van Mekeren, Amsterdam, c.1700; oak veneered with palisander, maple, palm, mahogany, walnut and cherry

to Chinese porcelain. No reception room was considered complete without a display of blue-and-white vases imported from, or at least inspired by, the Far East. Eventually ceramic ware of blue or multi-hued patterns on a white ground became synonymous with Dutch production, especially table settings, stoves, and the glazed tiles that protect and embellish walls and fireplace surrounds. Important potteries were located in Delft, Rotterdam and The Hague in Holland, Arnhem in Gelderland, and Makkum in Friesland.

As mentioned above, in the circle of the Stadhouder, French influence was particularly pervasive and one finds palaces and châteaux of almost royal pretention, some designed by Daniel Marot (c.1663–1752) and Jacob van Campen (1595–1657). Yet even the grandest lack the overpowering ostentation of a Versailles or a Fontainebleau. By the turn of the 18th century the Regents, too, looked primarily to France; certainly the various Louis-styles (*Lodewijk-stijlen*) were in vogue throughout bourgeois society. But thanks to the large dimensions of the sash windows (purportedly invented in the Netherlands) – required to provide the interiors of the party-wall structures with sufficient light and air – the proportions have an unmistakably Dutch stamp, as do the materials, details, and workmanship.

Rooms with consistently 17th-century decor are rare because so many interiors were remodelled in the course of the next 100 years. The Schuylenburch mansion (today the German Embassy), on the Lange Vijverberg in The Hague, of 1715–21, presents a Dutch Palladian exterior based on designs by Marot. But Cornelis van Schuylenburch (1683–1763), a gentleman-amateur impelled by a growing passion for the *Gesamtkunstwerk*, commissioned in the middle years of the 18th century decorative paintings and stucco panels and ceilings that reflect the taste of Louis XV's Paris, although the effects are heavier and less seemingly effortless. Especially noteworthy is the craftsmanship of Giovanni Battista Luraghi from Como, one of the first Italian stucco-workers to make his career in the Dutch republic. His lavishly executed plaster surfaces were complemented by ambitious *in situ* paintings from the hands of internationally-minded Dutch and Flemish artists, among them Philip van Dijk (1680–1753), Jan van Gool (1685–1763), Mattheus Terwesten (1670–1757), who trained in Italy, and Jacob de Wit (1695–1754), who did his apprenticeship in Antwerp. Imposing as the huge mythological scenes may be, far more charming are van Gool's overmantel pictures of cattle in a landscape, so unmistakably Dutch in subject, style, and scale.

A comparable residence in Amsterdam, at 672 Keizersgracht, now houses the Van Loon Museum. Designed in 1671 by Adriaan Dortsman (1625/35–82) in his unmistakably laconic classical mode, much of the interior was remodelled during the 18th century and has a Rococo flair. It is furnished with heirlooms and, like many townhouses, has its own garden behind the main structure. The period rooms in another canal house open to the public, the Willett-Holtuysen museum on the Herengracht, include 19th- as well as 18th-century settings. The exhibits in the Amsterdam Historical Museum, located in a converted orphanage, should also be visited for a definitive overview of the evolution of architecture and decoration in the Netherlands' major city.

The Louis XVI/Empire modes were ushered in by Abraham

van der Hart (1747–1820). His elegant interiors, reminiscent of those by Robert Adam and Ange-Jacques Gabriel, may be seen in the former Godin mansion on the Herengracht, used today by the mayor of Amsterdam for official entertaining, and in the Rijksmuseum, where a complete room, c.1790, from the demolished Willem Kops house in Haarlem, is attributed to Hart. The wainscoting of gilded oak in pastel colours, the furniture of painted beechwood and figured silk, and the mantelpiece, chandelier, stucco reliefs, and carpet, were all made specifically for the original owner.

Not surprisingly, Gallic influence continued to hold sway until the mid-19th century. Influenced by revolutionary events in France, the Netherlands in 1795 declared itself the Batavian Republic; subsequently it was incorporated into Napoleon's Empire under the kingship of his brother, Louis. Many Dutch architects were schooled in Paris but the cool, Neo-Classical vocabulary they absorbed there never took hold and was soon overshadowed by a rampantly Romantic and unabashedly extravagant eclecticism in which motifs from 15th- and 16th-century Netherlandish monuments were riotously intermingled. Such historicism, where British associational notions replaced French academicism, also reclaimed national traditions, resulting in the revival of Gothic structure and Northern Renaissance details, and in the suppression of stone and stucco in favor of native brick. Domestic, commercial, and institutional interiors acquired the polychromatic surfaces, pointed arches, and mediocrally-inspired furniture and wall hangings typical of this ebullient and somewhat ostentatious mixture.

Understandably, historians of the decorative arts tend to concentrate on the customs of the most prosperous and sophisticated segments of the population, yet those of less privileged socio-economic backgrounds are not unappreciative of aesthetically pleasing surroundings, a motivation that became increasingly feasible from the late 19th century on. The Industrial Revolution, which touched the dormant Netherlands later than other western European countries, in the 1870s began to produce both a positive and negative impact. On the one hand, members of the working classes were earning greater wages, enabling them to procure more goods, which in turn could be manufactured more cheaply with the help of the machine. On the other, factory-made products, particularly household items, were stigmatized by shoddy workmanship and by the blatant and lifeless imitation of historical forms unsuitable to modern functions. This led to reform movements in the applied arts, based on those in Britain, which now became the *fons et origo* of Dutch design.

At the Great Exhibition, held in London in 1851, the mediocrity of the entries from the Netherlands was noted by one and all. Stung by their poor showing and moved by a rebirth of the capitalistic spirit, the Dutch hastened to compensate, and in 1866 mounted a national exhibition in the Paleis voor Volkslijf (Palace of National Industry), designed by Cornelis Outshoorn (1810–75). Erected 1857–64, the transparent edifice of iron and glass – materials not yet widely employed in the Netherlands – paid homage to the Crystal Palace. Fine and applied arts were displayed together to stimulate effective aesthetic adaptation to new machine methods of production as well as to affirm the importance of quality in hand-crafted items. A succession of such expositions was held throughout the country to upgrade the attractiveness and utility of Dutch

products and make them more competitive at home and abroad. These exhibitions coincided with the founding of the first Dutch schools to train decorative artists and craftspersons and with the formation of societies to improve conditions in the various trades and professions.

In accord with French directives, the guilds had been abolished in 1795, necessitating new organizations that could deal with monetary, educational, and work-related questions. "The Society for the Advancement of Architecture" (*Maatschappij voor de Bevordering van de Bouwkunst*), founded in 1841, included builders, interior designers and artists as well as architects; it was followed in 1855 by the more exclusive and theoretically-oriented club called *Architecture et Amicitia*. Dedicated to raising the deplorable standard of two- and three-dimensional design, these groups exhibited, and published in house organs, the work of members, and held debates about stylistic and ethical issues. They introduced competitions that were not confined to public buildings but encompassed middle-class and eventually workers' dwellings. Some painters' societies, such as *Pulchri Studio* and *Sint Lucas*, established in 1847 and 1880, respectively, also admitted craftspersons but often solely as non-voting members. Such umbrella organizations fragmented when decorative and applied artists and industrial designers, sometimes together with manufacturers, left to form their own discrete unions. *Arti et Industriae* appeared in 1884 and *VANK* (*Nederlandsche Vereeniging van Ambachts- en Nijverheidskunst* – Netherlands Association for Crafts and Industrial Arts) prospered from 1904 until 1941.

Public institutions began systematically to collect examples of applied arts from various historical periods and to purchase prize-winning entries at the expositions. In Haarlem, the Museum of Industrial Art opened in 1877; in Amsterdam, the *Stedelijk* (City) Museum, dedicated to contemporary art, commenced operations in 1895 and became a leading venue for temporary displays, organized by the fledgling Arts and Crafts organizations, where the public could buy the work on view. A notable show was mounted in 1905 by the group *Kunst aan het Volk* (Art for the People), which was intended to "demonstrate the ugliness of our contemporary environment and the things in daily use." "Good" and "bad" examples of furnished workers' flats were exhibited; from now on, the proletariat as well as the middle classes were the target of design uplift.

Thanks to these activities, in the 1890s the Dutch regained their place in the field of interior design and have not relinquished it since. Indeed, 20th-century achievements may surpass in originality those of the Golden Age, when the Dutch component consisted chiefly in the assimilation, synthesis, adaptation and harmonizing of trends that had their sources elsewhere. Since the turn of the century, the Netherlands has made strikingly resonant contributions that have been emulated, when not directly imitated, throughout the world.

This point may be illustrated by turning to the *fin de siècle* itself, when two modern currents vied for supremacy, each related to the international Art Nouveau. In both cases the designers shared an anti-historicism counterbalanced by direct inspiration from nature, introduced motifs and techniques (batik, for one) from the Dutch East Indies, particularly Java, and made extensive and novel use of glazed tiles. Nevertheless in their motivations and formal language they diverged

markedly. The exponents of the more derivative and ephemeral variant reproduced the intricate curvilinear rhythms and Symbolist iconography associated with Brussels, Nancy, Paris, and Munich, and were in close touch with such groups as *Les XX* (Vingt) in Belgium (subsequently known as the *Libre Esthétique*). The painters / decorative artists Jan Toorop (1858–1928) and Johan Thorn Prikker (1868–1932), creator in 1898 of the Arts and Crafts Shop in The Hague, and the architects / interior designers T.K.L. Sluyterman (1863–1931) and H.P. Mutters (1884–1954), jointly responsible for the Dutch Pavilion at the Paris Exposition of 1900, are representative of this branch, derisively dubbed by its detractors, who considered it decadent, the *zeewier* (seaweed) or *krullemie* (spaghetti) style.

The more dominant and prescient wing was *Nieuwe Kunst* (New Art), which bequeathed its tenets to groups arising during and after World War I (the Dutch were neutral and thus able to continue their own development during those cataclysmic years) and established principles still followed today. To some extent New Art might be classified with such concurrent rectilinear permutations of Art Nouveau as the Glasgow School and the Vienna Secession – all three movements emphasized the right-angle when constructing furniture and decorative patterns – but the *Nieuwe Kunst* interiors were shaped to an unprecedented and provocative degree by a geometric system that governed the proportions and arrangement of everything in the room. Moreover, all the furnishings exhibit the restraint, abstraction, structural integrity, and respect for the natural properties of materials characteristic of Dutch practice.

In the Netherlands, the geometric basis for design had a deep, almost religious, significance intended to bring about universal understanding and equilibrium. In contrast to the individualism and sensuality of most Art Nouveau production, *Nieuwe Kunst* proposed the ideal of a spiritually elevated, socially relevant, and harmonious environment created co-operatively by the various members of the arts and crafts community. The belief that the applied arts could foster a better life – ethically as well as materially – went back to English theories, which indubitably provided the most potent intellectual background to *Nieuwe Kunst*. But the mystical fervour that sustained its practitioners and the thoroughness and rapidity with which New Art spread to every corner of the Dutch design world was unique.

Among the most convincing advocates for *Nieuwe Kunst* were J.L.M. Lauweriks (1864–1932) and K.P.C. de Bazel (1868–1923). With H.P. Berlage they shared an admiration for the clarity, simplicity, solidity, and straightforward constructional honesty of Egyptian, Assyrian, and medieval artefacts. After converting to Theosophy, a religious-philosophical movement that proved unusually popular among artists and architects in the Netherlands, in 1895 they inaugurated in Amsterdam their *Atelier voor Architectuur, Kunstnijverheid en Decoratieve Kunst* (Studio for Architecture and Applied and Decorative Arts) and from 1898–1900 published the exquisite periodical, *Bouw- en Sierkunst* (Architecture and Ornamental Art). They had been initiated into their calling in P.J.H. Cuypers's office, which proved to be a veritable incubator for leaders of *Nieuwe Kunst*. Nurtured there were C.A. Lion Cachet (1864–1945), G.W. Dijsselhof (1866–1924), and



Netherlands: interior by G.W. Dijsselhof, c. 1896

Theodorus Willem Nieuwenhuis (1866–1951). Interiors by these outstanding representatives of New Art have been installed in the Gemeente Museum in The Hague (1896), the Centraal Museum in Utrecht (c.1910) and the Rijksmuseum in Amsterdam (c.1910), respectively; they offer superb examples of New Art furnishings and settings executed in wood, batik, pottery, tile, copper, and brass. Nor should it be overlooked that during this period the boundaries between “fine” and applied arts were being dramatically dissolved. Sculptors and painters eagerly accepted decorative commissions for public and private buildings and the work of ornamental artists was increasingly prized.

Lauweriks and De Bazel were soon joined by others seeking to propagate radical advances in interior design by founding workshops and stores. Of primary significance was ‘t Binnenhuis in Amsterdam, which in the decade from 1900 to 1910 purveyed the pioneering artefacts of Berlage, Jac. van den Bosch (1868–1948), W. Penaat (1875–1957), and J. Eisenloeffel (1876–1957). In 1904, Eduard Cuyper (1859–1927; nephew of the great P.J.H.) decided to devote an entire section of his architectural studio to interior design. He called this atelier *Het Huis* (The House), and from 1903

published a monthly magazine of the same name exclusively devoted to domestic architecture and decoration (from 1905 it was titled *Het Huis oud en nieuw*).

That the strength of New Art lay in its theoretical underpinnings more than in any strictly formal experiments, except for the geometric systems employed, is demonstrated by its impact on both the Amsterdam School and De Stijl. Stylistically inimical, each group nevertheless was profoundly aware of indigenous archetypes and drew sustenance from the principles of *Nieuwe Kunst*, whether dealing with typography, glass, textiles, ceramics, metal, wood, or the entire architectural task. Another pair of rival movements, which emerged in 1925 and reigned until World War II, comprised the Dutch versions of Art Deco and Functionalism (*Nieuwe Bouwen* – New Building), and were indebted to New Art while being more closely linked to international currents. Associated with the latter are the architects J.J.P. Oud (1890–1963), Johannes Duiker (1890–1935), and Mart Stam (1899–1986), and the designers Piet Zwart (1885–1931) and Cor Alons (1892–1967); all enlarged the palette of materials by adding modern metals like chromium and tubular steel while simultaneously restricting the formal vocabulary by eschewing

ornament. Hendrik Wouda (1885–1947), Paul Bromberg (1893–1949), and Sybold van Ravesteijn (1889–1983) drew on the best features of both camps. More ingratiating and acquiescent to demands for comfort and cosiness than the uncompromising Functionalists, they nevertheless responded to the national preference for sobriety and purity, so that one will not encounter in their interiors the indulgent lavishness of the quintessential Art Deco milieu.

From 1913, the firm of Metz & Co. (founded as a drapers shop in the 1740s) became a major vendor, and to some extent manufacturer, of avant-garde furnishings; the Dutch agent for Liberty of London, Metz offered work by the figures cited in the previous paragraph. Philips & Co., which originally operated a light-bulb factory, also merits a place in the history of the interior. Through its well-made electrical appliances, most notably radios, Philips brought modern design within reach of the average family abroad as well as in the Netherlands. Another contributor to the dissemination of innovative trends in interior design, through architectural commissions, product display, and temporary exhibitions, is the department store chain, De Bijenkorf (Beehive), with premises in major cities. In 1952, under the leadership of the interior architect, Benno Premsele (b. 1920), De Bijenkorf put its shop windows and retail floors at the service of painters and architects as well as designers, encouraging them to apply their artistic vision to objects used in daily life.

Deserving of mention, too, is the Jaarbeurs (Industries Fair), which has played a growing role in design since 1917. A sequel to the international exposition, the Industries Fair initially was more purely commercial in orientation but gradually many of the objects for the home that were shown there attained a progressive cachet and were made generally available. A further contribution of the Jaarbeurs was the introduction of a desirable new field of interior design – the composition of display stands, which encapsulate at small scale, and may subsequently influence, exterior and interior architecture.

The government no less than private enterprise has been actively concerned with aesthetically and functionally exemplary design. J.F. van Royen (1878–1942), a fervent supporter of Arts and Crafts ideals and a one-time chairman of VANK, was determined to place the PTT (Royal Postal and Telecommunications Service) in the vanguard of the most promising trends. Joining the agency in 1919, he experimented with the gamut of current styles, from the quasi-Expressionism (see Amsterdam School) of the unique interiors by Joseph Crouwel (1885–1962) for the central PTT offices in Utrecht (1918–23) and Haarlem (1920), to the sleek Functionalism of the telephone kiosks, still in use, designed in 1930 by L.C. van der Vlugt (1894–1936), one of the most poetic representatives of the Nieuwe Bouwen. Commissions from state and municipal bodies continue to attest to official commitment to high-quality design in public ventures.

A peculiarly Dutch phenomenon especially relevant to our topic is the ubiquity of the houseboat. While houseboats may not be unique to the Netherlands, the number of people who dwell on them there is relatively high owing to the severity of the housing shortage on the one hand (Netherlands is the most densely populated country in Europe), and the abundance of waterways on the other. The *Zwerver* is one of the first purpose-built houseboats; usually moored on the River Vecht,

it was constructed by Wijnand Nieuwenkamp from 1898 to 1902 and luxuriously adorned with Delft tiles and carved panels of teak, olivewood and cedar. But working barges and pleasure craft have just as often provided the raw material for a floating residence, and extreme ingenuity has been exercised to provide a homey atmosphere. The insertion of novel functions into envelopes built for other purposes partakes of a venerable Dutch tradition; when the Calvinists took control of the United Provinces, for example, monasteries and convents were converted to secular uses through renovation of existing spaces, an operation compatible with the Dutch need to maximize scarce existing resources. Today warehouses, factories, and windmills have been recycled into new dwellings, while former canal houses now shelter offices, cafes, and shops, a challenge met with dazzling originality. Some interiors have been resurrected with gleaming High-Tech details, others transformed with witty allusions to historical precedent, although Postmodernism *per se* has not found favour in the Netherlands.

It is instead Modernism – but a lyrical rendition captured through the lens of the Nieuwe Bouwen – that moves members of the middle and younger generations, like Hans Tupker (b. 1938?), Rem Koolhaas (b. 1944), Koen van Velsen (b. 1952) and Wiel Arets (b. 1955). This is a “modernism without dogma,” freely reinterpreted and untrammelled by preconceptions in a way abidingly Dutch. Although one can point to a few episodes of self-righteous rigidity, more typically, sincere concern for the well-being and joy of the inhabitant, and respect for the capacities and vision of the designer, have tempered Functionalist orthodoxy.

Doctrinaire Functionalism has been most fundamentally and imaginatively resisted by the liberating theories of Aldo van Eyck (b. 1918) who, a leader among post-World War II Modernists, nevertheless has been faithful to the long-standing intuition that the “inside” is an indispensable ingredient of Dutch culture. According to van Eyck, “it is not space that counts ultimately but the interior of space and, above all, the inner horizon of that interior, whether it be inside or outside.” As evidence, he invokes the paintings of Pieter de Hooch.

Van Eyck and former students like Herman Hertzberger (b. 1932), profoundly troubled by the impersonality and amorphousness of the contemporary environment, have made it their aim to restore the intimacy and reassurance of the domestic hearth to the urban place while infusing the interior with those opportunities for enriching encounters conferred by the town. This strategy is especially productive in relation to institutional and commercial structures, which in the late 20th century have assumed the aura of surrogate dwellings. Hertzberger’s Centraal Beheer (1967–72) headquarters in Apeldoorn in eastern Netherlands, for 1,000 office staff, and van Eyck’s extensive European Space Research and Technology Center (1983–90) in Noordwijk near Leyden, embody the architects’ humane goals. Some interiors are organized like streets and piazzas, outfitted with room-sized street lamps and benches, to multiply the possibilities of interaction and vary the pace of circulation; others are configured to allow the occupants either solitude or an almost familial relationship with co-workers.

Van Eyck’s favorite expression, “labyrinthine clarity,” tantalizingly suggests the subtle difficulties of his self-

proclaimed mission to affirm spatial order and certainty without sacrificing experiential complexity. In his Hubertushuis on the Plantage Middenlaan in Amsterdam (1973–78), a philanthropically-operated home for single mothers and their children, van Eyck has forged analogies between the town and the domicile through structured passageways and built-in furniture dimensioned according to the age of the user. The composition is extremely sensitive to the overall context, for besides new construction the brief required the conversion of two contiguous buildings. An unexpected, but henceforth permanent aspect of his work is the exploitation of the full spectrum of color; van Eyck has forsworn the exclusively primary palette demanded by De Stijl for a scintillating rainbow of hues.

Van Eyck's oracular statement, "Architecture need do no more, nor should it ever do less, than assist man's homecoming," brings us full circle in understanding the pervasive importance for the Dutch of the interior, particularly in the domestic sphere. In scarcely more than four centuries of existence this small nation has powerfully enhanced the potentialities for comfort, convenience, richness of meaning, and purity of form (*Schoon*, the Dutch word for "beautiful" also means "clean") in the rooms we inhabit. If the dawn, zenith and twilight of the Golden Age celebrated a pinnacle in architecture and the applied arts, the period that began in the 1890s – and flourishes still – surely marks another summit.

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Neufforge, Jean-François 1714–1791

French architect and engraver

A contemporary of Jean-Charles Delafosse, Jean-François Neufforge is chiefly remembered for his monumental work, the *Recueil Élémentaire d'Architecture*, which he published in eight volumes with 906 plates from 1757–80, and as an influential propagandist of the severe Greek or Neo-Classical style. He was born at Comblain-au-Pont near Liège, and then moved to Paris where he found work as an engraver. His first published work, *Nouveau livre de plusieurs projets d'autels et de baldaquins*, dates from 1747 and was engraved by Babel, and contained altars and canopies in the Rococo style. During this period he is said to have studied under the architect J.-F. Blondel who was one of the earliest and most outspoken opponents of the Rococo and whose attack on the increasing extravagances of the style appeared in his first published work *De la distribution des maisons de Plaisance*. Further criticisms appeared in Blondel's subsequent publications including his contributions to Diderot's *Encyclopédie* and his *Architecture Française*, a four-volume work on French architecture issued 1752–56. Blondel also founded an independent school of architecture in 1740 and in 1762 he was made a professor at the French Academy, by which time his ideas had become more widely accepted and criticism of the Rococo style had reached its peak not just in architecture but also in painting. The fact that Neufforge is thought to have studied under the defender of a Classical French architectural style probably significantly

influenced his own later designs which drew widely on the heavy Baroque forms of the 17th century.

The first manifestations of a Neo-Classical style began to emerge in Paris in the early 1750s. Classicism itself had never been fully abandoned, and it had long been accepted as the most appropriate style for buildings that required sober formality. Within this context it was popular for civic buildings, and also sometimes as a decorative scheme within dining rooms where formal effects were preferred. During the 1750s, however, it became more widely accepted, as tastes slowly began to change in response to the assault on the Rococo that had gathered force in the previous decade.

The early phase of this new classicism was known as the *Goût Grec*. The first interior to be called Neo-Classical was a design by Louis-Joseph Le Lorrain in 1754 for the dining room in the castle of Åkerö in Sweden. Incorporated into the design was an order of columns and a straight entablature, making it much more austere in its effect than previous styles. Le Lorrain also designed furniture for a room in the house of a rich dilettante, Ange-Laurent La Live de Jully, in 1757. A portrait of La Live from 1757 by Greuze shows some parts of the furniture which featured rectangular shapes – especially visible in the chair on which he is sitting – and decorative motifs such as rosettes which were more characteristic of the decorations found on buildings rather than furniture. According to La Live himself, the *Goût Grec* soon began to be employed not only for furniture but also for jewellery, hairstyles and decorative wares.

Neufforge's work can only be understood within the context of the development of this advanced Greek style, and its influence is clearly reflected in the engravings illustrated in the *Recueil*. He stated that his aim was to emulate "the masculine, simple, and majestic manner of the ancient architects of Greece, and of the best modern architects", and his style is often heavy and quite geometric. It is interesting to note that the *Recueil* was originally to be entitled *Livre d'Architecture contenant différents desseins la Décoration intérieure*. In this sense it was clearly intended for interior decoration rather than architecture and provided a wide selection of motifs for those interested in the new style. It contained many examples of buildings in different sizes to suit both very rich and less wealthy clients, and its range was much wider than that of traditional pattern books. The *Recueil* also includes engravings of patterned mouldings that could be used by bronze-makers who were eager to respond immediately to the new initiatives of architects. The styles of the buildings in Neufforge's *Recueil* are based on a range of ideas that were comparatively advanced at the time, especially the use of free-standing columns and 16th-century decorative motifs. Many of the villas are also reminiscent of the Palladian style which was very popular in the second half of the 18th century. Some of the more innovative ideas in style and decoration are the use of stone balustrades instead of iron railings beneath the windows and the framing of the central loggia by two giant free-standing columns. Neufforge's work was very important in the development of 18th-century classicism and it shows a clear tendency to hark back to the Italianate villas of the 16th century as well as a return to the heavy style of 17th-century Baroque – a notion that had been especially advocated by

Blondel – the period which was generally accepted as representing the Golden Age of French architecture.

The *Recueil* volumes are divided into themes: Volume I from 1757 includes wall decorations, alcoves, beds, tables and vases; volume IV (1761) chimneypieces, guilloches and Greek frets as well as some schemes for rooms; volume V (1763) iron gates, balconies and stoves, marquetry, furniture and frames, vases and plinths; volume VI (1765) church furniture including altars, pulpits, organs, choir-stalls; and volume VIII (1768) interiors with a wide range of furniture, frames, mouldings, doors and floors. The later volumes also included prisons and lighthouses, the former being part of the growing interest in the building style for punitive establishments, as exemplified by the designs of Boullée and Ledoux.

Neufforge had been instrumental in developing an uncompromising, even brutal form of classicism. The *Recueil* was highly praised by the Academy and received its official approval. Few of his designs were actually executed, but, nevertheless, his work represents the most well-known and comprehensive compendium of designs in the advanced *Goût Grec* style.

UTE KREBS

Biography

Born in Comblain-au-Pont, near Liège, 1 April 1714. Arrived in Paris c.1738. Studied engraving with Pierre Edmé Babel and architecture with Jacques-François Blondel. Active as a designer and engraver of architecture, ornament, and furnishings from the late 1750s; published his major work, the *Recueil*, 1757–68 and 1772–80. Died in Paris, 19 December 1791.

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Neumann, Balthasar 1687–1753

German architect

Of all the great German architects working in the first half of the 18th century, it is Balthasar Neumann who is regarded as epitomising the late Baroque style as it began to be supplanted by the Rococo. He absorbed elements from contemporary Italian, French, and Bohemian architecture, which he fused with his own artistic and constructive concepts of space to create a highly personal style, and his work enjoyed great fame even during his lifetime. Neumann owed the breadth of his influence – which extended beyond the borders of Main-Franconia into the Cologne area – to the power of his principal patrons, the high dignitaries of the church of Schönborn, whom he served as the Würzburg Prince-Bishop's master builder.

Born in Bohemia in 1687, the son of a clothmaker, Neumann was apprenticed as a foundryman specialising in bells and cannon before studying the theory of civil and military architecture in Würzburg. Perhaps because of this technical training, older research (Keller, 1896 and Sedlmaier & Pfister, 1923) has denied Neumann any artistic ambitions and reduced his role to that of a designer and organizer. More recent research (Reuther and Hotz), however, has revised this view and has universally acknowledged Neumann's formal abilities, particularly in the field of interior decoration and furnishing. Even so, determining the extent of Neumann's authorship of the interior design of his buildings is not straightforward. But if the question is approached from the theory of the Baroque synthesis of the arts, one can assume that Neumann not only took the architectural form into account in his plans, but also closely considered the form and style of the decoration. Indeed, for Neumann, the decoration was a criterion by which every completed building would be judged, and he employed an experienced team of stuccoists, sculptors and painters, including Johann Michael Fischer, Wolfgang van der Auvera, and Johannes Selz, for the execution of this work. The development of Neumann's own ideas on decorative details can be seen in his "Sketch-book" – a collection of some 500 sketches for designs – wall and ceiling stuccoes, details of furnishings, sculptures and furniture – drawn by different artists, and kept by Neumann as a sort of pattern book which he added to continuously. And Neumann's own architectural drawings, as well as showing the normal details of the ordering of walls, the positioning of columns and the arrangement of vaults and arches, also provide detailed instructions for stucco work, ceiling frescoes and items of furnishing, as can be seen in a copperplate engraving from 1745 which shows a central perspective view of the court chapel of the royal seat in Würzburg.

Neumann's interest in proportions and dimensional relations is confirmed by the set of dividers which he developed for his own use in 1713; these enabled him to calculate the respective diameter of differing orders of columns placed on floor spaces of a uniform height. Neumann was also active in the sphere of the crafts. In 1737, for example, he leased a glass-works in Schleibach where windows and mirrors were produced not only for his own buildings (primarily for the

court in Würzburg), but also for export to Holland and England.

With regard to the interior form of Neumann's buildings, one should distinguish between pure decoration and furnishing and the tectonic elements that characterise the interior, including the ground plan conception, the ordering of walls, the positioning of columns, window openings (the direction of light) and vault forms. Neumann experimented above all with the multi-layering of walls and the arrangement of vaults, achieving in this way a great breadth of variations on different concepts of space. He designed interiors for both secular and sacred buildings, and along with his outstanding castles (the Würzburg Residenz, Werneck, Schönbornslust), churches (Münsterschwarzbach, Vierzehnheiligen, Neresheim) and chapels (Schönborn Chapel, "Käppele" in Würzburg), his designs for residential buildings (Würzburg, Kapuzinerstrasse), commercial buildings (Würzburg, Kaufhaus am Markt) and fortifications (Würzburg, Maschikuli Tower) should also be taken into account although, in keeping with their function, they tend to be far simpler in form. In general, however, the late Baroque characteristic of a discrepancy between the strict, simple exterior and the decorative richness and colourfulness of the interior holds true for Neumann's architecture. Neumann's principal innovations were in the fields of monumental palace staircase designs (Würzburg Residenz, Brühl, Bruchsal) and of sacred architecture.

The domed rotunda, the figure of a circular or oval cylinder with a vaulted cupola, represents the central, leading motif in Neumann's sacred interiors. This feature appears at the centre of the building and influences the design of the adjoining units of space, which mostly also have round or oval ground plans. This bringing together of spatial features with their independent vaults into a unified space leads to the impression of a curved interior. The first church building in which Neumann employed this rotunda motif was the Schönborn Chapel of Würzburg Cathedral (1721–24, 1729–36). The ground plan shows a circular central room which is flanked by two oval-shaped side rooms. The pendentives of the middle cupola are situated not on the outer closed walls, but rather on four double columns arranged in front of the walls, so that the cupola rises up out of the interior's double-shelled rotunda, expands upwards and, with the curved lateral triumphal arches, incorporates the vaults of the adjoining rooms. The coloured regalia in this "triptych" are treated in blue-grey, black and reddish marble; all of the decorative elements, such as capitals, entablature consoles, cartouches and festoons, are highlighted with gilt. Even the pattern of the floor covering in the Schönborn Chapel refers to the arrangement of the three divisions of space; a drawing from Neumann's building bureau records each individual floor tile with its colour.

While the middle rotunda functions as the central room in Holzkirchen (1728–30), the castle chapel at Werneck (1733–44) and the Würzburg "Käppele" (1748/49), in Münsterschwarzbach (1744–49) and Langheim (1742) Neumann employed it as the element which defined the crossing in these long cruciform buildings. The impression made by the curved interiors is greatly diminished in these buildings by their strict, right-angled ground plans and their traditional pilaster church features. In both of his outstanding late sacred buildings, Vierzehnheiligen (from 1743) and Neresheim (from



Neumann: staircase hall, Schloss Augustusburg, Brühl, 1740–48

1747), Neumann succeeds in filling out a classical church ground plan with several internal, free-standing rotunda spaces, and he ensures a fusion of the individual sections of space with wall openings, such as archways and galleries, and also with the unified decoration of pillars and vaults. The decoration of Neumann's sacred interiors is rich and magnificent, but not cluttered; in spite of *rocaille* stucco works, sculptures, built-in altars and frescoed vaults, the construction of the architectural elements remains visible. The interior's airy, vibrant atmosphere is fostered by the way in which Neumann

manipulates the direction of light, which reaches its apotheosis in the West Building of Neresheim – not least because this section incorporates the areas where music is made.

Neumann himself designed several high altars for churches. The form of altar that he favoured was the choir ciborium. Even here the architectonic element predominated: the actual altar is covered by a baldachin supported by pillars. In this way the high altar does not have the effect of a wall placed in the choir, but rather of a filigreed superstructure. With the High Altar of Brühl Castle's church (1745), whose figural

programme was created by Johann Wolfgang van der Auvera, the baldachin is also broken up by *rocaille*-embellished girders that turn into volutes. As a special case, Neumann had a mirrored window opening built into the back wall of the altar in Brühl, which leads to the Prince-Bishop's oratory and behind which his patron, the Cologne archbishop Clemens August of Bavaria, could take part in the worship unseen.

As his career developed, Neumann turned his attention increasingly to the formal space inside the *corps de logis* of a castle, namely the stairwell, where he created some of his most unique interior designs. The castle stairway was regarded in the 18th century as the most important focus of the reception ceremonial, and accordingly it had to be generously appointed and furnished with a rich decorative programme. Starting out from the model of the great stairway in the Weissenstein Palace by Lukas von Hildebrandt (completed in 1718), Neumann designed monumental examples of stairway architecture in Bruchsal (1731), Brühl (1740, 1750, 1761) and the Würzburg Residenz (1720–44). Neumann's stairways stand out because of their spaciousness and an element of "heightening" in the furnishing, which is intended to accentuate the idea of "ascent" as an analogy of the stairway's function. In Schloss Augustusburg in Brühl, a short flight of steps leads the visitor from the darkly marbled vestibule with caryatids that appear to support the entire stairway, up to the landing, above which there rises the monument to Prince Clemens August on the wall. Two flights of steps opposite each other then take one further, into the gallery, whose walls are lined with a brighter stuccoed marble; the whole stairwell culminates in a brightly lit false cupola, which was provided with an illusionistically-painted fresco of the heavens by Carlo Carlone. In the conception of these complex architectural features, Neumann proved his talent for interior design and the arrangement of a unified decorative programme.

STEFANIE LIEB

Biography

Johann Balthasar Neumann. Born in Bohemia, January 1687. Apprenticed as a foundryman, c.1700. Settled in Würzburg to work in the foundry of Ignaz Kopp, 1711; trained in architecture, 1711–13; worked on a map of Würzburg, 1714–15; worked for the chief architect of Würzburg, Josef Gretsing, from 1715; appointed architect of a new Grand Palace in Würzburg by the Prince-Bishop Johann Philipp Franz, 1719; became first architect of Würzburg, by 1724; appointed *baudirektor*, 1729; consultant for military and civil building in Trier, 1733. Died in Würzburg, 18 August 1753.

Selected Works

Interiors

- 1717–53 Residenz, Würzburg (building and interiors; not completed until 1776)
- 1721–36 Schönborn Chapel, Würzburg (building and interiors)
- 1733–44 Schloss Werneck (Schönborn Summer Palace), Werneck (building and interiors)
- 1738–40 Rombach Palace, Würzburg (building and interiors)
- 1740–48 Schloss Augustusburg, near Brühl (grand staircase)
- 1753 Palace, Veitschöchheim (additions and stair)

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Neutra, Richard 1892–1970

Austrian-born American architect and designer

Austrian-born Richard Neutra, who emigrated to the USA in 1923, was one of the most important and influential architects working on the West Coast between the late 1920s and the 1960s. Based in Los Angeles, but practising throughout California, Neutra played a key role in developing and establishing the distinctive California Modern style of "Contemporary" architecture and interior design during the middle years of the 20th century. He pioneered the use of curtain wall windows and he was an expert in the handling of light and space within the domestic interior. In his houses he was less concerned with the visual impact of the exterior, and more interested in the creative interplay between the interior of the house and its surroundings. Through his uninhibited use of floor-to-ceiling glass windows, he broke down the barriers between indoor and outdoor space, and brought the landscape inside the house in a very direct and immediate way, an approach which was particularly well-suited to the mild temperate Californian climate.

Influenced but not over-awed by Frank Lloyd Wright,

Neutra worked briefly for Wright at Taliesin in 1924 before moving to Los Angeles early the following year to join his friend and compatriot, Rudolph Schindler. It was as a result of contacts made through the latter that Neutra obtained his first important commission for the Lovell "Health" House in 1927. Along with Schindler, Neutra was responsible for introducing Californians to the cutting edge of European Modernism during the late 1920s and 1930s. The white-walled Lovell House, completed in 1929, was constructed on a steep site high up in the hills overlooking Los Angeles, and incorporated many Le Corbusian features such as ribbon windows, open planning, and roof terraces. The house received considerable media attention and established Neutra's reputation as one of the leading architects of his day. However, although Neutra's architecture of the inter-war years was highly accomplished, his most original work was carried out later, during the 1940s and 1950s. Two acknowledged masterpieces from this period are the Kaufmann House of 1946, also known as the Desert House, which was built for Frank Lloyd Wright's patron, Edgar Kaufmann at Palm Springs; and the Moore House in Ojai, California, completed in 1952. The feeling of expansiveness inside these pavilion-like single-storey dwellings, both situated in dramatic mountain settings, is accentuated by the generous use of windows which give minimal interruption to the view. The interiors have a serene quality because of the simplicity of their structure and the free flow of space between rooms and between the interior of the house and the surrounding landscape.

One of Neutra's major contributions to interior design was his refinement of open planning. It was a concept he inherited rather than originated, but which he developed to a degree of sophistication unmatched by either his predecessors or his contemporaries. A strong Japanese influence is evident in the simplicity and clarity with which he handled interior space. Neutra had visited Japan in 1930, and a knowledge of traditional Japanese architecture informs his treatment of open planning after this date. When only a small amount of space was available, he was able to make this seem much larger than in fact it was. Conversely, however, when a larger plot was available, Neutra made full use of the freedom and expansiveness which this allowed. He exerted a strong influence on other architects working in California, particularly those such as Craig Ellwood and Pierre Koenig who worked on the Los Angeles Case Study Houses sponsored by *Arts and Architecture* magazine during the first two decades after the war. This was a project with which Neutra himself was also directly involved, although only one of the three houses he designed, the Bailey House of 1947, was actually built.

In historical terms Neutra's most significant contribution was not just in transporting Modern Movement architectural ideas from Europe to America – important though this was, others such as Schindler were equally successful in this respect – but in leading the way forward from the self-imposed restrictions of inter-war Bauhausian Modernism to the greater freedom of expression of the post-war "Contemporary" style. It was Neutra who was instrumental in defining this style and who was responsible for leading the move away from clinical white walls to natural materials such as wood and stone, which he used as cladding on both the interior and the exterior of his buildings. Neutra's interiors were clean-lined without being

antiseptic: he was not afraid to introduce natural textures into his interiors in the form of exposed masonry and unpainted wood. Wright had also done this, but with Wright the effect was often rather heavy, as when he used areas of rough-hewn stone in his interiors; Neutra lightened the effect considerably by restricting the areas in which these materials were used and by combining these textured surfaces with large expanses of glass.

Unusually responsive to his clients' needs, Neutra's early post-war houses had a relaxed and human quality which made them both aesthetically pleasing and enjoyable to live in, while at the same time being extremely functional. His careful choice of materials and his sensitivity to site-planning ensured that his houses were perfectly integrated with their surroundings, as well as being visually coherent both internally and externally. Unlike Wright, Neutra did not seek to impose his own ego on his designs but worked closely with his clients during the initial planning stages in order to ensure that what he produced satisfied both their specific practical requirements and their spiritual aspirations. Over time, however, he was able to develop a range of principles and formulae that could be applied to almost any house, rather than to one house in particular. Thus he worked from the particular to the general, which is why his houses really worked in practical terms, because the way in which they were designed grew organically out of the needs of the occupants.

Neutra was an architect who expressed himself most effectively when working on a domestic scale. For this reason, because he rarely worked on commissions for public and commercial buildings, his achievements have received only limited recognition compared with the other big-name architects of the mid-20th century. Also, with Neutra's output being mainly limited to projects on the West Coast, he received less attention in the USA than certain other architects, such as Philip Johnson, who were based on the East Coast, and more closely associated with the influential Museum of Modern Art. Today, although most of his work remains in private hands and is thus largely hidden from view, it is well documented through the evocative photographs taken at the time by Julius Shulman, and it is largely through these memorable images that Neutra's achievements live on. Shulman was particularly adept at capturing the free flow of space in Neutra's houses, and the way in which the architect broke down the physical barriers traditionally erected to mark the division between the interior from the exterior of a house. In his dwellings the physical environment became part of the fabric and decor of the building itself.

A pivotal figure in the history of interior design because of the uninhibited and creative way in which he handled light and space, Neutra made dramatic use of floor-to-ceiling curtain wall windows, creating rooms in which not just one, but several walls were composed entirely of glass. He also reduced window framing devices to a minimum, and in rooms where glass met glass at a right angle in the corner, he adopted the Wrightian formula of frameless mitred glass joints, thereby ensuring that the visual interruption between the interior and the environment was minimised. To control the amount of light entering the house, Neutra installed *brise-soleils*, movable angled broken screens which added a dynamic rhythm and an interplay of light and shadow in the interior. The influence of

Wright was crucial in many respects, although the final results were very different. For example, Wright sought to limit and control the amount of light penetrating the interior, and to create strong lighting contrasts between adjacent rooms, while Neutra sought to maximise the impact of natural light and to create a more even spread of light throughout the house.

LESLEY JACKSON

Biography

Richard Josef Neutra. Born in Vienna, 8 April 1892; emigrated to the United States, 1923; naturalized 1929. Studied architecture under Rudolph Saliger, Karl Mayreder and Max Fabiani, at the Technische Hochschule, Vienna, 1911–15 and 1917–18. Served as an Artillery Officer, Imperial Austrian Army, in the Balkans, 1914–17. Married Dione Niedermann, 1922; 3 children. Worked in Switzerland with the landscape architect Gustav Amann, Zurich, and in the offices of Wernli and Staeger, Wädenswil, 1919–20. Worked with Pinner and Neumann, and with Heinrich Stanner, Berlin, 1921; City Architect, Luckenwalde, 1921; assistant architect in the office of Erich Mendelsohn (1887–1953), Berlin, 1921–23. Active as an architect and designer in the US from 1923. Worked in the office of Holabird and Roche, Chicago, 1924; resident with Frank Lloyd Wright (1867–1959), Taliesin, Wisconsin, 1924; lived and worked with Rudolph Schindler (1887–1953), Los Angeles, 1925–30. In private practice, Los Angeles, from 1925; in partnership with Robert E. Alexander, 1949–58; in partnership with his son Dion in Richard and Dion Neutra and Associates, 1965–70. Designed site-specific furniture from the late 1920s. Published numerous books and articles on modern architecture and design. Received many prizes and awards including the Order of Merit, Federal Republic of Germany, 1959, and Gold Medal, American Institute of Architects, awarded posthumously, 1977. Fellow, American Institute of Architects, 1947; Honorary Member, Royal Institute of British Architects, London, 1954; Benjamin Franklin Fellow, Royal Society of Arts, London, 1965. Died in Wuppertal, Germany, 16 April 1970.

Selected Works

The Richard Neutra Archive, containing a large collection of drawings, photographs, correspondence and diaries, is in the University Research Library, University of California, Los Angeles. A complete catalogue of his architectural commissions appears in Hines 1982.

- 1929 Lovell House, Los Angeles (building, interiors and furniture)
- 1933 Van Der Leeuw Research House (Neutra House), Silverlake, Los Angeles (destroyed by fire 1963; rebuilt by Neutra with his son Dion 1964)
- 1935 Beard House, Altadena, California (building and interiors)
- 1936 Von Sternberg House (Ayn Rand House), San Fernando Valley, Los Angeles (building, interiors and furniture): Josef von Sternberg
- 1938 Schiff House, Los Angeles (building and interiors)
- 1940 Kahn House, San Francisco (building, interiors and furniture): Sidney Kahn
- 1942 Nesbitt House, Brentwood, Los Angeles (building, interiors and furniture)
- 1946 Kaufmann House (Desert House), Palm Springs, California (building, interiors and furniture): Edgar Kaufmann
- 1947 Bailey Case Study House, Santa Monica Canyon, Los Angeles (building and interiors)
- 1948 Tremaine House, Montecito, California (building and interiors)
- 1952 Moore House, Ojai, California (building and interiors)

Neutra's site-specific furniture has included a tubular steel *Cantilever* chair for the Lovell House (1929), and a bentwood model for the Tremaine House (1948), the *Camel* table for the Kahn House (1940), and the *Boomerang* chair for the Nesbitt House (1942). These and several other pieces have been reproduced in limited editions from 1990 by Prospettive in Italy.

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Further Reading

A complete catalogue of Neutra's architectural commissions appears in Drexler and Hines 1982 which also includes a long list of primary and secondary sources. For a full list of Neutra's writings and extensive select bibliographies see Doumato 1980 and Harmon 1980.

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Noguchi, Isamu 1904–1988

American sculptor and designer

Isamu Noguchi is most celebrated for his sculpture and serene, austere "stone gardens," yet his furniture and lighting designs have become icons of the post-World War II American home. Noguchi was drawn to social activism during the 1930s, and



Noguchi: biomorphic sofa and footrest for Herman Miller, late 1940s

his political idealism fueled a desire to communicate through “humanly meaningful” sculpture. Although he wrote in 1936 that artists “should inject their knowledge of form and matter into everyday, useful designs of industry and commerce,” his own hugely influential forays into product design were nevertheless limited in number. Throughout his career Noguchi’s primary ambition was the integration of sculpture into a harmonious designed landscape. Motivated by both social and sculptural concerns, his first design for a playground (*Play Mountain*, 1933; unrealized) was a harbinger of the public sculpture installations or “gardens” for which Noguchi increasingly received commissions after 1951. The idiosyncratic theater sets and costumes which he designed for Martha Graham and others between 1935 and 1966 also arose from his interest in creating a total sculptural environment. As his reputation as an artist grew, this concern gradually led him away from design.

Noguchi’s form-language was deeply influenced by the work of Constantin Brancusi (with whom he was apprenticed in 1927–29), Joan Miro, and Jean Arp, although he himself

credited the traditional Japanese respect for natural form rather than other artists. In particular, Noguchi’s regard for the ideas of the futurist R. Buckminster Fuller, who sought to describe the essential structures of the universe, reinforced his response to Brancusi’s smooth, reductive forms. The influence of Miro’s and Arp’s biomorphic Surrealism can be traced in many of Noguchi’s sculptures from the late 1930s and early 1940s, and it is their vocabulary of tense parabolic curves and interlocking forms which informed his early design work. The streamlined anthropomorphic form of *Radio Nurse*, designed for Zenith Radio Company in 1937, evinces both “modernity” and a strangely comforting watchful quality appropriate to its purpose as an electronic baby monitor. Marketed in response to parental anxieties raised by the Lindbergh kidnapping and shown at the Whitney Museum of American Art (New York) in 1938, the Bakelite *Radio Nurse* was an artistic and commercial success. Noguchi later referred to it as “my only strictly industrial design.”

Shortly thereafter, Noguchi was approached by Jean-Michel Frank, the Modernist interior designer and furniture dealer

who produced Giacometti's designs. While this project never materialized, it may have inspired A. Conger Goodyear, then president of the Museum of Modern Art (New York), to offer Noguchi his first furniture commission. The rosewood base of *Articulated Table* (1939) was carved in two sections, their sweeping arcs joined and punctuated by a sphere. This complex yet extremely clear sculptural form created a tripod support for the table's kidney-shaped glass top. *Articulated Table*'s poise and drama created a quiet stir, and the architect Philip Goodwin was next in line to commission a table. Unfortunately, it also attracted the eye of the unscrupulous designer T.H. Robsjohn-Gibbings, who published an uncredited, slightly altered version of a model Noguchi had produced for him without pay. In revenge, Noguchi developed a simplified variant of his design to illustrate an article written by George Nelson, the forward-looking design director for Herman Miller Inc. This became the prototype for the famous occasional or coffee table (*IN50*) introduced by Herman Miller in 1945. Available in walnut and ebonized wood with plate glass, this table was immensely popular; it spawned innumerable imitations, and its precise, clean lines were cheerfully translated into exaggerated amoeboid shapes by mass manufacturers trading on novelty. Herman Miller offered Noguchi's table continuously until 1973; it was brought back into production in 1984 to meet renewed interest in post-war design.

Herman Miller's collections featured Noguchi's furniture through 1951, although his other designs did not receive such sustained enthusiasm. All of them display his uncompromising sculptural approach. The ebonized wood *Chess Table* (1947) includes swinging pockets for game pieces which, when closed, are seamlessly integrated with the tabletop's swelling lines. Noguchi's dining room table (1949) was available with an optional narrow plant well which allowed fresh or dried arrangements to spring unmediated from the contoured top; the table and accompanying stools were each supported by bold parabolas of plywood and two hairpin-shaped steel arches. The sofa and matching ottoman (1949) extended Noguchi's fascination with taut arcing curves into the lush realm of upholstery. Its sensuous, enveloping expanse recalls both *Mae West's Lips* (1936) – Salvador Dalí's preposterous red satin sofa – and the tightly clipped waves of shrubbery in Japanese gardens.

Noguchi also produced custom furniture for a select group of clients during this period, mostly tables of laminated wood or stone. Unhindered by the constraints of mass production, these are more complex and ambitious than his pieces for Herman Miller and were almost certainly treated as sculpture by their owners. His last commercial designs, a table and rocking stool (1954) for Knoll Associates, were made of wooden disks separated with interlaced lengths of steel wire; the stool's moulded base allowed it to rock. Inexpensive to produce, they were widely copied.

Noguchi's lamps express a different sensibility. He had installed electric light in *Musical Weather Vane* (1933), and took up the idea again in the mid-1940s with the Lunars, eccentric magnesite sculptures which emit colored light from concealed bulbs. But Noguchi's table lamp for Knoll (designed 1944), by comparison, is elegant and startlingly simple: a cylinder of translucent plastic supported with three slender

wooden sticks. This was a great success for Knoll, as well as the many manufacturers who appropriated it. Its stark clarity suggests Noguchi's interest in Japanese design, and the translucent plastic shade diffuses light much like a *shoji* screen. His *Akari* lamps, initially produced in Gifu, Japan, were drawn directly from traditional models. The first *Akari* were spheres and pod-shapes of mulberry bark paper pasted over steel wire, supported on tripod legs or hung from the ceiling. Noguchi regularly introduced new designs: later versions used wide spirals of bamboo instead of steel wire, adjustable colored paper sleeves, and myriad shapes. Often arranged in groups of two or more, *Akari* became ubiquitous in stylish homes of the 1950s and early 1960s. Their austere, clean forms suited the open-plan home perfectly, and their sculptural presence enlivened spare, functional modern interiors. Because they were also cheap – especially in plagiarized versions – they were later associated with hippie chic, and few dormitory rooms were without one.

Disgusted by the rampant theft of his designs, in the late 1960s Noguchi began producing *Akari* in larger, subtler forms which were less easily reproduced. The contrast between their commanding, dramatic form – many rise from floor to ceiling – and soft, diffuse light has great expressive power. Noguchi's intention is best assessed in a room at the Isamu Noguchi Garden Museum (Long Island City, New York) devoted to *Akari*. There the quietly dominant ranks of pristine, shadowy lamps create an insistent hush. Unsatisfied with the "fragmentary approach" of his design work, Noguchi described his ideal: "A room of music and light, a porous room within a room – in the void of space. But where to find a client ..." In the Garden Museum, Noguchi became his own client.

Noguchi never used his own furniture in the homes he created for himself, although he filled them with *Akari*. At his Japanese homes in Kamakura (1952–56) and Mure, Shikoku (1971–88), Noguchi lived in 200-year-old farmhouses furnished with traditional *shoji*, *tatami*, and low benches which concealed his record player. Even his New York studios approximated traditional tea houses. In Kamakura his studio, which was literally carved from a hillside, evoked a more primitive Japan. Neither Japanese nor Western, Noguchi's personal retreats represented a search for the imagined purity of traditional life. His father's memorial (*Shin Banraisha*), a room which Noguchi designed for Keio University in 1951–52, embodies his dual heritage: its three levels accommodate Western- and Eastern-style seating, and the fireplace, despite its sweeping, modernistic chimney hood, also functions as a *hibachi* table.

JODY CLOWES

Biography

Born in Los Angeles, 17 November 1904; moved with his family to Tokyo, 1906. Apprenticed to a cabinet-maker, Chigasaki, Japan, 1917; attended school in Indiana, 1918–22; studied at Leonardo da Vinci Art School, New York, 1923–26, and studied medicine at Columbia University, New York, 1924–27. Active as a sculptor of portrait busts, 1920s and 1930s; worked as Constantin Brancusi's assistant, Paris, 1927–29, where he met Alberto Giacometti. Active as a sculptor, New York, from 1932. Designed furniture and lighting from the late 1930s; designed ceramics produced in Japan. Voluntary intern, relocation camp for Japanese-Americans, Poston, Arizona, 1942. Married Shirley Yamaguchi, 1953 (divorced 1955). Established

Isamu Noguchi Garden Museum, Long Island City, New York, 1980s. Died in New York, 30 December 1988.

Selected Works

- 1937 *Radio Nurse* child monitor for Zenith Radio Corporation, Chicago
- 1939 *Articulated Table* for A. Conger Goodyear
- 1951–52 Memorial Room (*Shin Banraisha*), Keio University (interiors)
- 1952–56 Noguchi House, Kamakura, Japan
- 1961– Noguchi Studio, Long Island, New York
- 1971–88 Noguchi House, Mure, Shikoku, Japan (interiors and furniture)
- 1980s Isamu Noguchi Garden Museum, Long Island City, New York

Noguchi's first *Akari* lamps were designed in 1952. His designs for Knoll include the 3-legged table lamp (1944), children's table and rocking stool (1953), and dining table (1957). Work for Herman Miller includes the occasional or coffee table (IN50, 1945), chess table (IN61, 1947), dining room furniture (IN20, 1949), sofa and ottoman (IN71 and IN72, 1949). He also designed theatre sets between 1935 and 1966.

Publications

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- The Isamu Noguchi Garden Museum*, 1987

Further Reading

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Noyes, Eliot 1910–1977

American architect and designer

Eliot Noyes was born in Cambridge, Massachusetts; he grew up there and attended a prep school and Harvard University where he studied the classics, majoring in Greek. His interest then turned to architecture, leading him to continue at Harvard in the Graduate School of Design where he was able to study under Walter Gropius and Marcel Breuer. When the Museum of Modern Art decided to create a Department of Industrial Design, Noyes was recommended as the department's first curator by Gropius. In this role, Noyes had an indirect but extremely important impact on the development of interior design in America. He was the organizer of a museum-sponsored competition in 1940 with the title *Organic Design in Home Furnishings*. Prior to this time, modern furniture and modern interiors were highly unusual in America.

The winners of the competition included a number of designers who were destined to become leaders in the development of Modernism in the United States. The most important and influential of this group were Charles Eames and Eero Saarinen who collaborated in a group of designs that included chairs and modular storage components. One of Noyes's objectives in the competition was to achieve a collaboration between the winning designers, manufacturers and retail stores. An effort was made in this direction, but had only limited success. The chair designs by Eames and Saarinen depended on moulded plywood in complex, multiple curved shapes. No manufacturer was able to duplicate in production the forms that the winning designs used. The prototypes shown at the Museum had been painstakingly made by hand.

Noyes was the author of a book that included a brief introduction on the development of modern furniture and a discussion of the winning designs. This publication brought Eames and Saarinen recognition as significant designers of modern furniture. Each continued to work in this area and each ultimately achieved great success with other designs (by Eames in 1946 and by Saarinen in 1948) that can be viewed as derivative from those submitted in the competition planned by Noyes.

Noyes served in the US Air Force during World War II and returned briefly to the Museum of Modern Art before becoming the design director for the industrial design office of Norman Bel Geddes. He established his own design firm in 1947 with an office in New Canaan, Connecticut. An acquaintance with Thomas Watson, Jr., established during World War II when both were involved in the production of gliders for military service, led to the invitation by Watson, who was head of International Business Machines (IBM), a major American corporation, to act as design director for the firm. Noyes established a design program of the highest quality for IBM, directing the selection of architects, interior designers, and graphic designers and supervising their work. Some IBM projects were taken on by Noyes himself, resulting in several IBM electric typewriters, including the 1961 model named *Selectric*, which became important successes in both functional and aesthetic terms.

Noyes was a practising architect as well as an industrial and interior designer. His houses were often simple, rectilinear

shapes, incorporating open-plans with separate activity areas created by furniture, fireplaces or wall screens. He was particularly fond of using free-standing fireplaces to divide living space from dining space and had a great liking for natural materials, including stone and wood. His own house in New Canaan received a *Progressive Architecture* design award in 1954 as a distinguished example of American Modernism. Its sparse, open geometric plan and straightforward, simply expressed structure created an uncluttered background for his many arts treasures and foreign artefacts. The so-called Bubble House at Hobe Sound, Florida, was constructed by spraying wet concrete onto a large inflated balloon to create a hemisphere. In addition to IBM, his corporate clients included the Westinghouse Corporation and the Mobil Oil Company. In each case he developed a design program of high quality, helping to set the client companies apart from their competitors. His work for the Xerox Corporation included a striking showroom in New York in which displays were placed on an "island" within a simulated pool with connecting bridges.

Noyes's work was much admired, often exhibited and received many awards. He served as president of the Aspen Design Conference from 1965 to 1970. He was highly respected within the design professions and became an effective spokesperson for the concepts of excellence in every design field. His long relationship with IBM and the fine quality of every design activity he supervised for the firm came to be regarded as a model of an ideal designer-client relationship.

JOHN F. PILE

Biography

Eliot Fette Noyes. Born in Boston, 12 August 1910. Educated at Harvard College, Cambridge, Massachusetts, 1928–32; attended Harvard Graduate School of Architecture under Walter Gropius and Marcel Breuer, 1932–35 and 1937–38, M. Arch. 1938; awarded Wheelwright Travelling Fellowship, 1939. Married Mary Duncan Weed, 1938; four children. Architect on the University of Chicago's Iranian archaeological expedition, 1935–37; draftsman in the office of Coolidge, Shepley, Bulfinch and Abbot, in Boston, 1938, and in the office of Walter Gropius and Marcel Breuer, in Cambridge, Massachusetts, 1939–40. Served in the US Air Force, 1942–45. Director of the department of industrial design, Museum of Modern Art, New York, 1940–42, 1945–46; design director, Norman Bel Geddes and Company, New York, 1946–47. In private architectural and design practice as Eliot Noyes and Associates, New Canaan, Connecticut, 1947–77; also design consultant to IBM, 1956–77, Westinghouse Electric, 1960–76, Mobil Oil, 1964–77, Pan American World Airways, 1969–72, and Massachusetts Institute of Technology, 1972–77. Curator of Exhibitions, 1948–50, and Associate Professor and Critic of Architecture, 1948–53, Yale University, New Haven. President, Aspen Design Conference, Colorado, 1965–70. Numerous awards, including: Award of Excellence for House Design, *Architectural Record*, 1956, 1957, 1959, 1971, 1974; First Honor Award and Centennial Medal, 1957, and Industrial Arts Medal, 1965, American Institute of Architects; Award of Merit, *House and Home*, 1957; Design Medal, Society of Industrial Artists and Designers, London, 1971; Design Excellence Award, *Industrial Design*, 1975. Fellow, American Institute of Architects, Industrial Designers Society of America, and Royal Society of Arts, London. Associate, National Academy of Design. Died in New Canaan, Connecticut, 18 July 1977.

Selected Works

Interiors

- 1953 Bubble House, Hobe Sound, Florida (building and interiors)
- 1954 Wonder Home exhibit for the General Electric Corporation
- 1954–55 Noyes House, New Canaan, Connecticut (building and interiors)
- 1961–72 IBM Branch Offices, Arlington, Los Angeles, New York, Hamden, and Baltimore (buildings and interiors)
- 1961 Noyes Ski House, Sherburne, Vermont (building and interiors)
- 1964 World's Fair, New York (Time Capsule Pavilion for Westinghouse Electric)
- 1965 IBM Aerospace Building, Los Angeles (building and interiors)
- 1965 Xerox Corporation, New York (showroom interior)
- 1967 General Fireproofing Company, Toronto (showroom interior)
- 1967 United Nations Pavilion, Expo '67, Montreal (building and interior layout)
- 1970 Graham House, Greenwich, Connecticut (building and interiors)
- 1971 Pan American Passenger Terminal, Kennedy Airport, New York (interiors)
- 1972 New Passenger Ship Terminal, New York (interiors)

Publications

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Symposium on the Esthetics of Automobile Design, 1950
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Nurseries

While the aristocracy in Europe, as elsewhere in the world, had often maintained special quarters for children, nurseries were rare even among the upper classes before the late 18th century. But as houses became larger and rooms more specialized, affluent European families increasingly assigned children to their



Nurseries: *Sleeping Beauty* wallpaper, designed by Walter Crane, 1879

own realm. Nurseries offered parents and guests a measure of quiet privacy, and kept children away from valuable furnishings and the influence of lower-class playmates and servants other than their nurses and nannies. Their controlling aspect reached its height in the strictly regulated late 19th century nurseries of the English upper class, which often constituted a suite of day and night nurseries and a schoolroom. Elsewhere children tended to be less formally cloistered.

Since visitors rarely saw them, early nurseries were simply furnished with outmoded furniture – often painted white to reveal dirt – and inexpensive textiles and oilcloths. They were usually remote: attics were a favorite location. Fanciful mid-19th century bassinets and cribs hung with curtains like the “state cradles” of the French nobility were intended for presentation in the parlor or best chamber, not the nursery. There utility, cleanliness, fresh (often cold) air and sunlight reigned, at least in the ideal. Scrubbed or painted floors, washable rugs, curtains and tablecloths, cribs and beds, a table and chairs, a washtub, and miscellaneous dishes for nursery meals were the basic elements. If space permitted, there might be a low seat or rocker for mother or her surrogate, a wardrobe or chest of

drawers and a cupboard for toys. English children, who took nearly all their meals in the nursery, also required a cupboard for food and china. High fenders or fire-screens shielded the fireplace, if there was one, and whenever possible plenty of floor space was left clear for safe romping. Swings and jumpers allowed small children to exercise while securely confined. By the 1860s chromolithographs with religious or sentimental scenes, chosen as much for their good influence as aesthetic appeal, adorned the walls: Raphael’s *Madonna and Child* was phenomenally popular, but so were pretty scenes of children helping their elders, siblings and pets.

Before about 1875 specialized nursery furniture was limited to cribs, child-sized beds and chairs, and low adult chairs for dressing, washing and minding children. Even so, most mid-century nursery chairs and beds were just diminutive versions of inexpensive Windsor, cane and bentwood forms for adults. Highchairs and the stiff-backed “Astley Cooper” chair, designed by a surgeon to encourage good posture, were the exceptions. Although highchairs were designed for dining at the family table, many were used in the nursery to feed small children with minimal fuss. After about 1870 they often came with attached trays or play-boards. Unswaddled babies easily wormed out of their cradles (and rocking, doctors warned, might addle their brains), so tall, stable cribs came into use by 1850. Hardwood or brass cribs were simply polished, but cheap softwood and iron ones were painted, usually white or green. More pretentious models were “japanned” to imitate cane or fine wood. Slats and spindles offered ventilation, but babies’ heads sometimes got stuck between them; to avoid this, parents could resort to canvas, punched sheet-metal or fret-sawn wooden sides. Since Victorian nursery windows were kept open at night, many children’s bedsteads had tapered “head-guards” to protect them from drafts. Sash blinds of stretched muslin, fitted snugly in the window, or folding screens also minimized the draft, and screens also hid the beds conveniently during the day. Scrapbook pictures and wallpaper cut-outs were favorite ornaments for screens, despite the scorn of many decorating advisors.

New manufactured goods and the concerns of progressive reformers dramatically boosted the nursery’s status toward the end of the 19th century. Special wallpapers were available by the 1850s, but in 1875 Walter Crane became the first prominent illustrator to translate his picture-books into wallpaper designs. Crane’s delicate “Flower Fairies” and rustic nursery rhyme characters perfectly expressed the cheery, innocent air of idealized Victorian childhood. Kate Greenaway’s demure girls were also parlayed into wallpapers early on, and widely plagiarized. Similar designs were soon transferred to nursery china, candlesticks, hot water bottles, and tiles. Wallpaper friezes and panels left the lower walls bare for scrubbing, but dadoes were also suitable once “sanitary” papers were introduced in 1871, and were often placed at children’s eye level. Wallpapers fell out of fashion by the 1930s, and later designs have generally been uninspired. Still, they have remained available throughout the 20th century, often setting a theme echoed in fabrics, china, lamps, furniture and even switch-plates by canny manufacturers. Noah’s Ark, gentle rabbits, and fairies were joined early on by teddy bears, the Brownies and Winnie-the-Pooh; but Walt Disney’s characters have dominated mass-market nursery furnishings since the 1930s.

Late 19th century suites of nursery furniture were far less ornate than those for adults. Simple, straight lines and painted surfaces were considered hygienic, and sturdy "peasant" forms reflected new ideas about children's primitive nature. Nevertheless, painted wicker nursery furniture remained fashionable through the 1930s. Toy and china cupboards, clothes-trees and washstands joined the traditional chairs, beds and tables, scaled down to encourage orderly habits in children. Charged with providing a proper moral and physical atmosphere, many parents added bookshelves, chalkboards, sand-tables, aquariums, birdcages and window-boxes to create a stimulating environment. Play areas could be defined with low platforms or set off with gates, and built-in playhouses were very popular among the wealthy. Pastel pink, blue, yellow and white with chintz, muslin or dotted Swiss gave turn-of-the-century nurseries a light, airy quality; blue was recommended for babies of both sexes. Fireplaces and washtubs disappeared by the 1920s, and modern living was represented in the nursery by linoleum floors and electric ceiling lamps.

Few decorators had concerned themselves with the nursery before 1900. Charles Rennie Mackintosh's austere style, echoed in nursery designs by artists associated with the Glasgow School of Art, was remarkably suited to the clean, bright pre-war ideal. Similarly, early members of the Parisian Société des Artistes-Décorateurs exhibited model nurseries which were charming yet essentially conventional. Changing attitudes about child psychology and the importance of boisterous play, however, encouraged a growing preference for saturated colors and livelier themes. Swedish painter Carl Larsson's use of strong red, green and yellow in his children's rooms (c.1909) was a harbinger of this trend, which was taken to a delightful extreme in the brash nursery murals displayed in the Omega Workshops' London showroom (1913): these were painted on the ceiling as well as the walls, for the benefit of crib-bound babies. Despite rapid stylistic changes, from 1920 to 1960 most designers consistently favored bright primary colors against white and bold, uncluttered furniture. Built-in shelving and beds were recommended for smaller homes. Consumers, however, have clung just as consistently to softer, sweeter colors and romantic fabrics, and today choose gentle pastels or vibrant hues with equal confidence. Lacy ruffled bassinets and cribs, which reformers had never really managed to eradicate, were brought back unabashed during the 1970s – not as isolated presentation pieces, but as central elements of the nursery.

Synthetic laminates and moulded plastic furniture have been pervasive since World War II, but the major contributions of the 1950s were mobiles and circus motifs. New lines of "growing" furniture were designed to suit, first, baby's domain and later, assisted by fresh paint and accessories, a teenager's haven. During the 1960s the ubiquitous white was gradually replaced by light "natural" wood, but futuristic lucite baths and Pop-inspired graphics made little headway in the nursery. Since the 1970s safety, rather than style, has taken center stage.

Crib slats, folding tables, lamps, playpens, highchairs, toys and appliances are now subject to strict standards, and even innocent-looking pillows and blankets are closely scrutinized.

JODY CLOWES

Selected Collections

Large collections of children's toys, artefacts and furnishings are in the Bethnal Green Museum of Childhood, London, the Museum of Childhood, Edinburgh, and in the Margaret Woodbury Strong Museum, Rochester, New York. Collections of nursery wallpapers are in the Victoria and Albert Museum, London, and the Cooper-Hewitt Museum, New York. Examples of reconstructed Victorian nurseries and schoolrooms can be seen in the Mill-Owner's House, Bradford Industrial Museum, Yorkshire, and the Mark Twain House, Hartford, Connecticut.

Further Reading

The most useful survey of the history and development of the Nursery during the 19th and 20th centuries is White 1984 which discusses furnishings and decorations, as well as ceramics and book illustration. Much information can also be found in contemporary 19th and 20th century home decorating manuals. For excellent studies of the history of childhood see Ariès 1962, Calvert 1992, and Kevill-Davies 1991.

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Ocean Liners

In the summer of 1840 Samuel Cunard's first steam-powered ship, the *Britannia*, left Liverpool docks, carrying mail and passengers on a twice-monthly contract with the British Admiralty. Two years earlier, the British and American Steam Navigation Company's ship, *Sirius*, had been the first ship to cross the Atlantic under continuous steam power, arriving in New York on 23 April after only fifteen days at sea.

Having proved that the North Atlantic could be crossed safely, companies on both sides of the ocean sought to produce the fastest ship possible. The Collins Line, owned by the American magnate, Edward Knight Collins, joined the race with four ships, the *Atlantic*, *Pacific*, *Arctic* and *Baltic*, boasting luxury accommodation such as heated public rooms, bath-rooms, a barber and spacious state rooms decked out in exotic woods. By 1897, the German Norddeutscher Lloyd Line's *Kaiser Wilhelm der Grosse*, had arrived in New York from Southampton in just under five days, followed in 1907, by Cunard's *Lusitania* and *Mauritania*, which both took just four days, reclaiming the much-prized "Blue Ribband" (awarded the fastest ship) from the Germans.

After 1918, an Act of Congress limiting immigration into the United States severely restricted transatlantic traffic, and caused companies like Cunard to rethink their operation. By the late 1920s, their "Queens of the North Atlantic", as they were popularly known, were nearing retirement, and plans were made to launch a new and much bigger liner to ensure a twice weekly service. The *Queen Mary* was commissioned in 1930, although because of the Depression she did not finally set sail until 1936, marking a period of intense ship-building in Europe which produced France's *Ile de France* (1927) and *Normandie* (1935) owned by La Compagnie Générale Transatlantique (CGT); Germany's *Bremen* (1929) and *Europa* (1930); and Italy's *Rex* and *Conte di Savoia* (both 1932).

Prior to the 1920s, liners had enjoyed a rather eclectic mix of decorative styles, ranging from historic Old Dutch to the Italian Renaissance on the ill-fated Titanic (1912, owned by the White Star Line), and interiors inspired by the reigns of Louis XIII to XVI on the *France* (1912, owned by the CGT). The new liners of the 1920s and 1930s were predominantly decorated in the then-fashionable Art Deco style, the most stunning examples being the *Normandie* and the *Queen Mary*, both of which were considered by their owners to represent the

latest examples of art and design technology being produced by their respective countries.

The *Queen Mary*, for example, was an all-British ship, produced in John Brown's shipyard on the River Clyde using materials from more than 60 British towns and cities, while on the *Normandie*, an impressive range of materials was employed by specialist designers and craftsmen, including lift grilles and bronze doors by Raymond Subes, stone bas-reliefs by Henri Bouchard, champlevé enamel on cast iron by François-Louis Schmied, and unusual lacquer work by Jean Dunand (1887–1942).

Hailed by one contemporary French art magazine, *L'art et les artistes*, as "a floating museum of contemporary French art", the *Normandie* was illustrated with themes reflecting French and Normandy history, classical mythology and scenes of a nautical flavour. The deluxe First Class cabins, decorated by a group of leading interior designers including the avant-garde design firm Dominique (founded by André Domin and Marcel Geneviève), were called *Caen*, *Rouen*, *Trouville* and *Deauville*.

The decoration of *Normandie's* First Class interiors was overseen by two teams of four architect-designers specially chosen for their previous experience on the luxurious *Ile de France*, including Pierre Patout (1879–1965) and Henri Pacon (1882–1946). Jean Dupas (1882–1964) was commissioned to produce four huge etched-glass relief panels for the Grand-Lounge, a vast space near the top of the ship which resembled the Hall of Mirrors at Versailles. Dupas was assisted by the glazier Champigneulle; their mirrors illustrated scenes from Greek mythology and were silvered and painted on the reverse side using gold, silver, platinum and palladium colours. The only surviving panel, *The Chariot of Poseidon*, (21 by 48 feet) is now in the cafeteria at the Metropolitan Museum of Art in New York.

Lighting was very important to the overall design of the *Normandie's* interiors, especially as there was little natural light available. Different effects were created by a variety of Art Deco wall sconces, chandeliers and vertical strip lighting, while a more subdued atmosphere was created in the Gallery-Lounge by huge pewter urn-shaped lamps by Daurat and tall glass tower lamps by Labouret which threw light onto the ceiling. The *piece-de-la-résistance*, however, was to be found in the First Class Dining Room decorated by moulded and hammered glass slab panels by Labouret and René Lalique



Ocean Liners: First Class Dining Room of the *Normandie*, with chandeliers by Lalique, 1935

(1860–1945). Here, the room (which measured 282 feet long and 28 feet wide) was lit by 38 monumental glass sconces and twelve, 10-foot-high, blazing “fire pots” by Lalique, set at regular intervals around the room.

Criticised by some as not fashionable enough, the interior decor of the *Queen Mary* was probably far less opulent than that of the *Normandie*, relying more on paintings and exotic woods to create its effect of liner-luxury. Described as “Just about the most beautiful ship afloat” by *The New Yorker* magazine, this ship had more than 50 different woods employed on its surfaces and more than 33 British artists were commissioned to decorate it, including leading figures of the contemporary British art world. Dame Laura Knight (1877–1970) and Vanessa Bell (1879–1961), for example, both painted works for private dining rooms (*The Mill Circus* and *Garden*), although Stanley Spencer (1891–1959) turned down his commission when the Directors refused to allow him to paint the riveters at work.

Further works of note are flower paintings by Cedric Morris on the Promenade Deck; carved murals by John Skeaping; and surreal seaside scenes by Edward Wadsworth in the Smoking Room. Kenneth Shoesmith was commissioned to

paint several works, including the *Madonna of the Tall Ships* for the Second Class Writing Room; and the *Madonna of the North Atlantic*, and *Flower Market*, both housed in the First Class Drawing Room, which doubled as a Chapel. Shoesmith had previously designed posters for the Cunard company in the 1920s, advertising their ship the *Aquitania*, and the rather flat and linear *Madonna of the North Atlantic* (painted entirely on a gold leaf background) reflects his talent for graphics.

The *Queen Mary* also had murals, executed by the fashionable interior decorating sisters, Anna and Doris Zinkeisen, photographed at work on the ship in 1936 by the equally fashionable photographer, Madame Yevonde. While Anna decorated the First Class children’s play areas with a doll’s house, animals, cowboys and soldiers, Doris completed a mural in the sophisticated Verandah Grill, where she insisted on it being accompanied by a black carpet and red curtains to enhance its colour.

In their heyday, transatlantic liners like the *Queen Mary* and the *Normandie*, where the majority of berths were First Class, gave almost all passengers the opportunity to experience a lifestyle usually only available to the very rich: facilities such as gymnasiums, swimming pools, and cinemas enabled people to

forget they were even on board a ship. Passengers travelling First Class were also provided with a space for their cars, a kennel for pets, and reading and smoking rooms. As a result, many rich and famous faces were seen at sea: celebrities such as Cary Grant, James Stewart, Greta Garbo, Noel Coward, Henry Fonda and the Duke and Duchess of Windsor, to name but a few, and the chance of seeing them on board increased the attraction of sailing.

The interior decoration of these “floating hotels” clearly reflected and enhanced this luxury and every effort was taken to keep passengers happy: these included on the *Queen Mary*, peach-tinted mirrors in the First Class Lounge to offset the effects of sea-sickness and pink dining room chairs in the private dining rooms to complement the guests’ evening wear. Now permanently docked in Long Beach, California, the *Queen Mary*, hailed recently an “icon of the Twentieth century”, is a rare survivor of a Golden Age of ocean travel and finely crafted Art Deco interiors.

RACHEL KENNEDY

See also Art Deco

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Offices

Today, offices are the environments in which many of us spend the majority of our waking hours, and probably those on which more (professional) design effort is expended than any other. However, as a distinct building type with its own aesthetic, the office is a relatively recent phenomenon. As a

number of commentators have noted, the office has its origins in the Renaissance; Giorgio Vasari's Uffizi in Florence (1560–74) often being cited as the first distinct office building. A few speculative office buildings did appear in London as early as the 1830s, but it was not until the late 19th century in both Europe and North America that sole-purpose office buildings were being erected in any number, or that their architects developed vocabularies of form truly distinct from those of the home. Prior to the widespread emergence of sole-purpose office buildings, the majority of offices were located in primarily residential buildings, and, as a consequence, it was not until the late 19th and early 20th century that the office interior began to take on a non-domestic aesthetic.

The principal catalyst in this transformation was industrialization, which not only brought about a demand for large numbers of banks, law firms and other support services, but which also resulted in the increasing physical separation of work and home. Much of the furniture in late 19th century cellular offices retained an essentially domestic character, but a number of important innovations – principally the telegraph (1844), typewriter (1866) and telephone (1876) – distanced the atmosphere of the commercial office from that of the gentlemen's study. The rapid expansion of clerical work around the turn of the century, and the efficiencies already brought about by some mechanization, led to the widespread adoption of “scientific management” techniques, the origins of which lay in Frederick Taylor's seminal studies of factory labour. Taylor argued that for an industrial process to be efficient, it should be divided into individual stages, each assigned to a different worker who was trained solely to perform that particular task at an optimum rate. By 1911, manuals recommending the division of labour in the office began to appear in the United States, and specialized office furniture and equipment that would facilitate improved efficiency was developed. The replacement of the high-back roll-top desk by a table with only minimal storage space, for example, allowed managers to ensure their workers were operating at maximum efficiency, and effectively eliminated the accumulation of clutter. The sunken-well desk, which provided surfaces at different heights for typing and writing, had been developed in the late 19th century, but scientific management's preoccupation with office mechanization in the 1910s led to its widespread adoption.

The importance of the typewriter cannot be over-emphasized. As Le Corbusier was later to note, its invention also prefigured the standardization of paper sizes, which, through growing recognition of the importance of paper storage, eventually led to the standardization of furniture itself. The needs of typists had also led to the development and refinement of the office chair. The wooden swivel chair on castors had first appeared in mid-19th century America, but it was in the early years of the 20th century that attention was focussed on the ergonomics of such furniture, with the introduction of fully adjustable steel chairs based on those already in use in factories. While much was made of the health benefits such “improvements” would promote, change was motivated primarily by the need for increased efficiency and profit.

Early task chairs and office machines were overtly industrial contraptions. Durability and low manufacturing costs were clearly important issues, but, as Adrian Forty has noted, their appearance “was not ... the result of an absence of design ...



Offices: *Action Office* furniture by George Nelson, 1964

but ... expressed a deliberate intention to associate office and factory" (Forty, 1986). The image of efficiency this association promoted was, of course, as important as the "scientific" methods themselves. Consequently, great emphasis was placed on the standardization of furniture (and, by implication, employees) throughout the organization, although the very features that were criticized as inefficient – roll-tops, storage space, etc. – were often retained by managers to signify their status. The adoption of scientific management techniques had much the same effect in the office as it had in the factory. Workers were no longer skilled individuals with responsibilities, but insignificant components in a machine dedicated to efficiency and profit; goals which became the overriding concerns in the design of office interiors.

After World War II, relatively full employment on both sides of the Atlantic placed offices in direct competition for workers with factories. While industry responded by increasing pay, clerical employers sought to improve the image of office work by rejecting the pre-war industrial aesthetic in favour of (superficially) more appealing working environments. Office interiors took on their own identity, making greater use of light woods, plastics, fabric, upholstery and even carpet. In the United States, developments in structural engineering and efficient fluorescent lighting allowed the dream of the deep, open-plan office building – which had been conceived by Mies van

der Rohe and others as early as 1919 – to become a reality. Seminal examples of this type of steel-framed, curtain-walled building include Mies' Seagram Building (1954–58) and Skidmore, Owings and Merrill's Union Carbide Building (1960). Despite the theoretically important concept of building "transparency", it was standard practice for executives to be given luxuriously-furnished cellular offices positioned around the perimeter of the building, while the vast majority of the workforce were located in large, windowless, open-plan offices at the building's core. Within this artificially lit and ventilated space, carefully monitored staff worked at custom-designed metal desks, stoically arranged in rows conforming to the buildings' rectilinear module. Every aspect of the interiors reflected rigid organizational hierarchies and an individual's position on the company ladder was neatly signified by the size and quality of the furniture with which he was provided, as well as by the presence of windows, carpet, plants and artworks. (It was through their use as status symbols in such offices that many Bauhaus-era furniture designs – particularly Mies' *Barcelona* and *Brno* chairs – came to represent corporate America.) While the model of deep, open-plan office blocks with their rectilinear interior layouts slowly spread throughout Europe, few European examples reflected the same quality of design and attention to detail present in the Mies and SOM projects. Indeed, the majority of European office interiors

retained a somewhat utilitarian and less hierarchical appearance. To many European companies, few of which approached the size of the American corporations, the American corporate approach seemed something of an irrelevance, and a significant alternative was posited which was ultimately to change the face of the office world-wide.

A German management consultancy, Quickborner Team, argued for open-plan offices (dubbed *Bürolandschaft* or “office landscapes”) in which all grades of staff worked in the same space, and where the layout of furniture was principally determined by the flow of paper through the organisation. The resulting organic layouts (which at first sight appear random), and an apparently egalitarian ethos, promoted a more relaxed atmosphere in which communication between individuals and departments was made easier. While *Bürolandschaft* offices were, by definition, deep-plan, the complete absence of floor-to-ceiling partition walls ensured some distribution of natural light. Designers also recognized that visually appealing furniture and fittings encouraged the idea that managers cared about their employees’ well-being as much as their output; a notion given greater credence by the fact that managers used much the same (although still not identical) furniture as their secretaries. Most existing furniture did not lend itself to *Bürolandschaft*’s status-free aesthetic or, indeed, to easy reconfiguration – a critical requirement, and one that empowered individuals to rearrange the layout to suit the particular task in hand. As a direct response to these issues, manufacturers turned first to the development of lightweight movable furniture, and thereafter to systems, and thereby brought about perhaps the greatest revolution in office design this century. Furniture designed around a limited number of standardized parts (which could easily be dismantled and reconfigured) relieved interior designers of their preconceptions over office layout, and could be adapted over time to accommodate both changing tastes and new office technology.

In the vanguard of these developments was the American company Herman Miller – evidence in itself that *Bürolandschaft* did not remain a European phenomenon for long. Miller’s *Action Office 2* system (1968), designed by Robert Propst and George Nelson, represented a radical reappraisal of office work, being the first to replace the conventional free-standing desk with a system of self-supporting screens on which could be mounted a range of standardized components, including work-surfaces and filing frames. Other manufacturers in America and Europe followed Herman Miller’s lead with the introduction of hundreds of systems. Many of these were clearly AO2-inspired screen-based systems, but others devised alternative structural arrangements, notably the beam from which work-surface and storage components could be hung. Systems apparently offered purchasers the otherwise unaffordable option of bespoke furniture, tailored to their company’s current (and future) requirements. They proved extremely popular and quickly became ubiquitous, bestowing on the largest manufacturers (Herman Miller, Knoll, Steelcase, etc.) a powerful theoretical, albeit sometimes pseudo-scientific, voice.

System furniture had theoretically offered individuals, as well as organisations, the possibility of regularly reconfiguring and personalizing their own workstations, assuming of course that employers accorded them that privilege. In practice,

however, the relative complexity of reconfiguration, and the aesthetic continuity of all the components, resulted in system layouts, once installed, being seen as permanent, impersonal and stereotypical environments. As a consequence, the 1970s saw the emergence of some alternatives to the system-dominated office in which personal expression was positively encouraged. Perhaps the most significant example is the Central Beheer Insurance Company’s headquarters (1970–72) in Apeldoorn, Holland, designed by the Swiss architect, Herman Hertzberger. Here, workers were given *carte blanche* to decorate their own areas and even provide their own furniture – a degree of freedom unthinkable in most contemporaneous and more recent office environments. The obvious potential for visual confusion was avoided through the creation of a visually dominant architectural framework, and the use, throughout all parts of the building, of the same materials, fixtures and finishes. The furniture provided was deliberately unobtrusive and quickly became barely noticeable against a backdrop of plants, pictures and personal possessions. Unsurprisingly, however, the dominant form of office interior remained one in which systems (with the subsequent addition of computers) were the key elements around and after which everything else was considered. The unifying feature of Central Beheer was its strong architectural framework – a framework suitable only for that particular organisation. Systems, on the other hand, continued to offer a flexible framework applicable to any office building – many of which were speculatively built – and almost any organisation. Moreover, unlike other furniture, systems could be quickly adapted to accommodate emerging technological hardware with the introduction of new components such as the “cable management” tray. Computers themselves apparently heralded a new, brighter chapter in the history of office work, but, in practice, data processing could be as monotonous and unglamorous as factory labour; a fact which the clean styling of these latest office machines, and the continuing refinement of office systems during the 1970s and 1980s, was carefully calculated to disguise.

Over the past ten years, efforts have been made to improve the image of office work by increasing the degree of control staff have over their working environments. Evidence of this may be found both in the fabric of new office buildings, in such simple measures as the provision of opening windows rather than air-conditioning, and in furniture: Herman Miller’s *Ethospace* system (1985), for example, (re)addressed the issue of personalization with easy reconfiguration based on a system of interchangeable cosmetic tiles. Emphasis has also been placed on the idea that going to the office is about more than going to work, and this has been reflected in the increasing proportion of floor area given over to circulation space and informal gathering areas.

In recent years, much debate has centred on the notion of the home office. While rapid technological development will theoretically enable more of us to work from home, it remains to be seen whether the home office will really be accepted by a significant share of employers (and employees), and whether new forms of furniture will result.

ANTHONY HOYTE

See also Herman Miller Inc.; System Furniture

Further Reading

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Olbrich, Joseph Maria 1867–1908

Austrian architect and designer

Trained under Carl von Hasenauer, an architect of Vienna's Ringstrasse, and later employed as chief draughtsman in the office of Otto Wagner, Joseph Maria Olbrich was a man of extraordinarily prolific and diverse skills. Described by the Austrian art critic Hermann Bahr as, "a man who is capable of anything!", he was not only responsible for some of the most innovative architecture of the period but he also designed interiors, furniture, cutlery, tapestries, wallpapers, posters and costumes that were equally distinctive in style. Today, along with his compatriot and rival Josef Hoffmann, he is one of the figures most often associated with the Vienna Secession and he played a central role in the emergence of Austrian Jugendstil and the early development of Modernism.

Founded by a group of seven young artists, architects and designers, including Gustav Klimt and Koloman Moser as well as Olbrich and Hoffmann, in 1897, the Vienna Secession represented a radical rejection of the conservative academic style espoused by the Künstlerhaus and the Viennese artistic establishment. Defiantly independent in character, the group emphasised the unity of the arts, favoured a modern, func-

tional alternative to the more decorative excesses of Art Nouveau and was heavily influenced by the work of other European designers including Charles Rennie Mackintosh and C.R. Ashbee. Strongly flavoured by the political and social mood of the period, the work of Olbrich and other Secessionists can be understood as both a response to, and an expression of the changing needs and tastes of a new century and a new generation.

Olbrich worked as Wagner's assistant on the massive Vienna Stadtbahn (city railway) project in the mid 1890s; his earliest independent commission executed under his own name was the design for the layout of the inaugural Secession Exhibition held in 1898 at the Gartenbaugesellschaft (Horticultural Society). Olbrich was responsible for the show's entrance and main exhibition rooms and his arrangement of these displays established new standards in exhibition design. Works were hung at eye-level and pieces were grouped by their respective media. The background colours were matt white, dark red and dark green and were selected to give the exhibit an appearance of overall harmony without detracting from the specific character of individual works.

The experience of this commission served Olbrich well in his next major design project, the Secession Building, which was built to house all future Secession exhibitions. He skilfully solved the problems presented by an exhibition building and the interior was planned with movable walls, so that the space could be arranged to exploit the use of both overhead and side lighting. Olbrich described these walls as "white and shining, sacred and chaste". Function was also a key factor in determining the interior space. Careful consideration was given to the size of each room, and the exhibit spaces were arranged along one main axis. The heating and ventilation system provided constant, stable atmospheric conditions throughout the exhibition area, while the lighting system distributed an even light throughout the rooms and was positioned so as to avoid reflections on glazed surfaces such as picture frames. Thus Olbrich created a setting where works of art could be shown to the best possible effect.

Often described as a rectilinear form of Art Nouveau, Olbrich's style was characterised by simple geometric forms and carefully placed decoration and was based on a respect for the fitness of form for function and an appreciation of materials. He did not exclude decoration, and features such as doors, handrails and light fixtures were embellished with wrought and cast-iron ornament (as well as other metals), but the use of ornament was carefully controlled and never detracted from the practical character of his works.

He worked on a number of interior renovations throughout his career. His elaborate interiors for the Villa Friedmann, designed in 1898, were in an untypically fin-de-siècle curvilinear style. A year later, in 1899, he modernised the interiors of the Alfred Stift House by subdividing the large rooms into smaller, more intimate areas. At David Beil's apartment, he integrated furniture into brilliantly coloured decorative schemes, and the blue music room, designed to create an intense mystical feeling, caused something of a sensation.

The Café Niedermeyer of c.1900 was never actually built, but many of the objects designed for the project were manufactured. Olbrich was responsible for the tables, armchairs, benches, tableware, and serving utensils as well as for the inte-



Olbrich: hall, Olbrich House, Darmstadt, 1900-01

rior space itself. The design of each object was driven first by function and then by beauty and he took as his inspiration the needs of a café user. Thus, the café chair, for example, was designed to suit the posture and requirements of someone reading a newspaper as opposed to someone lounging. And, as with many of his residential schemes, Olbrich divided the space into small areas with subdued lighting in order to create an ambience of cosiness.

Many of these ideas were also realised in the restaurant that he designed for the Provisional Exhibition of 1901. The restaurant had 400 settings that were arranged over two floors. The two levels were linked by a large, central staircase with the more private and desirable corner positions reserved for the tables. Olbrich was responsible for the restaurant's furniture, linen and cutlery, and he collaborated with Paul Bürck on the china.

Olbrich's work on the 1898 Secession Exhibition attracted the attention of Ernest-Ludwig, Grand Duke of Hesse, and in 1899 he invited Olbrich to join his artists' colony in Darmstadt. Olbrich designed a reception room for the Darmstadt exhibit at the Paris 1900 exhibition which was awarded a gold medal. Moreover, as the only architect he was also able to design the public buildings and most of the other artists' houses in the colony which were presented at the Darmstadt 1901 Mathildenhöhe exhibition. These comprised the central studio building, the Ernest-Ludwig House, seven houses including Olbrich's own and many temporary buildings, and Olbrich also designed much of the furniture, lighting and other decorations. The interiors of his own house illustrate most completely his ideas about function and space. For example, while the overall colour schemes of the living room and dining room were blue and white, areas of blue ornament were used to hide the dirt on those parts of the walls and doors that were most subject to wear and tear. Similarly, the delicate gold ornament on the white walls of the dining room also created an impression of brightness; the furniture was made of highly polished cherry wood. A richly woven curtain hid the artist's studio from the adjacent living room. The studio walls were deliberately neutral and quiet in tone and were covered with a grey moiré pattern; while light from the large studio window created a rich array of colours within the interior. Olbrich also designed simple linear patterns on the wall hangings and tapestries, the copper vessels containing flowers for the hallways and opaque, glowing globes for the ceiling pendant.

However, in keeping with Secessionist ideas, Olbrich was not solely interested in functionalist concerns; he also sought to satisfy the unique requirements of individual clients. Thus, in his own house, he took account of his preference for listening to the piano without the distraction of watching the pianist, and the piano was placed on the level above the living room so that the pure and beautiful sounds could come floating down from above, isolating the aural experience from the visual and technical sides of playing.

Olbrich was the official Darmstadt delegate to the First International Exhibition of Modern Decorative Art in Turin (1902). He was responsible for the design of three interiors: the Hessische Zimmer or Blaues Zimmer, a living room in blue, grey and white where examples of the work of Hesse's craftsmen were shown; the Schlafzimmer; and the Tea Salon,

containing furniture by the Glückert firm. These interiors were noted for their subtle colour schemes and marked a move away from the extravagance of his earlier designs towards a simpler, more volumetric, geometrical style. Olbrich won the first prize of 8000 francs for his Hessische Zimmer.

He showed six rooms at the Louisiana Purchase International Exposition held in St. Louis in 1904. Known as a Summer Residence of an Art Lover, these rooms won lavish praise from the critic Hermann Muthesius for their lightness and delicacy. "The fact that Olbrich is a brilliant decorator", declared Muthesius, "was clear from the beginning. Here he shows that he is an inspired interior-architect in the best sense of the word ... This whole Olbrich-Art has something ingratiating, soft, feminine. It is specifically Viennese ... It stands thereby at a great distance from the heavier, thick-blooded German works that almost all take on a rather philosophical meaning". Olbrich was awarded the Grand Prix and a Gold Medal for his work.

Olbrich died of leukaemia in 1908 at the age of forty, just ten years after he had completed his first major commission. But his influence continued far beyond his lifetime. Paralleling Louis Sullivan's tenet "form follows function", he advocated the rejection of historicist styles in favour of a design philosophy based on function. By heightening awareness of international developments and encouraging local Austrian artists, he contributed to the revitalisation of Viennese art. He also helped to publicise the ideas of the Vienna Secession and to develop its ornamental vocabulary through his graphics and articles for *Ver Sacrum*, the movement's journal. And if the radical nature of his views met with resistance from the art establishment in Vienna and Darmstadt, he gained international respect at important exhibitions in Paris, Turin, Moscow, St. Louis and Dresden. His career represented a link between the traditional work of 19th-century Europe and the forward-looking designs of Expressionist artists to follow. Finally, as well as for his extraordinary gifts as a designer, Olbrich is remembered for his unwillingness to accept the status quo and for his spirit of experimentation.

SALLY L. LEVINE

Biography

Born in Troppau, Austrian Silesia, 22 December 1867. Attended the State School of Applied Arts, Vienna, from 1882; studied under the architect Carl von Hasenhauer, Academy of Fine Arts, Vienna, 1890–93. Awarded the Prix de Rome, 1893, and travelled in Italy, Sicily and North Africa, 1893–94. Married Claire Moraure, 1903. Employed as a draughtsman and chief assistant in the office of Otto Wagner (1841–1918), Vienna, 1894–98; established his own architectural practice and active as a designer of interiors and furnishings from 1898. Joined the Darmstadt Artists' Colony, Germany; architect and designer in Darmstadt from 1899; opened a subsidiary office, Düsseldorf, 1907. Founder-member, Deutscher Werkbund, 1907. Exhibited at several national and international exhibitions including: Vienna Secession, 1898; Paris, 1900; Darmstadt, 1901; Turin, 1902; St. Louis, 1904. Died in Düsseldorf, 8 August 1908.

Selected Works

The Olbrich Archive, including drawings and designs for architecture, interiors, furniture, metalwork, and textiles, is in the Kunstbibliothek, Staatliche Museum, Berlin. Examples of his furniture and metalwork are in the Museum of Applied Art, Vienna; other furnishings and material relating to his work in Darmstadt are held

in the Ernst-Ludwig-Haus, now the Museum Künstlerkolonie, Darmstadt.

Interiors

- 1898 Secession Building, Vienna (building, interior fittings and some decoration)
- 1898–99 Max Friedmann House, Hinterbrühl, Austria (interiors, furniture and decoration)
- 1899 Alfred Stift House, Vienna (interiors and furniture)
- 1899 David Beil Apartment, Vienna (interiors, including music room and schlafzimmer)
- 1899–1901 Darmstadt Artists' Colony (architecture, furniture and decoration for 7 private houses and the Mathildenhöhe complex, including the Ernest-Ludwig House, Julius Glückert Houses I and II, and the Artists' Colony Exhibition, 1901)
- 1900 Exposition Universelle, Paris (Darmstadt Colony exhibit)
- 1900–01 Joseph Maria Olbrich House, Darmstadt (buildings, interiors and furniture)
- 1902 International Exhibition of Decorative Art, Turin (design and decoration of a living room, schlafzimmer and tea-room)
- 1902 Playhouse for Princess Elizabeth of Hesse, Wolfsgarten Castle, Germany (building and interiors)
- 1904 Louisiana Purchase International Exposition, St. Louis (interiors and furnishings for a Summer Residence of an Art-Lover)
- 1905–08 Darmstadt Artists' Colony (architecture, furniture and decoration, including the Wedding Tower and Exhibition Building, and the Opel Worker's House)
- 1906–08 Old Castle, Giessen (interiors and furniture)
- 1906–08 Warehouse Tietz, Düsseldorf, Germany (building and interiors; completed by his assistant Phillip Schafer)
- 1908 Julius Glückert House, Darmstadt, Germany (redcoration and furnishings)

Olbrich's furniture was made by several cabinet-makers and manufacturers including Waring & Gillow, the Schöndorff Brothers of Düsseldorf, and the Dresdner Werkstätten. He also designed embroideries, textiles, tapestries, ceramics and glass, lighting, jewellery, silverware, and cutlery throughout his career.

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Omega Workshops

British art and craft workshops and decorators,

1913–1919

Founded in July 1913 by art critic and painter Roger Fry (1866–1934), the Omega Workshops' twin aims were to find employment for impoverished young artists and provide an antidote to the prevalent "pursuit of the refined" in interior decoration and in the applied arts.

Roger Fry was a member of the Bloomsbury Group, a loose association of like-minded individuals, many of whom had been members of the Apostles, an exclusive intellectual society, while at Cambridge University. Based on friendship and a shared interest in the arts, the group began meeting in 1905, its name subsequently being derived from the area of London where many of them lived. Although never formally a group and without any unifying dogma, Bloomsbury profoundly affected the development of avant-garde art and literature.

In 1910 Roger Fry enjoyed a succès de scandale with his first Post-Impressionist exhibition at the Grafton Galleries in London. Here, the hitherto claustrophobic and traditionalist art establishment was confronted with the stylistic innovation and simplicity of colour and form of artists like Gauguin, Cézanne, Van Gogh, Picasso and Matisse. It reacted badly. But it was the desire to capitalize on the Post-Impressionist spirit that led Fry to initiate a loan scheme to raise £1500 for a decorative arts workshop. With this working capital he opened the Omega Workshops and showroom with co-directors Vanessa Bell and Duncan Grant at 33 Fitzroy Square in London. An early advertisement for the Workshops listed its wares as: "Examples of interior decorations for bedrooms, nurseries etc., furniture, textiles, hand-dyed dress materials, trays, fans and other objects suitable for Christmas presents."

Fry hoped that the Post-Impressionist style, transferred to everyday artefacts like furniture and crockery, would prove popular and kindle interest in the paintings of the young artists he employed. He offered them a fixed weekly wage of 30 shillings (approximately £60 today) and expended his own energy and time in organizing, administering and drumming up business. Patrons included Lady Ottoline Morrell, the novelist Arnold Bennett and the poet W.B. Yeats.

The Workshops reached a wider public with the publication of an article in the *Daily Mirror* of 8 November 1913, although the story accompanying the three pictures left little doubt as to how the readers of that paper should react to Omega products. A picture of a "typical" Omega room was described thus: "The kind of room in which you would live, that is, if your nerves could stand it"; and a picture of Roger Fry: "Mr Roger Fry thinking out some new futurist nightmare."

Omega accepted all kinds of commissions, ranging from the interior decoration of the Cadena Café in Westbourne Grove,



Omega Workshops: Cadena Café, Westbourne Grove, London, 1914

London to the decor for the palatial home of Lady Ian Campbell at 1 Hyde Park Gardens. It produced murals, stained-glass windows, mosaics, carpets, crockery and pottery, dresses and furniture, all with the emphasis on colour and naivety of design.

The enterprise was co-operative in nature, and Fry decreed that no object or piece of art was to be signed. This would promote a group ethic and a homogeneity of content which would not dilute his vision of "significant form" and colour. And it was in the use of colour that the Omega Workshops were most revolutionary. Gone were the pale, pastel shades beloved of the Edwardians; gone was the contrived prettiness of suburban gentility; in their place an unabashed celebration of pure colour on everything from chairs and screens to pottery and fabrics. A screen painted by Duncan Grant depicted blue sheep on an orange background; another by Vanessa Bell included green bathers in a Cubist landscape.

Omega had opened in July; by October there were already signs of dissent. Four artists, most notably Wyndham Lewis (who already had taken issue with Fry over his requirement of anonymity for the Workshops' products), left amid allegations

that the Omega Workshops had secured the decoration of the Post-Impressionist room at the Ideal Home Exhibition by a "shabby trick", and at the expense of Wyndham Lewis and an outside artist – Spencer Gore. The four dissenters issued a circular to Omega clients and shareholders setting out their complaints. Further, they attacked the general running of the business and the artistic integrity of Fry himself. Subsequently, the facts revealed the Four's allegations to be groundless but Fry declined to take any action, even though the circular was also sent to the press.

World War I brought mixed fortunes. At first Fry found it increasingly difficult to pay his artists their 30 shillings a week. The Workshops seldom paid their way. In contrast, by 1916 Fry noted that the bank balance had risen from £27 to £130. In an attempt to keep the Workshops both solvent and influential he instigated the Omega Club in 1917. It met once a week at the Fitzroy Square premises, putting on occasional plays and showing pictures. He found work for conscientious objectors and generally kept things going in increasingly difficult circumstances. But Fry was now relying on lesser talents after Vanessa Bell and Duncan Grant, both significant painters

in their own right, drifted away, out of sympathy with the muddled colours and formless designs then being produced.

Vanessa Bell moved to Charleston farmhouse, near Lewes in East Sussex, in 1916. Together with Duncan Grant she developed her own unrestrained, freehand ideas in interior decoration, with Charleston as a canvas. Employing a palette of greys, yellows, pale greens, lilacs and pinks they gradually decorated walls, ceilings, mantelpieces, doors and furniture. Much of this decoration was executed on an *ad hoc* basis with no formal plan or strategy. They experimented with a variety of cherubs, animals, flowers and loose geometric designs featuring Vanessa's distinctive circles and cross-hatching. They also designed needlepoint cushions, furnishing fabrics and carpets. The Charleston style of the 1920s and later represented a complete break with the work that Bell and Grant had produced for Omega. In place of bizarre animals and abstract geometric forms, the pair turned increasingly to a more lyrical vocabulary involving voluptuous figures based on characters from classical myths. This formula also proved more successful and they received many commissions for interior schemes including the decoration of Monks House owned by Virginia and Leonard Woolf (c.1924–28) and the Music Room installed in the Lefevre Gallery in 1932. While none of their later interiors survives, Charleston is now a unique record of Vanessa Bell's and Duncan Grant's decorative talents and a number of their designs have been successfully revived by the Laura Ashley Company in a range of fabrics and wallpapers.

Despite the loss of Bell and Grant, Omega gained new business at the end of the war. But it had almost come to the end of its useful existence. The exuberance and optimism personified by its products and designs were out of place in the austere post-war environment. Staff became ill, auditors complained of poor book-keeping and Fry had to settle various debts out of his own pocket. In March 1919 he gave up the unequal struggle and in June held a clearance sale at the Workshops. Fry watched as the public snapped up linens, pots and trays at half price. He had lost money in the pursuit of an ideal, but the impact of his ideas was to be far-reaching.

The essence of the Omega Workshops was patronage. Spurred on by the desire to communicate his artistic ideas and motivated also by his innate generosity, Roger Fry gave many young artists the chance to experiment, notably Henri Gaudier-Brzeska, Frederick Etchells, Edward Wadsworth and Wyndham Lewis. Together with Clive Bell, he presided over informed artistic opinion and criticism for much of the period between the wars – Clive Bell with his concept of “significant form” and Roger Fry with his deeply-felt dictum that “art illustrates life”.

NICHOLAS NUTTALL

Selected Collections

Examples of Omega Workshops products are in the Victoria and Albert Museum, London; the largest collection of decorative work produced by Vanessa Bell and Duncan Grant on public view (much post-dating the closure of the Workshops) is housed at Charleston, East Sussex. The Charleston Papers, containing correspondence by Roger Fry, Bell, Grant and others, are owned by the Tate Gallery (Archive), London; additional designs and archive material is in the Fry Collection, Courtauld Institute of Art, London.

Interiors

- 1913 Post-Impressionist Room, Ideal Home Exhibition, London (decoration and furnishing of a sitting room)
- 1914 Cadena Café, 59 Westbourne Grove, London (interiors including decorations and furnishings)
- 1914 1 Hyde Park Gardens, London (mosaic floors, stained glass and furnishings): Lady Campbell
- 1914 17 Bedford Square, London (mural decoration): Henry Harris
- 1916 4 Berkeley Street, London (mural decoration): Arthur Ruck
- 1916 Rossetti Garden Mansions, Chelsea (decoration and furniture): Lalla Vandervelde
- 1916– Charleston, East Sussex (decorations and furnishings): Vanessa Bell and Duncan Grant
- 1932 Music Room, Lefevre Ltd. Galleries, London (furnishings and decoration by Vanessa Bell and Duncan Grant)

Further Reading

For a comprehensive and scholarly account of the history and work of the Omega Workshops see Collins 1983 which includes an extensive bibliography citing primary and secondary sources. A discussion of the subsequent activities of the main designers associated with the Workshops appears in Anscombe 1981.

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Open-Plan

Open-plan abolished “rooms” and discovered internal “space”; becoming one of the most fundamental and revolutionary concepts to emerge from the Modern Movement in architecture in the 20th century. It turned buildings inside-out by considering the use of the internal space as an intrinsic aspect of the architectural design process, contributing to the fulfillment of a building's *raison d'être* rather than the superfi-

cial addition of internal decorative finishes. The emergence of open-plan is particularly significant in the history of interior design because it signals the point at which the interior was recognized as a key factor in determining the overall form of the building – when interior designing became part of the design process in its own right rather than mere “interior decoration” as an afterthought. Thus rooms gave way to “areas”; their linking was considered in terms of circulation and their location was worked out in relation to the mechanical services required by modern life. The relationship between areas linked within an open plan was made significant through an integrated decorative treatment rather than individual rooms as separate entities.

The construction of open-plan buildings depended on the reconsideration of conventional building types and methods of construction, greater use of glass and the elimination of walls in order to maximise internal space by opening it up to the outside in a more direct relationship. It marked the culmination of the technical development which enabled the spanning of large areas perfected in the 19th century by engineers for the construction of bridges, factories, and railway stations. No longer was there a need to depend on masonry and hand construction. The load-bearing properties of iron and concrete offered architects exciting new possibilities of treating the design of buildings as the enclosure and ordering of space according to a different type of logic. It was no longer necessary to conform to a “correct” interpretation of historical styling applied to traditional and vernacular forms of construction and conventional patterns of room arrangement and proportion.

Open-plan was also socially significant in a variety of ways. In theory it enabled greater consideration to be given by designers to the spatial arrangement of interior areas for the convenience and comfort of all its users. However the history of architecture has shown that in spite of the development of theories and technologies that have made this possible, the façade and external appearance of buildings are still often prioritised to the detriment of the interiors. Open-plan can also be seen to have reflected some of the social changes which allowed more intermingling of genders and classes by breaking down some of the boundaries between formerly rigidly gendered and socially-determined areas both in public and domestic buildings. Whereas social conventions had formerly determined a hierarchy of rooms in a society where everyone knew their “place”, open-plan suggested social mobility and a recognition that modern life meant having to adapt more flexibly to changing situations.

In popular house types open-plan developed from vernacular forms of working-class cottage dwellings which traditionally had a single living room, combined with a kitchen and the typical 19th-century town terrace with a kitchen / living room at the back and a little used parlour or “front room” kept for best. The social reform movement of the 19th century sought to effect its ideals through well designed working-class housing in the form of model cottages set in ideal villages. Reformers like Barry Parker and Raymond Unwin, working in the wake of Ebenezer Howard’s theory of the Garden City, carried out its ideals in house designs which favoured the all-in-one living room, eliminating the social pretensions represented by the middle-class parlour. This type of design was to form the basis

of modern public housing in Europe and the United States when the state undertook housing programmes to provide a better standard of accommodation for working-class families living in slums and for returning servicemen after the two world wars.

Open-plan came into common use in the first half of the 20th century together with the rejection of historical styles which accompanied the modern rational or “functional” approach to design. Ideally, the form was supposed to result from logical planning rather than aesthetic consideration in which stylistic or abstract composition was obtained by means of a sculptural arrangement of planes and ornamental features. The health and well-being of a building’s occupants were two of the most fundamental demands placed upon modern architectural design, be it factory, office or dwelling. This entailed the manipulation of the relationship of internal zones in terms of plan and volume, both to each other and to the outside with regard to quantity and quality of fresh air, sunlight and proximity to nature. The ideal form of open architecture eliminated dividing walls between rooms and sometimes floors between levels, it replaced solid external walls with glass, and created outside “rooms” and roof gardens as transitional spaces between the interior and the countryside.

The Swiss architect Le Corbusier’s concept of the *plan libre* was first introduced in a prototype for a low-cost worker’s dwelling based on the economics of mass production using pre-constructed standardised parts, as at the Pavillon de l’Esprit Nouveau at the Paris Exposition Internationale des Arts Décoratifs et Industriels Modernes in 1925. Among architects it became the classic model of the modern house and spawned several generations and countless adaptations of open-plan house and apartment design. It still exists today, reduced to its most common denominator – the now omnipresent front-to-back all in one living room. Le Corbusier’s idea of producing houses in the same way as cars motivated his much-criticised renaming of the house as “a machine for living in”. Later schemes of large multi-storey blocks such as *Unité d’Habitation* (1947–52), were blamed for inspiring the since reviled high-rise blocks of housing built all over the world during the 1960s.

One of Le Corbusier’s later designs for a housing estate, the *Quartiers Modernes Frugès* at Pessac near Bordeaux (1921–26) is a good illustration of how ideal design theory is rarely carried out in practice. His theories were applied to the instructions set by his client – Henry Frugès, the industrialist who commissioned him to provide “individual family houses” which would appeal to his local workforce. A subsequent study of the estate carried out in the late 1960s has shown the way in which the inhabitants closed off the open plan imposed by Le Corbusier’s purist design and adapted it to their own familiar vernacular conventions.

Another, quite different, example of a “classic” of the Modern Movement to incorporate open-plan as one of the main organising principles of its design, is the Schröder House in Utrecht, Holland, completed in 1926. Among the earliest examples of the use of the open-plan in domestic design, the Schröder House has been most often represented as an embodiment of De Stijl formalist concepts. Recent reinterpretations attribute its individual form to a mixture of new ideas and pragmatic design collaboration between the designer, Gerrit

Rietveld and the commissioning client Truus Schröder's preference for an informal lifestyle. The flexible space created by open-plan in combination with sliding partitions on the top bedroom storey and the first floor living / dining areas, responded sympathetically over time to the changing needs of a growing family.

The other architect also credited with the origination of the open-plan is the American Frank Lloyd Wright who first made his name through the design of what has collectively come to be known as the Prairie Houses, built between 1901 and culminating in 1909 with the Robie House in Chicago. Designed for individual clients, they are characterised by the free flowing use of space between the main living areas. Wright insisted on an "organic" relationship of the house to its surroundings so that the house and the garden were designed as one, and it was difficult to discern where the house ended and the garden began. He dissolved the separation of the outside from the inside, creating visual continuity by using large expanses of glass, taken up in the popular house idiom as the "picture window". The organic integration of the house to the site was achieved with strongly expressed vernacular building methods and the internal application of large-scale features and natural materials such as roughly hewn stone normally only used on the outside. Wright was also responsible for the design of the first open-plan office interior in his famous Larkin Administration Building in Buffalo, New York, completed in 1904.

The shortage of living accommodation following the two world wars stimulated house building programmes in the public and private sector and encouraged the most economic method of producing and using minimal space. Although open-planning was already seen in the more avant-garde Modern Movement inter-war period architecture, it was not until after World War II that it was more generally adopted. The most usual form it took in housing was created through the elimination of dividing walls between dining and sitting room. With the introduction of scientific methods of designing using anthropometrics and ergonomics to calculate the optimum use of space, open-plan became the logical answer to space shortage. This did not always necessarily mean the integration of the dining and sitting spaces. The larger dining / kitchen became an alternative sometimes used.

When it was first introduced open-plan was not well received by the general public. By mid-century, however, once domestic central heating became more generally available and the less formal lifestyles of the post-war period no longer considered a separate reception room indispensable for special occasions, it was accepted as the norm.

Open-plan had repercussions on the popular "Contemporary" style of interiors associated with the 1950s in which there was a rejection of the boxy, proportioned rooms and furniture prevalent in the period of austerity during and immediately following the war. The new style of interior design favoured horizontal, elongated lines in architecture and furniture. These features are reflected in the coffee table, a typical piece of furniture that became popular in the post-war domestic interior, which defined the focus of seating areas in the less specific living room which took over from the more formal lounge or parlour of the previous period. In the dining area the Victorian chiffonier and dresser gave way to a modern style of

sideboard sometimes incorporating a cocktail cabinet. Another new furniture type developed for use in the open-plan living room was the room-divider, a free standing double sided unit with shelves and cupboards usually placed between the dining and seating areas. Apart from the function of providing storage it helped to define the spaces without the solidity or permanence of a wall.

More recently there has been a return of interest in historical styles of interior decoration, featuring the fireplace once again as the focus of the living room but without giving up the comfort of central heating. Many a Victorian villa has rebuilt the wall which had once been demolished to make an open-plan modern living space.

JUDITH ATTFIELD

See also Planning and Arrangement of Rooms

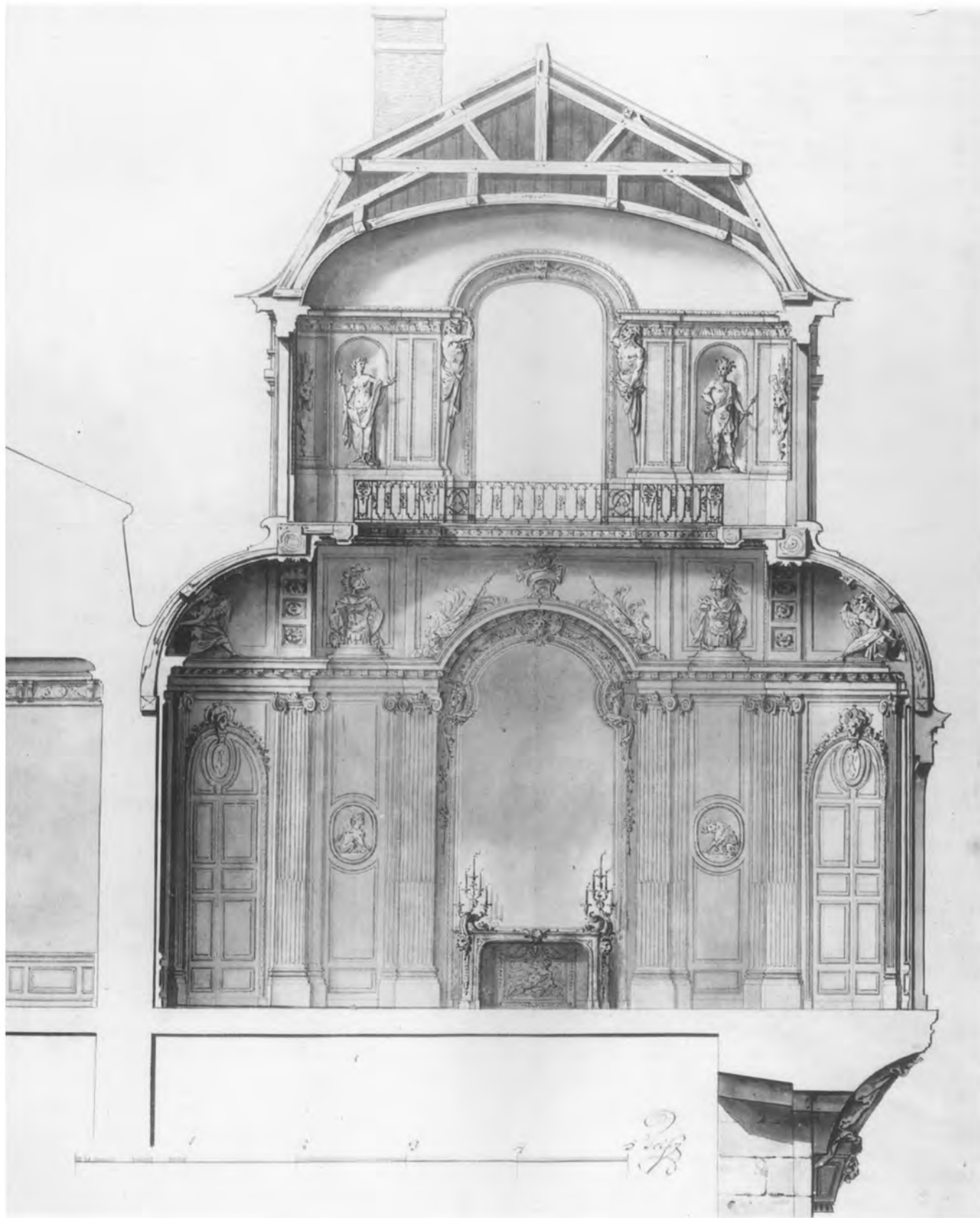
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Oppenord, Gilles-Marie 1672–1742

French architect and interior designer

During the great age of interior decoration in France, from the reign of Louis XIV to the Revolution, the foremost designers and finest artists and craftsmen spent more time and energy on wall ornamentation, fine furniture, metalwork, fabrics, porcelain and the like than at any other period in European history. The active building programmes of the monarchs, the nobility, and the wealthy encouraged architects, garden designers, painters, furniture makers, and sculptors to be innovative and productive. During the period from the end of the reign of Louis XIV through the early years of Louis XV's reign, Gilles-Marie Oppenord was one of the leading architects and interior designers in France. His reputation reached its zenith when he



Oppenord: section of the Salon d'Angle, Palais Royal, Paris, 1716-20

was appointed by the Regent of France, the Duc d'Orléans, as his chief architect and designer.

Unfortunately, very few of Oppenord's realized architectural or decorating projects remain; his most prestigious commission – the reconstruction and redecoration of the Palais Royal in Paris – did not even survive the 18th century. His work is well documented, however, through a large corpus of drawings and the three volumes of engravings after them published by Gabriel Huquier. Oppenord habitually explored his ideas for building and interior design in skilful, lively drawings. His predilection for drawing was developed during a seven-year stay in Rome, where his real education as an architect and designer took place. His Roman sketchbooks show that he not only studied forms of buildings and mouldings, but the sculpture, paintings, and other artifacts within the buildings or gardens as well. The architecture of Gian Lorenzo Bernini and Francesco Borromini influenced Oppenord in particular. His affinity for the Italian Baroque is reflected in his use of sculptural and figural motifs, in the rhythm and flow of movement in his ornament, and in the variety and liveliness of his designs. These qualities can be identified as his contribution to the development of French Rococo design.

Although Oppenord was not taken into the royal works on his return to Paris, he was able to obtain several commissions from ecclesiastical patrons. By 1714, however, his reputation had grown, and it was to Oppenord that Michel Bonnier, owner of the Hôtel de Pomponne, turned to redecorate his residence in the latest style. The carved wood panels that survive, along with two drawings, bear witness to the fertility of Oppenord's imagination. The large panels were richly and deeply carved with hunting trophies that combine naturalistic trees, dogs, and game with paraphernalia of the chase. The narrow side panels enclose a playful composition: Fame standing on a globe supported on a cloud that emerges from a tree that is suspended in the air by a fountain of water. The chimneypiece and mirror frame seen in the drawings exhibit forms typical of Rococo design – the shell motifs in the moulding that swirls at the top of the mirror, a grotesque head at its centre, the flourish of the moulding as it joins the mantel, and the double curve of the chimney. A narrow meander border on the wall behind the mirror introduces a rectangular, geometrical element that gives solidity to the total design, an indication of Oppenord's reluctance at this stage of his career to completely break out of the straight lines that define the wall.

When the Duc d'Orléans assumed his position of power as the Regent of France in 1715, he immediately engaged Oppenord to remodel the Palais Royal, his seat in Paris. The private apartments of the Duchesse and of the Duc himself were among the first to be changed. A drawing for the bed alcove (*lit de parade*) shows a fairly simple arrangement. The only ornamentation is confined to the bed hangings, the balustrade in front of the bed, and the two columns with composite capitals that extend to the full height of the room. The one innovation is the elimination of the entablature, cove, and cornice, substituting for them is a low hollow strip with a narrow decorated edge that allows the wall to extend to its maximum height.

Oppenord's changes to the Gallery of Aeneas (so-called from Antoine Coypel's ceiling paintings) were on a grander scale. He designed an oval hemicycle at the end, a great chim-

neypiece flanked by Corinthian pilasters at its centre. He placed on the marble mantel of the imposing fireplaces two large gilt bronze candelabra with putti holding palm fronds and irregularly spaced candle branches. Above the huge mirror, sculptured Victories pull heavy draperies aside, an example of Borromini's influence on Oppenord. The panels at each side of the chimney were decorated with full-scale gilded pyramids in relief. Within the monumental scale, however, the elegance and refinement of the individual elements, crisply delineated, contributed to the over-all dazzling effect. The multiplicity of the relief planes and the three-dimensional character of the decoration contributed to the liveliness of the design; the movement of light and shadow over the forms was enhanced by the mirror's reflections.

Oppenord was involved in the redecoration of the Petites and the Grands Appartements of the Palais Royal, and submitted designs for the stables that were never carried out. He made a daring proposal for a room, the Salon d'Angle that linked the state rooms and the gallery which was at right angles to them. It was to be two-storeyed, and elliptical in shape. The space dictated that the room would extend beyond the envelope of the building and overhang the street below. As in the gallery, the arch of the mirror above the fireplace penetrated the rectangular space above it. In the second storey, the pattern was repeated by the window arched at the top, a design innovation in France introduced here by Oppenord. The curves of the room, the window, the oval reliefs, and the mouldings provided fluidity, in contrast to the geometrical lines that had been dominating French design. In the end, the idea was abandoned because of lack of confidence in the security of the overhang.

The same inventiveness in decoration, but in a lighter and more informal style, can be seen in Oppenord's work for Pierre-Nicolas Gaudion at the Château de la Grange-du-Milieu about 1720. For the salon, he used oval medallions with elaborate frames to ornament the wall panels, one of his favourite devices. In this case, they were made to hold paintings that were executed although they no longer exist. The rhythmic pattern of the salon wall panels contain decorative motifs favoured by Rococo artists, such as bats' wings, dragons, shells, and fantastic creatures holding vases of flowers. A decade later, Oppenord designed a hôtel in the Marais in Paris for this financier, who by this time had become the Garde de Trésor Royal. The plan was not unusual, but the decoration with sculptured urns, classical figures, playful putti, and fantastic creatures of all sorts, along with delicately fashioned ironwork is signature Oppenord.

In addition to his designing entire structures, and his close attention to every aspect of their interior decoration, Oppenord was obviously also involved in designing certain of their individual furnishings. Chimneypieces, chandeliers, clocks, regulators, candle stands, sconces, mirrors, and frames appear in profusion in his drawings and prints. His designs have been linked to furniture made by the royal cabinet-maker André-Charles Boulle and to pieces by Charles Cressent, the Regent's cabinet-maker.

Oppenord's reputation as a builder was eclipsed by his fame as an interior designer. He drew upon a vast personal vocabulary of ornamental motifs, some based on his experiences studying Italian prototypes, and others simply the outpourings

of his fertile imagination, to produce interiors that were varied, elegant, and lively. The plasticity of his ornament, while never losing its vitality of line, brought a freedom of spirit to French interior decoration.

ELAINE EVANS DEE

Biography

Born in Paris, 27 July 1672, the son of the Dutch craftsman Alexandre-Jean Oppenord (died 1715), cabinet-maker to Louis XIV. Trained with his father, and then under the architect Jules Hardouin-Mansart (1646–1708). A protégé of Edouard Colbert, Marquis de Villacerf, Surintendant des Bâtiments de Roi, Oppenord also studied at the French Academy, Rome, 1692–99. Married Antoinette Bérard, 1701. Active as an architect and designer in France from 1699; designed notable interiors from 1714. Appointed Premier Architecte to Philippe, Duc d'Orléans (1674–1723), 1715, and appointed director general of buildings and gardens. Chief architect, St. Sulpice, Paris, 1725–31. A large collection of his drawings was published in three series by Gabriel Huquier between 1737 and 1751. Died in Paris, 13 March 1742.

Selected Works

Collections of Oppenord's drawings are in the Staatliche Kunstsbibliothek, Berlin; the Cooper-Hewitt Museum, New York; the Musée des Arts Décoratifs, the Ecole des Beaux-Arts, and the Musée du Louvre, Paris; and National Gallery, Stockholm. Many of Oppenord's designs for interiors are also reproduced in engravings (see below).

Interiors

- 1714 Hôtel de Pomponne, Paris (interior): Michel Bonnier
- 1716 Palace, Bonn (designs for doors, panelling and chimney-pieces): Elector Clement Augustus of Cologne
- 1716–20 Palais Royal, Paris (remodelling and interiors including the Grand Apartments, gallery, Cabinet en Lantern and Salon d'Angle): Philippe, Duc d'Orléans
- 1719–20 Hôtel d'Assy, Paris (salon): Jean-Pierre Chaillou
- c.1720 Château de la Grange-du-Milieu (salon): Pierre-Nicolas Gaudion
- 1723–30 Hôtel Crozat, Paris (remodelling and interiors including the gallery): Pierre Crozat
- 1731–49 Hôtel Gaudion, Paris (designs for the building and interiors): Pierre-Nicolas Gaudion

Publications

Livre de Différents Morceaux ("Le Moyen Oppenord"), 1737–38
Livre de Fragments d'Architecture ("Le Petit Oppenord"), 1744–48
Oeuvres ("Le Grand Oppenord"), c.1748–51

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Orientalism

Orientalism made two very particular and valuable contributions to the Western interior, private and public. First, to designers tiring of classical rules it offered unique imaginative excitements. A vaguely-understood "Orient" had long stimulated the Western mind, evoking such responses as Chinoiserie. This fantasy appeal would continue. But second, serious study from the later 18th century onwards of a variety of oriental cultures, especially those of Islam – a study which became known as "Orientalism" – enabled basic aspects of Western interior design, such as room-shape, colour-deployment and furnishing, to be rethought.

European interest in Islamic traditions, as in those of China earlier, was encouraged by Europe's own restless needs. As the old 18th-century autocracies gave way to the social revolutions of the 19th, the oriental styles could serve different purposes. Before 1700, at the height of Louis XIV's reputation as Sun King, a plan to have interiors at the Louvre palace in the national styles not only of Europe but also of Turkey, Persia, India and China, as if to bring the whole world to France, was being discussed. It was unrealised: but European desire to turn Eastern art to account remained. Two centuries later, in the changed world of the 1880s, old Western ideas of oriental countries as faraway paradises could look even more attractive against the drab constraints of contemporary cities: Chinese, Indian, Persian, Moorish and Turkish rooms at New York's Hoffman House Hotel, it was claimed, could provide guests with the nearest experience to an actual journey east.

Many genuine Islamic interiors, notably those of mosques, were by tradition hard of access to non-Muslims. Soon after

1700, however, Turkish society was being observed by such figures as Lady Mary Wortley Montagu, living in Constantinople. Ottoman Turkey, no longer a military threat to the West, was inviting fresh interest. A Rococo "Turkish" tent, such as that at Vauxhall Gardens, London (1740s), might provide a merely fanciful interior for dining in after dark. But French Rococo furniture was engaging the tastes of Turkish sultans; and the artefacts of Turkey were gaining passionate admirers in Europe. The Turkish word "kiosk" lent itself to Western garden buildings. Trade, notably along the Danube, brought in items of Turkish furniture such as sofas, ottomans and divans. The sofa, unfamiliar enough in 1692 to need definition as "a form of day-bed ... used by the Turks", developed S-shaped ends (continuous with seat-rail) and made an easy conquest of Rococo taste. The upholstered *ottomane* couch, strongly contrasting with squared Italianate forms, became popular in France by 1750 and, with the divan, ubiquitous in the next century.

Not uncommonly, as the 18th century progressed, informal Turkish rooms might be included in Western buildings which were otherwise severely classical: as at Fonthill (Wiltshire, England), completed by William Beckford's father in 1768. Beckford himself included a "Turkish Salon" in plans for a house at Lisbon in 1793. Garden settings might be preferred: in Germany a "divan room in the Turkish taste" was illustrated in Johann Grohmann's *Ideenmagazin für Liebhaber von Gärten* (Leipzig, 1799). Here, beside a bolstered divan, rose a standard with a crescent and five horsetails: little, in truth, to evoke authentic echoes of the Ottoman Sultans, but enough to provide a reminder, perhaps, of a Turkish visit. Having travelled in Turkey in 1787, the art connoisseur Thomas Hope gave his so-called "Indian Room" (1800, at his Duchess Street mansion in London), a "Turkish" ceiling, with a pattern of trellis or reeds joined by ribbons: imitating, as he declared in his *Household Furniture and Interior Decoration* (1807), "Turkish palaces".

Between 1800 and 1820 interest in the culture of ancient Egypt also had repercussions in Western interiors, notably in Hope's Duchess Street "Egyptian Room", and in furniture by Hope himself, Percier and Fontaine and other French designers. Maria Edgeworth refers vividly in her novel *The Absentee* (1812) to "Egyptian hieroglyphic paper, with the ibis border ... one sees it everywhere ...". Adaptable for entrance halls and libraries, the solemnity of the ancient Egyptian style made it less suitable for informal rooms, where Islamic coloured tile, stained glass and carved wood were to excel. The Islamic interiors of modern Egypt (then part of the Ottoman Empire) were steadily documented throughout the century by Western artists, architects and scholars, including E. Prisse d'Avennes, long settled in Cairo and author of the influential book *L'Art Arabe d'après les Monuments du Kaire* (Paris, 1877).

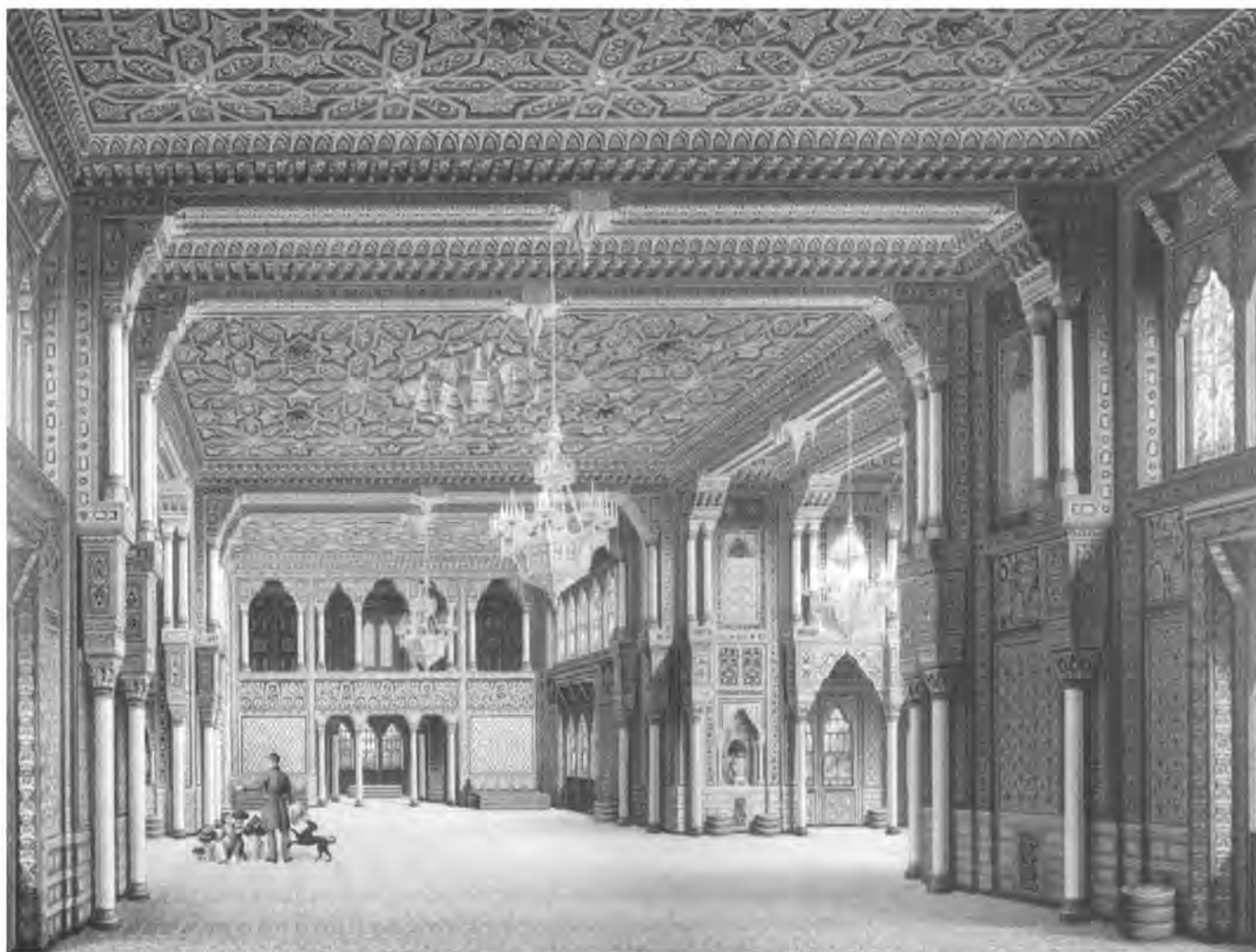
The interest of Romantics such as Samuel Taylor Coleridge and Victor Hugo in the Moors of North Africa, who had ruled in Southern Spain between the 8th and the 15th centuries, was extended as travellers, writers and painters explored Spain and Morocco after the Napoleonic Wars. The 14th-century courtyards and reception halls of the Alhambra, the Moorish fortress-palace of Granada (Southern Spain), became a focus of close attention. To Western tastes accustomed to continuous, basically homogeneous walls and "contained" spaces, Moorish

effects were refreshingly open and fluid. Though pointed arches suggested affinities with Gothic, the Alhambra rooms were a revelation, with their slender columns supporting arcades perforated by infinitely-varied, stuccoed patterns; and dadoes brilliantly coloured with tile. First-hand study of the building in the 1830s led to important publications by Girault de Prangey (1836–39, 1842) and especially by Owen Jones (1842–45). Visiting artists such as David Roberts and John Frederick Lewis drew interior views. Washington Irving's book *The Alhambra* (1832) brought its history and legends to life for a large readership. Jones, an architect with strong interests in colour, noted how the bright, intricate Alhambra patterns, based on geometrical grids, related colours in proportioned ways that produced overall stability and repose at a distance. He adapted this thinking in his use of primary colours on the uprights and horizontals (and arabesque spandrels, finally omitted) of one of the most discussed of all 19th-century interiors, the Crystal Palace in London (1851).

Moorish example, aside from Jones's strenuous advocacy in his own designs, and his writings, was also advanced through the international study of architectural polychromy, which included 12th-century Moorish building in Sicily. The polychromatic interior of Ludwig von Zanth's Villa Wilhelma (1842–46), Cannstadt, near Stuttgart, built for the King of Württemberg as a personal retreat, skilfully suggests the notion of space beyond space, glimpsed through a sharply-profiled arcade or perforated screen, which was a fundamental part of the contemporary appeal of Muslim, and especially Moorish, architectural style in the West.

While Nash's fantastic Royal Pavilion, Brighton (1815–22) gave incomparable glamour to Indian stimulus (though its interiors were "Chinese"), precise knowledge of Indian art and architecture, in both their Islamic (Mughal) and Hindu forms, had been growing since British rule was imposed in India in the 1760s. It was assimilated through the international standing of the aquatints in Thomas and William Daniell's *Oriental Scenery* (1795–1808). In Western interiors Indian motifs were often first applied to buildings less formally restricted by convention, such as conservatories and bazaars. In 1829 Albert Schadow designed a conservatory at Pfauinsel (Peacock Island), Berlin, with a "Mughal" interior in which space, splintered by palm-fronds, was further broken down by scalloped arches. In 1834 Charles Bielefeld produced a papier-mâché "Mughal" screen for Sydney Smirke's Bazaar and Pantheon in Oxford Street, London. In New Haven, Connecticut, Henry Austin designed villas with Mughal and Hindu detailing (1840s–60s).

As industrialization promoted the machine in the ordering of Western life, Indian, Moorish and other craft-based oriental traditions were taken up by designers reacting against the uniformity of industrial mass-production. Besides the publicity afforded by Owen Jones's compendious *Grammar of Ornament* (1856) and books that it influenced, other general works offered specific guidance on the use of Eastern artefacts in private houses. Charles Locke Eastlake's *Hints on Household Taste* (1868) extolled the hand-wrought vigour of Islamic rug designs and Moorish pottery. Its many transatlantic editions influenced American works such as Harriet P. Spofford's *Art Decoration Applied to Furniture* (New York, 1878).



Orientalism: Villa Wilhelma, Cannstadt, near Stuttgart; plate from *La Wilhelma* by Ludwig van Zanth, 1855

The Aesthetic Movement of the 1870s and 1880s gave prominence to new design firms which marketed Eastern goods and incorporated oriental ideas into the designing of interiors. Liberty's of London, besides selling Persian and Indian fabrics, Koran stands and small tables imported from Cairo, supplied their own Moorish-style carved woodwork and furnishings for the Arab smoking- and billiard-rooms which became fashionable. The firm's design studio produced schemes ranging from such influential interiors as the Earl of Aberdeen's "Indian room" (1888) in his Grosvenor Square house – this had horseshoe arches and old Persian tiles – to the "Damascus niches" and "cosy corners" which, with sofa, cushions and tent-like canopy, became a minor rage in more modest homes on both sides of the Atlantic (they were taken up in America by Mrs. Spofford and other writers).

In New York L. C. Tiffany operated, with others, the studio known as Associated Artists, which designed interiors – some strongly oriental – from 1878 to 1883. Several appeared in George Sheldon's publication *Artistic Houses* (New York 1883–84), among them the saloon (1879) of George Kemp's house on Fifth Avenue, with tiled panels, grill-like partitions, Moorish columns, Persian fabrics and Japanese Imari vases.

The decorative woodwork was by Lockwood de Forest, who from 1880 ran a shop in Ahmedabad, India, to supply authentic ornament for Tiffany. In William S. Kimball's house (Rochester, New York, 1881) pierced wooden panels copied from stone screens at the Sidi Sayyid mosque, Ahmedabad, divided main hall from staircase.

The international exhibitions of the day played an invaluable part in familiarizing Western publics with Islamic effects: sometimes whole interiors were shown. Having designed the Indian Pavilion for the 1878 Paris Universal Exhibition, the architect Caspar Purdon Clarke reproduced for the 1886 India and Colonial Exhibition, in London, an Indian palace with a durbar or audience hall (surviving in altered form at Hastings Museum and Art Gallery). The superlative wood-carving was the work of two Punjabi craftsmen.

Orientalism's grandest results in domestic interiors came between 1870 and 1900. In Britain, the Arab Hall (1877–79) by George Aitchison, at the Kensington home of the painter Lord Leighton, incorporated Koranic inscriptions, old Syrian and Iznik tiles and lattices from Damascus. In his Arab Room (1880–81) at Cardiff Castle, for the fabulously wealthy Marquess of Bute, William Burges conjured a dramatically-



Orientalism: Indian Room or boudoir at Ashley Place, London, by H. & J. Cooper, 1893

faceted ceiling that rose to an eight-pointed star. In France, Charles Dupire-Rozan designed at Tourcoing, near Lille, the vast, Indian-style Château Vaissier (1892) for a soap manufacturer, with "blue", "green" and "red" rooms, and a hall with sculpted gods. In America the painter Frederick Church built his house Olana (1870–72) above the Hudson, with Calvert Vaux as consulting architect: a studio wing was added in 1888–89. The main style was Indo-Persian: stencilled patterns inside were based on examples illustrated in Jules Bourgoïn's book *Les Arts Arabes* (Paris, 1873).

Islamic architectural styles had a role in many Western public buildings also. Moorish or "Saracenic" was a frequent if unexpected choice for synagogues, where it represented a Zionism intent on emphasizing its non-European origins. Gottfried Semper's synagogue interior at Dresden (1839–40, destroyed) was an influential example, the painted interior of Leopold Eidlitz's Emanu-El Synagogue, New York (1866–68, demolished 1927) an important successor in America. But it was in Western hotels, restaurants and theatres that the departures of Islamic styles from "normality" made them an agreeable choice for interiors designed for short-term relaxation or recreation. J.A. Wood's Tampa Bay Hotel, Florida (1891) became a kind of Moorish dream-palace; Frank Matcham's theatres (Empire Palace, Edinburgh, 1892, demolished 1911; Grand Opera House, Belfast, 1895) similarly suspended disbelief. Museum designers also used these styles: with its "Mughal" foyer, Odon Lechner's Museum of Decorative Arts, Budapest (1891) could delight as well as instruct.

The orientalizing interior's success in theatre, tearoom and hotel provided its only growing point in the brisker 20th century, when it otherwise lost ground. Two buildings of 1929, the Fox Cinema, Atlanta, Georgia, by Marye, Alger and Vinour, with its Cairene echoes, and the Civic Theatre, Auckland, New Zealand, by C.H. Bohringer, with a "Hindu" foyer and "Moorish" auditorium by Arnold Zimmermann, preserved undiminished what had always been a strength of such interiors, private or public: the power to manipulate illusion.

JOHN SWEETMAN

See also Liberty & Co.; Middle Eastern Interior Design

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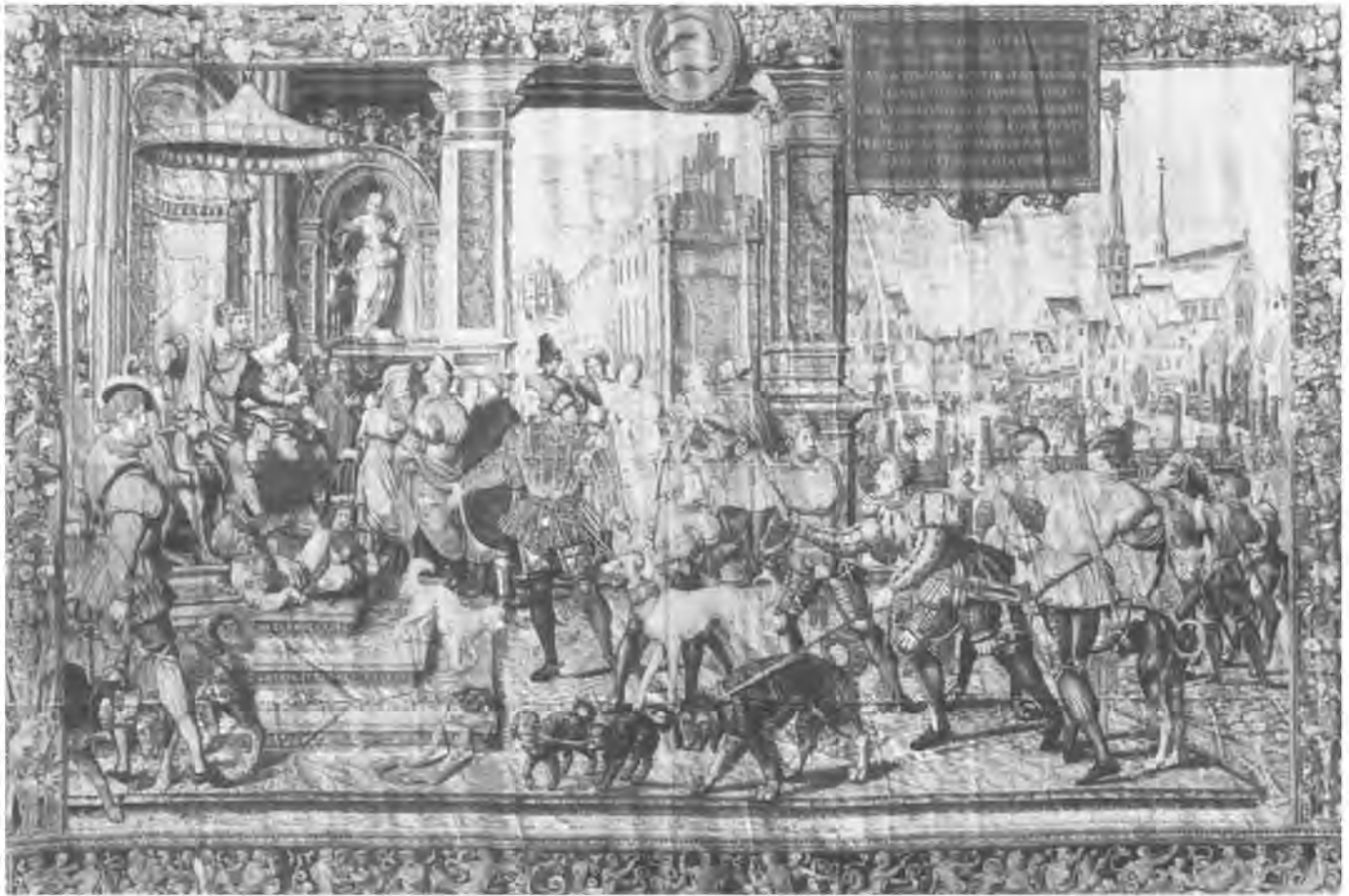
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Orley, Bernart (or Bernard) van c.1488–1541

Flemish painter and tapestry designer

Best known as a painter of historical scenes and portraits, Bernart van Orley also made his mark as a designer of tapestry and stained glass. The designs of the best tapestries made in Brussels during the period 1520–40 are attributed to him, and



Orley: *Hunts of Maximilian* tapestry, Brussels, c.1538

he is credited with influencing most of the historical tapestry subjects woven in Brussels during this period.

During the 16th century Flanders tried to recover from the effects of war and regain its position as the center of Europe's tapestry trade. The influence of Italian painters, most notably Raphael, was moving northward into the Low Countries. The role of the artist became increasingly more important and caused a revolution in tapestry design. Tapestries soon became woven versions of paintings. Cartoons became more detailed as shape, tone, and color were established by the artist rather than being left to the interpretation of the weaver.

Van Orley was in the forefront of this movement, and of the artists who disseminated the Italian style through the Flemish tapestry workshops he had the greatest influence. As a disciple of the Italian school of painting, he was skilled in technique and had mastered the science of perspective. His art is characterized by refined drawing, use of complex architectural detail and ornamentation combined with distant views of hills and countryside, bizarre costumes, and careful delineation of large, robust figures of men and women, which show a very good understanding of anatomy. He is credited with introducing attributes of class, position, and wealth to Flemish work.

In Brussels van Orley supervised the *Acts of the Apostles* tapestry series depicting deeds in the life of Christ and the Apostles that had been ordered by Pope Leo X for the Sistine Chapel and woven by Pieter van Aelst from Raphael's cartoons

in 1519. This series greatly enhanced the reputation of the Brussels workshops. The work was carried out under the control of van Orley, apparently assisted by Tomaso Vincitore, who helped Raphael prepare the ten cartoons. The greatest changes in decorative style are in the Greco-Roman "grotesques" of the borders, inspired by the craze prevalent among Italian princes for decorating certain rooms of their palaces to resemble grottoes. These became the inspiration for French and Flemish borders from the 16th to the 19th centuries, replacing the traditional floral borders. This series was the beginning of the revolution in tapestry design in which the artist took over creative control from the weaver, and it was rewoven many times.

However van Orley's Flemish background came to the forefront in the power and idealism expressed in *Hunts of Maximilian*, or *Great Hunts of de Guise*, a 12-part tapestry series woven by François Geubels at the request of the Regent of the Netherlands, Mary of Hungary, sister of the Emperor Charles V. In this work, the subject of which is based on themes popular in the 15th and 16th centuries including the story of King Modus and Queen Ratio, the painter adopted a realistic and natural style. He interpreted the subject in a typically Germanic spirit in contrast with the overwhelmingly Italian style of the earlier tapestries. The 12 parts of the series represent the months of the year, with feasting and chases after stag and boar over vast stretches of countryside. The scenes are

packed with richly costumed people and realistic animals and have a wonderful vitality with vibrant reds, greens, slate grays, pastel blues, and russet tones. Michael Wauters in *Les Tapisseries Bruxelloises* (1878) described the tapestries as very compact in pattern with well-modulated colors giving unity to the whole piece.

The *Trials of Job* based on van Orley's painted triptych, again shows the influence of Italian art. The naturalistic northern tradition present in the *Hunts of Maximilian* was replaced by a feeling of monumentality based on predominantly architectural elements in the Italian style. Eight of these tapestries are now at Hampton Court.

CONSTANCE A. FAIRCHILD

See also Tapestries

Biography

Born in Brussels, c.1488; the son of the painter Valentin van Orley. Trained with his father. Married Agnes Seghers in 1512. Painted altarpieces from c.1512 (*Job* or *Virtue of Patience* altarpiece dated 1521) and portraits from 1515; master of the Guild of St. Luke, Antwerp, 1517; court painter to Margaret of Austria, Regent of the Netherlands, from 1518 and to her successor Mary of Hungary, 1532–35. From mid-1520s chiefly involved in tapestry and stained glass (St. Gudule, Brussels), though he headed a leading painting workshop. Died in Brussels, 6 January 1541.

Selected Works

Tapestry series designs include: *Passion* series, 1520s; *Legend of Notre Dame du Sablon*, 1520s; *Founding of Rome*, c.1524; *Battle of Pavia*, c.1525; *Story of Abraham*; *Genealogical Portraits of the House of Nassau*; *Story of Jacob*, c.1528; *Hunts of Maximilian*, c.1538.

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Ormolu

The word *ormolu* originally derived from the French words for molten gold (*or moulu*), but it has since become a generic term for the mounts that embellish the casegoods, clocks, and accessories of 18th-century France and her European imitators. The French themselves refer to such pieces as *les bronzes d'ameublement* or, more simply, *les bronzes*. The decorative

form of these mounts was inseparable from their function and, whether used as escutcheons, handles, ferules or trim, they always emphasized the line of the piece, and often provided protection for its vulnerable edges and surfaces. The finest examples were fire-gilt with mercury, a technique that appears to have developed as French cabinet-makers sought to compete with André-Charles Boulle, one of the first to combine woods and metals. As little ormolu was produced outside of France – Matthew Boulton of Birmingham was one of the few English manufacturers – this discussion focuses on French techniques.

A "bronze" began as a drawing, which a sculptor translated first into a wooden model, and then into wax for casting. Because of the expense of design development, moulds were re-used and designs repeated; and the threat of legal action against artisans working outside their guild-regulated specialties ensured that few cabinet-makers concerned themselves personally with the mounts that would decorate their work. An exception was Charles Cressent, fined in 1723, 1735, and 1743 for modelling and even attempting to sculpt his own bronzes. Jean-Henri Riesener, who followed Cressent's example, managed to escape such retribution. Although cabinet-makers were not legally permitted to model, cast, or gild the mounts decorating their work, they were permitted to set them in place. Unskilled in metalwork, however, they often left the heads of the copper nails and wood screws exposed rather than camouflaging them, as did Cressent, by a leaf or within an arabesque. Others followed Cressent's lead, and techniques improved after 1760.

Casting was the official province of the *fondeur-ciseleur*, who was also allowed to simulate a gilded finish by cleaning the metal with acid and lacquering it to prevent oxidation, or by applying one of the "gold" varnishes that were used from the late 17th century onward. Although these contained no gold, they not only simulated its appearance but were hard, transparent, and acid-resistant. Such finishes were reported by the French press throughout the 18th century. In 1772, for example, the *Almanach sous verre* announced that the craftsman Nicolas-Pierre Severin possessed "the secret of an English varnish" that gave the look of gold to copper. His formula may have been similar to that published by the same journal in 1790: an infusion in alcohol of amber, saffron, and the dark resin called "dragon's blood."

If gold itself were to be used, the item was sent on to a *ciseleur-doreur* (less often, to a goldsmith). *Ciseleurs-doreurs*, who were permitted to gild but not cast, specialized in the fire-gilding process that used heat to fuse gold dust, ormolu, or up to eight layers of gold leaf to the surface of metal. Of the three approaches, ormolu was preferred for fine pieces because of its durability and bright color.

The metal was prepared for this treatment by being soaked in a weak solution of nitric acid mixed with a handful of wood ash and a pinch of salt. It was then dried with sand or sawdust, rubbed with a wire brush, painted with a second solution of nitric acid, rinsed in several changes of clear water, and polished with a chamois.

The ormolu itself was an amalgam of one part of gold to six or eight of mercury, which assured a fluid consistency. After being stirred in a heated crucible, the mixture was rinsed several times in clear water, and squeezed through a chamois to eliminate any quicksilver that had not bound with the gold.

It was applied to the metal with a fine wire brush, and covered with two layers of gold leaf tamped down with cotton. This was allowed to drain for about an hour before being placed in a metal basket and heated on a grille over a charcoal fire, one to two minutes on a side. The piece was tapped frequently as it heated in order to distribute the ormolu evenly over its sculpted surface; and additional ormolu and gold leaf were added as needed. According to the *Encyclopédie* (1751–65), the process might be repeated up to four times until, on the finest pieces, the gold was as thick as a fingernail.

Because the metal was whitish or pale yellow when it emerged from the fire, it was rubbed with coloring agents, such as jeweller's rouge or vermilion dissolved in urine or vinegar. It could also be left in a mixture of tartar, sulfur, salt, and water until the desired hue was attained. As a last step, it was burnished with a bloodstone. Both color and finish evolved over time. Late Baroque metals were slightly greenish and smoothly burnished; the Rococo period preferred rosier tones and a finish in which burnished areas contrasted with a matte background. The late 18th century favored a yellowish gold, but retained the Rococo play of matte and sheen.

The cost of the material was high. An article in the supplement to the *Encyclopédie* (1776–77) reported that "Ormolu costs 104 livres the ounce, while gold leaf costs only 90." It was expensive in other ways as well. The article concluded by saying that "The use of mercury in ormolu means that the gilders are subject to stiffened joints or at least to the trembling caused by the effect of the mercury vapor." The earlier English *Cyclopaedia* (1738) had been more straightforward: "The gilders are but too well acquainted with the vapours of mercury, which frequently render them epileptic, and paralytic, and sometimes salivate them [i.e., cause them to drool]; being of so penetrating a nature, as to take away any scirrhus [cancerous] tumours, though very apt to reach and destroy the nobler parts."

The *fondeurs* and *ciseleurs* whose work often defines the furnishings of this period are often less well known than the cabinet-makers with whom they collaborated. Among those

who are justly celebrated are Etienne Forestier, who worked with Jean-François Oeben; his son, Pierre-Auguste Forestier, was employed by the crown and the Prince de Condé, and established a successful workshop after the Revolution; Jacques Caffiéri, who collaborated with Oeben and Antoine-Robert Gaudreau, and was commissioned to execute a bronze frame for the astronomical clock made by Claude-Simon Passemant for Louis XV; Pierre Gouthière, employed by the crown in the 1770s, and by such patrons as the Duchesse de Mazarin, for whom he executed the mounts for a table of blue marble designed by the architect Bélanger; Pierre-Philippe Thomire, who was employed by the Sèvres porcelain factory, collaborated with Jean-Guillaume Beneman, worked for both Louis XVI and Napoleon, and established a workshop that employed some 800 craftsmen. The names of others can be found in the royal accounts, among them Oeben's collaborators, the *fondeurs* Duplessis, Herrieux, and Guinard, and the *doreurs* Briquet, Fagard, and Jubert.

REED BENHAMOU

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P

Paint: Colour and Finishes

Paint is an ephemeral medium, vulnerable to the ravages of time, the effects of wear and tear, and the vagaries of changing fashions. The study of painted decoration and historic colour schemes is therefore a somewhat elusive subject that must rely heavily upon second-hand sources such as inventories, illustrations and written accounts. Yet even in the absence of surviving examples, the evidence of such sources shows that paint has proved enduringly popular as a means of decorating interiors since ancient times. And if the ingredients of paints themselves remained largely unchanged until the 20th century, the ways in which they have been applied has varied hugely across different periods and ages.

Some of the earliest references to the use of paint within interiors date from the Classical Greek period. Pliny the Elder noted that famous artists such as Apelles, court painter to Alexander the Great, used a limited palette consisting of white from Melos, Attic yellow, red from Sinope, and black, and these colours were probably also used for wall decoration. It is thought that the walls in pre-Hellenistic interiors were painted in tempera, using a binding pigment, in bright reds, yellows or white, which formed an uncluttered backdrop to furniture. Red was the most popular colour: the walls of the atrium House of the Bicentenary at Herculaneum, for example, were painted red as a dramatic complement to the black and white mosaic floor. If the wall was divided into horizontal bands with a dado, main field and cornice, the dado was usually white or yellow and the main field was red. In the so-called “masonry style”, the plaster walls were modelled in relief to imitate masonry blocks and these were then painted in bright colours, as in the House of Dionysos at Delos.

Roman decorative schemes were even more striking and ambitious. The earliest phase of decorative painting, known as the first Pompeian style, developed in the 2nd century BC and involved the *trompe-l'oeil* representation of marble and masonry slabs. During the Augustan period (27 BC–14 AD), styles became more illusionistic, incorporating large-scale wall-paintings of landscapes, human figures and mythological fables. Examples such as the Cubiculum from a villa at Boscoreale (c.50 BC, now in the Metropolitan Museum of Art) and the paintings in the Villa of the Mysteries, Pompeii (c.50 BC) illustrate the mastery of fictive architecture, the human figure, and three-dimensional space and attest to the

increasing sophistication and complexity of mural schemes. They also demonstrate the colouristic brilliance of Roman interiors which favoured deep reds and vivid greens and blues. Such was the complexity of composition and colour in murals towards the end of the 1st century AD that both Pliny and Vitruvius expressed concern that artistic integrity might be sacrificed in the pursuit of overly-capricious and self-consciously fanciful treatments.

Byzantine interiors, though richly furnished and extremely opulent, favoured mosaic and tapestries more than fresco and plain painted effects. Comparatively little is known of their Northern European counterparts but it is generally thought that few early medieval domestic residences had elaborate fixed decorations. Castles and palaces were heavily fortified during this period and the peripatetic lifestyles of great lords and their retinues encouraged the use of furnishings and decorations that could be easily dismantled and moved to wherever the court was in residence. The great hall in a princely house was the political, administrative and social centre of the household and all its members who, with the exception of the lord who had his own quarters, slept and ate in this communal space well into the 11th century in England and even later in other parts of Europe. Thus, whereas the treatment of walls in service quarters was generally utilitarian in character, in medieval halls rough surfaces were unacceptable and the walls were plastered. The brickwork around doors and windows was sometimes left exposed, and walls were decorated with a white or coloured wash consisting of powdered chalk and water, and were sometimes painted with red horizontal and vertical lines to imitate the daub in the plastered brickwork. White was of paramount importance not only because of its symbolic significance but also due to its visual brilliance and its practicality as a reflector of light and whitewashed interiors were frequently refreshed, especially for special ceremonies. In England, for example, Westminster Hall was freshly whitewashed in 1274 for Edward I's coronation, and in 1337 the Tower of London's walls were given another coat of whitewash to contrast with the internal timber posts which had been newly painted in size and ochre. Plaster of Paris, which was finer than the coarser lime, sand and hair mixture, was also popular in wealthy households. Initially this was brought from Montmartre near Paris, but after gypsum was discovered in Corfe in Dorset this practice was no longer necessary, and



Paint: finishes in the showroom of J. Warnrop & Sons, Liverpool, 1890

when Windsor Castle was decorated with plaster of Paris in 1312 local supplies were used.

During the later Middle Ages, as European society became less turbulent and more prosperous, the defensive character of domestic architecture lessened and more permanent households were established. Interiors were more richly decorated and wall paintings dominated princely residences during the 13th and 14th centuries. The paintings executed in 1343 for the bedroom and study of Clement VI in the Palais des Papes at Avignon represent supreme examples of the French secular style of decoration. The bed chamber is painted with a simulated curtain hung from rings at the lowest level and above it rises a large expanse of vine scroll upon an azure background containing numerous birds with distinct and brilliant plumage. The study walls illustrate forms of hunting, with many figures in a forest of slender trees and precisely observed forest flora. Charles V of France and Henry III of England commissioned elaborate schemes of history paintings for their palaces and on a somewhat simpler level, Henry III also delighted in a decorative scheme involving green spangled with gold which he used in many of his great houses. His chamber at Guildford, Surrey (1256), had a green ceiling spangled with silver as well as gold, combined with white walls painted to imitate masonry.

Masonry painting was also used by the Comtesse d'Artois at the Château d'Hesdin, together with blue or green ceilings with metal stars. Stencilled patterns, often incorporating heraldic motifs, were also common throughout Europe during this period, although during the 14th century hangings of various silks, tapestry and worsted and wood panelling began to replace painted walls in colder climates.

The use of illusionistic fresco painting reached its zenith in Mediterranean countries, specifically Italy, and the history of this subject is so vast that it is not possible to do more than touch upon it very briefly within this survey. At the beginning of the 15th century, the walls in grander types of Italian houses almost invariably had a painted pictorial frieze, the rest of the wall being left plain. Dadoes and skirtings were introduced c.1430 although the frieze still tended to remain the dominant feature. By the 16th century the main field of the wall was also decorated, often with large painted scenes, and from 1550 virtually every part of the ceiling and walls in important rooms was covered with complex figurative scenes. Throughout this period, however, much fresco painting also included regularly spaced repeating patterns. Lozenges, chequers or stripes were favoured in the 14th century, while imitation textiles featuring striped and sprigged patterns and figured silks were popular in

the 15th century (Thornton, 1991). The depiction of fictive architecture came into fashion in the 16th century, a trend exemplified in Baldassare Peruzzi's painted Hall of Columns in the Palazzo Farnesina in Rome (c.1516). And the excavation of ancient Roman sites from around the same period revealed a vast repertory of classical ornament, including candelabra and grotesques, that were adapted in Italian wall decoration (notably in Raphael and Giovanni da Udine's work in the Vatican loggie and the Villa Madama, Rome) to suit contemporary tastes.

Although mural painting was not uncommon in wealthy and even more humble dwellings in Northern Europe, it was not used either as extensively or in as accomplished a fashion as in Italy, and it tended to be executed by journeyman painter/decorators as opposed to artists. These painter / decorators also specialised in the stencilled pattern work and decorative paint effects that proved especially popular in parts of Britain in the 14th, 15th and 16th centuries. Over 200 houses – ranging from manor houses to cottages – containing decorative wall treatments have been documented in Essex alone.

The simplest option in many of these houses was to use a plain white or colour wash on the walls. Broad vertical stripes could be superimposed in a contrasting colour, with a decorative border along the skirting and ceiling acting as terminals to the stripes. Where vertical wooden beams were left exposed, the wall space between them was “arcaded”, with painted arches linking the tops of the beams to suggest an arched colonnade. Other flat patterns such as zigzags, chevrons and diapers were used to create patterns of greater complexity. Simple floral motifs were also favoured, as was the incorporation of text, usually of a didactic nature, into decorative schemes.

Walls were also painted to imitate more expensive wood panelling. At Sutton House in Hackney, *trompe-l'oeil* panelling embellished with bright blue and red paint survived for centuries under plain wooden wainscoting applied at a later stage over the paint work. A less refined example of imitation panelling is at Cromwell's House in Ely (1572) where the panels are grained in red and brown between blue painted “rails” and “posts”. Each panel also features a black arabesque ornament at its centre, possibly to simulate an ebony inlay.

Real wainscot, generally made of deal, oak, spruce or pine, was also often painted, and between the 13th and 15th centuries it was usually devoid of any architectural detail so as to provide a flat surface for painted decoration. In the 13th century green was a popular but expensive colour for this purpose and examples include the Queen's chamber at Woodstock and the Antioch chamber at Clarendon in Wiltshire where the green wainscoting was also embellished with gold spangles. The wainscoting in the Queen's chamber in the Tower of London was painted white and decorated with roses.

The price of paint was determined by its colour, and this had a huge bearing on the cost of painting an interior. All paints were made with natural (animal-, vegetable-, and mineral-derived) pigments, the scarcity of which contributed to their expense. Up until the 20th century, two paint types were persistently and predominantly used for interiors: vegetable, oil-based white lead paint to which colour pigment could be

added – this was most often used for internal walls and masonry, wood and ironwork – and distemper, a lime or chalk-based water soluble solution that was cheaper and that could be sponged off a surface prior to repainting. Distemper was especially useful for the large expanses of wall above the wainscot, and for decorative mouldings as, unlike white lead, it did not clog up the relief work.

The production of white lead for paint remained unchanged over many centuries. To achieve the mineral necessary to make white oil-based paint, sheets of lead had to be immersed in vats of vinegar, causing the lead to corrode. The white corrosive residue or chalk was then scraped from the lead and mixed with an oil – usually linseed, olive, walnut or poppy seed – and the appropriate pigment. Turpentine could be added to the mixture for a more matt finish. The procedure was not only laborious and time-consuming, it was also extremely injurious to health and many workers died of lead poisoning through handling the corroded metal.

Distemper or whitewash was made in a variety of ways: whitening or slaked lime could be mixed with starch or rock alum which acted as binding media. For stucco distemper, unslaked chalk lime could be boiled in water with ground rice. None of these whitewashes were the brilliant white characteristic of today's chemically produced emulsions, but a soft stone-like off-white, which formed the basis for a range of natural hues such as various shades of stone, pearl, lead, cream, ochre, “wainscot” or “oak” (brown) and “chocolate”. These natural colours were mixed from cheap earth-based pigments and retained their popularity over centuries. The colours were also more resistant to fading than more expensive pigments which would often react badly to the chemical composition of the wall's surface, and they were the only hues available in both oil and distemper. By the 18th century, paint retailers with “colour shops” set up horse-powered grinding facilities on the premises and were thus able to offer paint at extremely competitive prices. In 1718 Marshall Smith patented a machine for grinding pigments for artists' use but it is uncertain what impact this invention had on the decorating industry.

By the end of the 17th century it had become customary to paint all interior wood and exterior ironwork, not least because it was widely assumed that these would rot without the protection that paint afforded. Oil paint was the only waterproof option available and according to John Gay it reeked havoc with fine clothing. “Brush not thy sweeping skirt too near the wall”, he warned in a poem of 1714, “thy heedless sleeve will drink the colour'd oil and spot indelible thy pocket soil”. By this date an increasing selection of colours was becoming available to wealthy householders. At the outset of the 18th century many interiors were rather dark and drab and timber colours such as “walnut”, “oak” and “mahogany” were popular. Fifty years on, however, browns were perceived as cheap and old-fashioned and had been superseded by new, brighter hues including including pea-green, sky-blue and straw-yellow for the main part of the wall. Reds and a drab olive were also considered an excellent foil to gilt mirror and picture frames. Two paintings in William Hogarth's *Marriage à la Mode* (1743) illustrate this trend: in scene two the wealthy newly-married couple occupy a room fashionably decorated with green walls, whereas in the final scene the same couple face bankruptcy and ruin in a shabby interior decorated in

brown. Yellow and blue hues were also considered quite avant-garde during this period and other fashionable colours, including “orange”, “lemon”, “straw”, “pink” and a blossom colour, were mentioned in William Salmon’s *Palladio Londinensis* of the 1730s. Extremely wealthy clients might use “verdigris” (oil paint mixed with oxidised copper pigment to produce a grass green hue), a “fine deep green” or “smalt” colours. “Smalt” was not actually a paint but ground glass that could either be distributed with a feather over wet oil-based paint, or ground exceptionally fine to be used as a pigment. Fashion-conscious householders intent on bright or dark blue walls, but with inadequate resources for a “smalt” finish, used Prussian Blue pigment (ground animal bones and alum) which was invented in Germany in 1704. Prussian Blue was popular in Britain from the 1720s and was used extensively in William Kent’s decorations at Burlington House; along with other colours such as pea green, lemon, straw and “Dutch pink”, it became cheaper and more widely available towards the middle of the century. Until that point, the middle classes had been using the darker but less expensive indigo blue.

Wainscot panelling was either painted to match the overall colour of the walls or grained to imitate expensive woods such as cedar, walnut or mahogany. Marbling was also fashionable at the turn of the 17th and 18th centuries and Celia Fiennes described the “best room” at Newby Park, Yorkshire, in 1697, as entirely decorated in this manner. Other effects included varnishing, gilding and japanning, all of which were staples of the painter-stainer and decorator’s trade. But by 1740, wood graining was no longer in vogue and the tendency was towards panelling painted in two shades of colour to articulate the surface details. Similarly, cornices were treated in white and grey to accentuate the mouldings. Matt finishes replaced the eggshell-like sheens preferred earlier in the century and oil paint was “flatted” with turpentine to remove its gloss.

During the last decades of the 17th century, the late-Baroque European courtly style had favoured large-scale mural and ceiling paintings. Exemplified first in France by the magnificent decorative schemes devised by Charles Le Brun at Versailles, this trend was also evident in England in the work of artists such as Sir James Thornhill or Louis Laguerre. The taste for large expanses of figurative painting and complex stuccowork culminated in the extraordinarily dynamic Rococo style favoured in Austria and Germany in the second quarter of the 18th century which incorporated vast illusionistic ceiling decorations by painters like G.B. Tiepolo. At the same time, however, the Rococo was also a lighter and more informal style and within private houses, particularly in France, it featured extensive use of *boiseries*, often painted in shades of white with the carved details picked out in colour or gold. The reintroduction of classical styles in England under the auspices of Palladianism from the mid 18th century also led to a preference for more restrained effects and colour schemes that enhanced the purity of the architectural proportions and ornamental embellishments of rooms. Broken whites (colours ranging from off-white to dark stone) were considered most elegant, with wood panelling painted in white lead and walls and ceilings a “natural” distemper hue. At Marble Hill House, London, for example, the internal walls were mostly finished in a stone colour and in 1771 William Chambers wrote of a client’s house that he intended “to finish the whole in fine stone

colour as usual excepting the Eating Parlour which I propose to finish pea green with white mouldings”. These *plainer* effects were nevertheless often combined with textiles, and after c.1730 wallpapers, incorporating strongly-coloured, formal damask-style patterns, which were hung in the main part of the wall.

The advent of the full-blown Neo-Classical style ushered in a taste for more complex painted treatments and richer colours including bright blues, greens, lilacs, pinks, black, and, most importantly, terracotta reds, inspired by the example of ancient Roman wall paintings excavated at Herculaneum and Pompeii. These discoveries were especially influential upon the work of the Adam brothers in Britain in the 1760s and 1770s; their interiors incorporated some of the most vibrant colours of the period. Robert Adam’s most vivid schemes were concentrated in the principal reception rooms, and the dominant element was generally the ceilings which were often decorated with white or richly coloured grounds, with elaborate antique details and ornament picked out in hot blues, reds and greens, gold and a deep saffron yellow. Wall colours could be similarly intense and were frequently combined with delicate plaster work, painted white, and pictorial grisaille panels, cameos and medallions devised by artists such as Angelica Kauffman and Antonio Zucchi.

Etruscan interiors were popular in the later 18th century (an example by Adam survives at Osterley Park, Middlesex, and another at Heveningham Hall, Suffolk) and featured deep red-browns and blacks in motifs inspired by classical Greek vases. The pigments used for reds and terra-cottas, which were among the most fashionable colours of the period, were derived from plants such as madder. The pigments used for yellows were derived from much more off-putting combinations: arsenic and sulphur, for example, were combined to create an exceptionally bright shade, while for a deeper, more resonant hue, gallstones were dissolved in water!

In 1807, the phrase “interior decoration” – as distinct from architecture – was coined for the first time in Thomas Hope’s *Household Furniture and Interior Decoration*, and printed manuals and guides for professionals and enthusiasts began to appear. The success of Rudolph Ackermann’s *Repository of Arts* (launched in 1809), which gave wide coverage to many subjects related to furnishing and decoration, attests to the increasing interest in these subjects and started a vogue for interior decoration periodicals that has persisted to the present day. Many publications from this period advised systems of matching colours that co-ordinated with furnishing fabrics, and explained how colour could be used to create the mood appropriate to different rooms. Percier and Fontaine’s *Recueil de décorations intérieures* (2nd edition 1812) and D.R. Hay’s *Laws of Harmonious Colouring* (1828), for example, recommended that libraries should be solemn, dining rooms rich and substantial, drawing rooms vivacious, and stairways cool. Rooms continued to be dominated by a single colour, with red being the most popular for walls: typical hues included crimson, ruby and maroon (in conjunction with yellow), and orange following the Napoleonic Wars. Blues were advised for bedrooms as were greens which were also deemed suitable for libraries and sometimes drawing rooms. Yellows were still considered quite avant-garde: Sir John Soane’s use of “patent yellow” on the walls of his drawing room in Lincoln’s Inn

Fields was regarded as quite controversial, while the Duke of Wellington's yellow rooms at Apsley House, London, were openly criticised. Wallpaper also became more popular as the removal of excise duties in the 1830s and the more widespread adoption of mechanised printing techniques from the 1850s made it a cheaper alternative to patterned hangings or complex hand-painted effects.

From the 1830s marbling and graining once again became fashionable for internal woodwork, panelling and even floors. Walls adopted somewhat lighter and more delicate schemes involving pale blues, lilacs, pinks and "French" greys which were contrasted with darker (plum, green, and flame coloured) panelling. Comfort and informality were also the key notes of Austrian and German Biedermeier styles, with an emphasis on clear bright wall colours and white ceilings, or, alternatively, illusionistically draped and tented effects for a more dramatic effect.

From the mid 19th century, a greater interest in historical styles throughout Europe led to an increasingly eclectic approach to interior decoration and design. Writing in 1840, the London decorators H. W. and A. Arrowsmith declared "the present age is distinguished from all others in having no style which can properly be called its own" and decorations in the "Greek, Roman, Arabesque, Pompeian, Gothic, Cinque Cento, François Premier, Elizabethan, and the more modern French" styles flourished in rapid succession. Owen Jones's *Grammar of Ornament* (1856) and Gottfried Semper's "Über Polychromie" were among the more influential of many contemporary publications that served as pattern books of historic ornament. The stronger colours associated with Semper's theories (inspired by ancient Greek mural decoration) manifested themselves in dramatic patterned polychromatic paint effects on ceilings and walls. Patterns were customarily stencilled, although intricate detailing was applied freehand.

Wallpapers were widely used in middle-income interiors by the third quarter of the 19th century but it was still customary for skirtings, window frames and doors to be grained or painted in drab greens and browns and for plasterwork details to be picked out in colours that matched the dominant hues of the upholstery or walls. Moreover, wealthy clients could still afford the services of specialist decorators and even sometimes artists who produced a variety of complex effects ranging from gilding and stencilling to painted designs and scenes for dadoes, friezes and ceilings. Firms such as Crace & Son specialised in particularly elaborate decorative schemes in the Gothic, Italian Renaissance and French 18th century revival styles, while artisan painter-decorators and provincial firms were kept abreast of contemporary fashions by periodicals such as *The Journal of Decorative Art* (commenced 1881) which regularly published suggestions for wall decoration and treatments for mouldings and woodwork.

The emergence of the Aesthetic Movement in the 1860s and 1870s, with its emphasis on "art and beauty in the home", encouraged the involvement of artists and architects, such as Frederic Leighton, George Aitchison, and Walter Crane in mural decoration and painted schemes. It also fostered a taste for more subtle, tertiary hues – especially blue-greens, greys, and yellowish-greens – that replaced the more lurid tones favoured in the mid-century. The architect E. W. Godwin and the painter J. M. Whistler, both of whom were strongly influ-

enced by the more delicate shades and colour combinations characteristic of Japanese art, pioneered this trend and advocated pale, plain painted walls and matching woodwork. Godwin's decoration of Oscar Wilde's Tite Street home was especially radical; eschewing wallpapers he decorated throughout with paints that he had mixed himself in soft shades of pinks, greys, blues, white and yellow.

Other innovations of the late 19th century were associated with the Arts and Crafts Movement. Many William Morris interiors used densely patterned wallpapers and woodwork stained or painted a dull green, but Philip Webb advocated large expanses of white for the decoration of Clouds, Wiltshire, and Standen in Sussex during the late 1880s and 1890s and this simple, practical approach to decoration was increasingly favoured by the next generation of architect-designers. The functionalist aesthetic of Modernist design saw this approach taken to new extremes with an emphasis on clean lines, light colours and plain, unornamented walls. But the popularity of rich colours, strong patterns and textured effects persisted with the vast majority of householders throughout the late 19th and early 20th centuries, and it was not until the 1930s that simpler treatments became generally fashionable. By this time, new synthetic paints developed by the petrochemicals industry had replaced the water soluble distemper and vegetable oil-based mixtures and were much cheaper and easier to use.

The popularity of plain, painted interiors gathered pace in the post-war period, not simply in line with modern styles but also because of the growing influence of DIY. It reached its peak in the 1960s and 1970s when the influence of youthful, Pop styles encouraged the use of bright primary colours for woodwork and walls. More recently, the interest in historic revivals and country lifestyles has encouraged a broader range of treatments and the use of more subtle period hues. The role of many specialist interior decorators is to realise their clients' aspirations by providing anything from Gothic fantasies to *trompe-l'oeil* Neo-Classical colonnades. Any style can be recreated and the more fashionable painted effects of the 1980s included sponging, rag-rolling, stencilling, marbling and "distressed" treatments. Many of the high-performance modern paints developed by companies such as ICI, however, are not suitable for historic effects, and research undertaken by specialist manufacturers and organisations such as the National Trust has given rise to a range of "traditional" finishes and colours that are more appropriate to the period home. Amid the pluralism of contemporary tastes and styles there are few rules, and while the myriad choices on offer can bewilder the amateur decorator, it is easy to paint over one's mistakes.

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Palagi, Pelagio 1775–1860

Italian architect, painter, sculptor and designer of interiors and furniture

Pelagio Filippo Palagi was one of the foremost exponents of Italian Neo-Classicism, and his work embodied the principle of the importance of the full integration of the decorative and the architectural arts. His works were also highly influential for other Neo-Classical designers such as Giocondo Albertolli.

After training under Andrea Appiani at the Accademia Clementina in Bologna (1798–99), Palagi produced designs for vases for the ceramic factory established by Count Aldrovandi in Bologna. He also collaborated with Antonio Basoli on decorative paintings, designed funerary monuments and a celebratory monument to Napoleon (1800). During these early years Palagi was heavily influenced by Piranesi's work, particularly in his use of bucrania, lions, winged figures, and the Egyptian and Etruscan friezes which replaced the scrolls and curves of the Rococo style. Though published before Palagi's birth, Piranesi's *Diverse maniere d'adornare i Cammini* (1769) was an important source for his furniture designs.

Palagi moved to Rome in 1806, remaining there until 1815. He developed an interest in archaeology, copying low-reliefs, sarcophagi, tripods, wall and vase paintings at the Palazzo Corsini, the Palazzo Giustiniani and in the Capitoline museums. These studies were an important inspiration for his furniture, into which he incorporated *klismos* chairs with sphinx supports and tables on monopodia. The massive forms of his furniture were also inspired by the Empire style which had been brought to Italy by Napoleon's courtiers. Like many other Italian designers, Palagi would have been familiar with the original French version of Percier and Fontaine's *Recueil de décorations intérieures* (1801, 1812), before its translation into

Italian by Giuseppe Borsato in 1844. From this book he gained a classical vision of space, in which ceilings, walls and floors are elegantly and harmoniously divided by arches, columns and friezes.

In Rome, Palagi worked on his most renowned early commissions. These included the fresco cycle depicting the *Exploits of Theseus* at the Palazzo Torlonia, and, together with Felice Giani, the decorations at the Quirinal Palace for Napoleon (1812). Stendhal's account of the wedding preparations for Marchese Crescenzi attest to Palagi's contemporary fame: "magnificent tones of colour, very well judged and calculated for the pleasure of the eye by the celebrated Pallagi, painter from Bologna" (*Charterhouse of Parma*, 1839).

The commissions Palagi undertook in Turin between 1834 and 1858 represent his mature work. He designed the entire schemes of interior decoration for the royal palaces, combining Neo-Classical and neo-Gothic elements. These illustrate an originality and sense of fantasy, combined with a scholarly and rigorous approach to redecoration which always took into account existing decorative schemes.

His archaeological interests are illustrated in his Etruscan Cabinet – the private study of King Carlo Alberto of Sardinia – at the royal summer palace of Racconigi near Turin (1834–36). The choice of Etruscan decoration had ideological and political implications: for many years the Etruscan style had been a popular choice for the interiors of aristocratic European palaces. However, Palagi employed it precisely because it was the style "of an antique Italian population". These subtle nationalistic overtones would have been suggested to Palagi through his familiarity with the *Della magnificenza ed architettura de' Romani* (1761) by Piranesi, who, in his effort to counteract widespread pan-Hellenistic tastes, had championed the supremacy and superiority of Etruscan over Greek culture, thereby also anticipating the nationalistic tendencies of the Romantic movement. The study is exceptional in the history of Italian design for its harmonious unity of design and quality of execution. It contains a set of furniture made by Gabriele Capello, called il Moncalvo, Palagi's foremost cabinet-maker, which was exhibited at the Great Exhibition in 1851, where it attracted much favourable attention and won a medal. The set includes a mahogany armchair veneered with ebony, supported on finely carved goats' legs. Its back and seat-rail are decorated with stylised palmette motifs and curvilinear relief stringing, and the seat is covered by a thick cushion, upholstered in pale pink with long fringes. The mahogany table is inlaid with ebony, cedar, walnut, pearwood and holly, and its rectilinear design is subtly curved at the juncture of the legs and feet, which are decorated with animals' heads ending in scrolls. The top is decorated with brick-red, ochre and black inlaid designs inspired by Greek vase painting.

In his redecoration of the Royal Palace in Turin Palagi drew on his vast knowledge of the classical repertory. For instance, in the Council Hall his designs evoke a sense of antique splendour, while also merging successfully with the sumptuous 17th-century decorations by Miel and the woodcarvers Botto and Borello. The balanced decor of the mantelpieces, mirrors, candelabra, chairs and tabourets display a 19th-century response to a Baroque interior in which Palagi was attempting to create the magnificence and ostentation appropriate to the

role of enlightened 18th-century monarch which King Carlo Alberto strove to fulfill. The suite of furniture made by Gabriele Capello is one of the last examples of the Italian taste for sculpted furniture (Bernardi, 1959), and in their grandeur and solidity the pieces recall 17th- and 18th-century Italian models. Their surfaces are thickly gilded and the armrests are decorated with robustly carved half-human, half-mythological figures. The gilding was originally intended to complement the light blue upholstery and wall silks, as Palagi's drawings demonstrate, but these have been substituted by green velvet. Palagi's only surviving original works here are the trimmings on the borders of the seat-rails, and these echo the dado design.

While Palagi chose the Etruscan style for the Etruscan Cabinet and the Empire style for the Council Hall at the Royal Palace, for his next commission, the Margherita Pavilion in the Racconigi Palace park, he chose the English romantic Gothic style. The same style was adopted for the queen's bedroom, which was decorated with a suite of Gothic furniture carved by Capello, and which consisted of mahogany stools, a table and two occasional tables. These are now housed in the *dei principini* (the little princes') apartment in the nearby Racconigi Palace. The room's octagonal shape is reflected in the table's support, which is constructed from eight colonnettes separating niches. The design is repeated in the smaller occasional tables, which are each supported on small carved three-dimensional turtles. Although the basic structure of this furniture was not radical, and the decoration only superimposed onto it, the carved elements define it as Gothic, and it represents an important example of the Italian Troubadour style.

The most important documents for Palagi's career are the drawings now at the Biblioteca dell'Archiginnasio in Bologna, which bear witness to Hayez's characterisation of Palagi as "excellent in the handling of perspective, faultless in composition and outstanding as a draughtsman" (Bandera, 1973). Palagi eliminated the distinction between artist and craftsman, and in his work he also took advantage of the increasingly available resources of industrial technology. Above all, he broke with a prevailing Neo-Classical dogmatism by adopting an eclectic approach which brought Italian design closer to the main European currents in design.

MARIELLA PALAZZOLO

Biography

Born in Bologna, 15 May 1775, the son of Francesco and Giuliana Rattanini. Trained with Andrea Appiani at the Accademia Clementina, Bologna, 1798–99. Provided vase designs for his patron Count Carlo Aldrovandi's ceramic factory, 1798. Painted in Bolognese palaces and cemeteries until 1806. Collaborated with Antonio Basoli (1774–1843) on decorative painting, funerary monuments, and monument to Napoleon, 1800. Elected to Bologna Academy, 1803. Moved to Rome, 1806. Collaborated with Felice Giani at the Quirinal Palace, 1812, and worked on other Roman decorations, 1813. Also worked with Carlo Vanvitelli in Naples. Appointed inspector of the Accademia Italiana, and member of the Accademia di S. Luca, Rome, 1813. Moved to Milan, 1818, where he opened a private school and workshop, and worked at the Royal Palace. Moved to Turin, 1832. Appointed director of decoration of Racconigi Palace, and director of ornament at Accademia Albertina, Turin, 1834, and in charge of decoration of royal palaces in Turin. Knighted. During following years elected member of several other academies. Exhibited at the Great Exhibition in London, 1851. Died

in Turin, 16 March 1860; left his collection of coins, antique sculpture and ceramics to Bologna.

Selected Works

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- 1812 Quirinal Palace, Rome (interior decorations, with Felice Giani): Napoleon Bonaparte
- 1813 Palazzo Torlonia, Rome (fresco cycle of *Exploits of Theseus*): Count d'Arache
- 1830 Palazzo Arese (building and interiors)
- 1834 Racconigi Palace, near Turin (Etruscan Cabinet and Margherita Pavilion): King Carlo Alberto of Sardinia
- 1834 Villa Traversi, Desio (Gothic Revival tower)
- 1835–40 Pollenzo (building and interiors)
- 1835–42 Royal Palace, Turin (Council Hall, Throne Room, Ballroom): King Carlo Alberto of Sardinia
- 1838 Royal Theatre, Turin (restoration and decoration)

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Papier-Mâché

Papier-mâché is a composite material made up of pulped paper, chalk, size, and sometimes sand. It can be shaped by impressing the damp mixture within moulds, and after baking the mixture hardens enabling it to be painted or japanned.

There were two distinct branches of papier-mâché manufacture which developed almost simultaneously in about 1740. The first includes architectural ornaments that were made for use within interiors. In 1672, the scientist Robert Boyle recommended papier-mâché for picture frames and imitation plaster work, but it was not until about 1740 that moulded, pulped paper was developed commercially for making ceiling ornaments, cornices, chimneypieces, mirror-frames, girandoles, etc. When painted white, or gilded, they were indistinguishable from plaster and wooden ornaments. They were also lighter, less expensive and, as Lady Luxborough was assured when decorating her *ferme ornée*, “more durable ... and for ceilings infinitely preferable, especially as they may be moved, being only fastened up with tacks.” Complex schemes were installed by the supplier which increased their cost, but standard mouldings could be fitted by local workmen.

Mrs. Delaney gave the first record of ornaments supplied by a specific maker in 1749, when she “went to Mr Dufour’s, the famous man for paper ornaments like stucco, bespoke a rose for the top of her Grace of Portland’s Dressing Room.” From the 1750s, London makers of paper-hangings, like Masefield, Crompton & Spinnage, James Wheeley, Thomas Bromwich, and Peter Babel, advertised large stocks of papier-mâché ornaments. The saving made by using paper ornaments is shown by two sets of fillets which Thomas Chippendale designed to hide the tacks which secured hangings to battens; a blue and white painted papier-mâché set for Mersham-le-Hatch in Kent, cost only 6d per foot, while a carved and gilded set for the State Bedroom at Harewood House cost 5s 3d per foot.

George Jackson, who had made paper mouldings for Robert Adam since 1765, founded his own company in 1780, which still flourishes today. At the 1851 Exhibition in London, French friezes, pilasters and bas-reliefs were upstaged by Jackson’s “noble chandelier for sixty lights” in *carton pierre* – which, containing more plaster than paper, was poured rather than pressed into moulds. He undertook prestigious commissions including mouldings for the Egyptian Hall at Mansion House, Drapers’ Hall, and the Clothworkers’ Hall.

Also showing at the 1851 exhibition was Charles Bielefeld of Covent Garden, whose mouldings, when decorated in gold, oil paint, size colours or varnish, were thought especially suitable for theatres. Bielefeld made a wide range of goods, from the canopy for the State Bed at Chatsworth, to a full-size village of ten cottages and a ten-roomed villa, all with moulded interior decorations. Now lost, the village was made in 1853 for shipment to Australia. Coarse mouldings, containing more fibre and plaster than paper, continued to be made for suburban dwellings, into the 20th century.

The second branch of papier-mâché manufacture concerns the production of light furnishings and small decorative household objects, all of which were often japanned.

Papier-mâché furniture was covered by a thick, usually black “japan” or asphaltum-based varnish, and variously

painted, gilded and, after 1825, ornamented with mother-of-pearl. A pattern book begun in 1846, shows that 29 colours and imitation malachite and walnut grounds were available; by the early 1850s, the range included many others. Tin, iron, wood and slate, were also “japanned”, often in the same factories, making it difficult, from appearance alone, to distinguish one material from another, particularly when used in combination. It is appropriate therefore, to consider these materials together.

This branch of japanning, as distinct from that which developed c.1660, in imitation of eastern lacquer, was first carried out at Pontypool in South Wales. Although the Pontypool Japan Works concentrated on small tinware, a flower-painted table on a tripod stand (c.1765) and a dressing table (c.1805), both of iron and tin, are known. However, Birmingham and, to a lesser extent, Wolverhampton, were the main centres for japanned furniture, and they provided the lead for similar developments in Germany and America. There were other important centres where papier-mâché and tin were japanned but they focused on smaller decorative objects like trays and boxes.

In 1772, Henry Clay of Birmingham (d.1812), was granted a patent for “making in paper ... panels for rooms, doors and cabins of ships, cabinets, bookcases, screens, chimney pieces, tables, tea-trays and waiters.” This involved laminating sheets of specially-made paper to form a strong “pasteboard”, capable of being used like wood; it guaranteed the success of the Midlands japanning industry. Since Clay’s wares are better documented than those of his contemporaries, they amply illustrate the range of early products.

Early papier-mâché attracted a sophisticated market. Robert Adam admired “Clay’s Ware”, and ordered paper door panels painted by Antonio Zucchi, for Derby House, the London home of the Earls of Derby. Adam thought them “so highly japanned as to resemble glass”, and ordered another set which may still be seen in the Marble Hall at Kedleston Hall in Derbyshire. To judge from a letter sent by Josiah Wedgwood to his partner Thomas Bentley, in 1776, papier-mâché had the same appeal as their jasper ware: “Mr Clay was just gone ... to shew Lady Craven some drawings of Cabinets. The Panels of which are to be of his painted cartoons, perhaps inlaid with Wedgwood & Bentley’s Cameos but however that may be Lady Craven said she would finish hers with their Vases.” It also attracted discerning collectors like Horace Walpole who, in his 1784 inventory of Strawberry Hill, described a writing table by Clay, in the small print room, as “highly varnished; [and] black with blue and white ornaments in a gothic pattern, designed by Paul Sandby.”

In late Georgian and Regency times, large japanned trays, painted with pictures or rich borders, were intended to protect tea-tables; when not in use they were sometimes displayed vertically on side-tables. Later, they often had their edges removed and were mounted in gilt frames to be hung as pictures.

For inventiveness and prestige, Jennens & Bettridge of Birmingham (1816–64), were to Victorian papier-mâché, what Henry Clay had been earlier, although their market was much wider. They, too, had successful rivals like McCullum & Hodson, in Birmingham, and Walton & Co., or Henry Loveridge, in Wolverhampton.



Papier-mâché settee with mother-of-pearl decoration, 19th century

The development of a strong, densely compacted papier-mâché made from pulped paper in 1836, and the introduction of steam-presses to the industry in 1847, quickened production, reduced costs, and, moreover, enabled the plastic qualities of the material to be fully exploited. Chair-backs for example, could be curved in two directions – a technique not then applicable to wood. More typically, and disappointingly, papier-mâché was stamped to imitate existing styles of wooden furniture, such as heavily carved Jacobean chairs.

Notwithstanding the bedroom suite now at Lotherton Hall in Leeds, few rooms were entirely furnished with japanned ware. A more typical order might be that to Jennens & Bettridge in 1839 from a family in Baker Street, London, for “a chess table with Pearl” at 18 guineas, a round table and a pole screen decorated with flowers, and a lake scene, respectively, at 10 guineas each, and a set of finger-plates and door-knobs (for which no price was given). The drawing room furniture bought from Jennens & Bettridge by the Queen of Spain in 1849, confirms a contemporary suggestion that larger furniture was often made for export to Canada, North and South America, Russia, Spain etc.

Papier-mâché furniture shown at the Great Exhibition, included pole-screens, panels for interior decoration, cheval screens, cabinets on stands, tables of all kinds, “drawing room ornament stands”, music stands, chairs, chiffoniers, toilet tables and mirrors. Less typical were the spectacular “exhibition pieces” shown by Jennens & Bettridge, such as an absurd

Day-Dreamer’s Chair. Most firms also exhibited japanned tinware, notably extravagantly shaped and decorated coal boxes for use in the main rooms of the house, and toilet sets comprising jugs, pails, footbaths and sundry accoutrements. Henry Fearncombe exhibited portable washstands in imitation of grained mahogany or Siena marble, while Edward Perry showed ventilators, fire-baskets and screens. Peyton & Harlow, iron bedstead makers, showed an “Iron four-post, with massive pillars of taper iron tubing, head and foot rail, japanned to correspond with a suite of papier-mâché furniture exhibited by Messrs Jennens & Bettridge.”

Japanners were severely criticised for their unprincipled designs, but it was harsh economics that finished their expensive industry. Little furniture was made after about 1870, although smaller decorative articles were made until the 1930s.

YVONNE JONES

See also Lacquer and Japanning

Selected Collections

Collections of Papier-Mâché furnishings, ornament and decorative items in Britain are in the City Museum and Art Gallery, Birmingham; the Victoria and Albert Museum, London; Frogmore, Windsor; and the Bantock House Museum, Wolverhampton. Additional collections are in the Städtisches Museum, Braunschweig, Germany, and the Litchfield Historical Society, Connecticut.

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Paris 1900

Exposition Universelle

The Exposition Universelle of 1900 was the fifth International Exhibition of its kind to be hosted in Paris and the third under the Third Republic. Like its predecessors, it was intended to be an all-encompassing showcase for the arts and industrial design, and followed the trend toward ever greater opulence and an ever growing scale of presentation. The exposition was the largest yet staged, attracting 47 nations, including major world powers like America, Germany and Britain as well as countries from as far afield as Asia and Africa. Yet, occurring at a time of divisive internal political scandals, some of which, like the Panama Canal project and the Dreyfus affair, became international concerns, the 1900 exposition from its inception was plagued by internal and international dissent and controversy. The initial arrangements for the 1900 show were threatened by a counter-proposal to stage an international fair in Germany and by growing opposition within France. Provincial decentralists sought an end to the cultural and economic dominance of Paris, and nationalists militated for an end to the influx of foreigners and foreign influence on French culture. The hostile climate inevitably resulted in an exposition that was compromised and lacked both coherent direction and conviction of purpose.

As with most of its predecessors, the emphasis was on establishing entertaining and educational spectacles that would provide a showcase for the technological wonders of modern European civilisation. A major attraction was the *trottoir*

roulant, a moving pavement which had featured in the Chicago International show of 1893, though the 1900 version had three lanes moving at variable speeds. It also featured an electronically powered overhead railway and an enormous "Dome of Discovery", a spherical structure which housed under its curved façade a planetarium. Other technological presentations at the exposition included the first displays of automobiles and bicycles at an international fair, wireless telegraphy, sound synchronized with film, and the first demonstrations of X-rays.

Yet, despite these attractions and the rhetoric of progress and vanguardism that characterised the opening ceremony's speeches, the exposition was relatively lacking in the kind of innovation and technological advancement that had characterised the previous two expositions. The 1900 exposition concerned itself instead with retrospective displays in technology and arts and design in order to sum up the achievements of the 19th century. One of the most novel features of the exposition was a street populated by houses, pavilions and palaces intended to reflect the indigenous styles of participating nations. This flamboyant Rue des Nations was located along the Seine and spanned several hundred metres. Twenty-two of the 23 nations that constructed pavilions provided buildings that were designed and decorated in identifiably "native" styles, the exception being America which opted for a classical pavilion resplendent with allegorical decoration.

The Rue des Nations represented the star attraction of the exposition. Of all the displays on offer it was undoubtedly the most significant, symbolising the dominant and distinctive trend within the exposition toward historicism and nationalist ideology. Though historical styles, particularly classicism in architecture and design had prevailed in the previous expositions, the increasing trend had been toward the profiling of progressive technologies. The 1889 exposition, falling in the centenary year of the French Revolution, had been used to celebrate radical republican initiatives. The Third Republic used the exposition as a showcase for the idea of progress, an aim expressed through a new enterprising and utilitarian aesthetic that fostered the unity and synthesis of the sphere of arts and design with engineering principles and industrial materials. This aesthetic was embodied in the dynamic Modernism of the Eiffel Tower and the Galerie des Machines. The exposition of 1900, in stark contrast, was concerned with consolidation and *rapprochement*, embracing a more populist, reconciliatory and conservative profile that reflected the widespread trend within Europe toward national self-consciousness and re-definition.

This was evident in the buildings erected for the exhibition. Two new buildings, the Petit and Grand Palais, were constructed on the right bank to supplement the array of existing venues used to house the exhibits. The design of the Petit and Grand Palais signalled the ascendancy of a new pluralist and historicist accent in the French presentation of the exposition. The eclecticism of these two buildings incongruously mixed engineering technology with traditional motifs, blending disparate materials and styles. The prefabricated Palais de l'Industrie, a building which had played a prominent role in previous expositions and which was notable for its functionalism and engineered design, was demolished to make way for these more compromising architectural solutions. This indicated a relative shift away from the pre-eminence of engineer-

ing which had held sway at the expositions between 1851 and 1889 toward a more craft-based approach to the arts and design. This trend reflected the widespread lack of confidence in Europe in notions of progress and in the prospect of long-term economic prosperity.

Yet, ironically, if the exposition was essentially characterised by trenchant Nationalism and a corresponding return to Historicism, the dominant aesthetic being emphatically “revivalist”, it can also be remembered as the forum which witnessed the forceful emergence of Art Nouveau onto the international stage. Indeed, Hector Guimard’s enduring designs for the Métro station entrances were unveiled to coincide with the opening of the exposition.

The 1900 show saw the largest gathering of Art Nouveau artists ever assembled, attracting practitioners from throughout Europe. French exhibitors included Eugène Gaillard, René Lalique, Emile Gallé, Guimard, Carriès, Louis Majorelle, Georges de Feure, Raoul Lachenal and Alexandre Charpentier. The non-French Art Nouveau exhibitors included Alfonse Mucha, Richard Riemerschmid, Hermann Obrist, and Joseph Maria Olbrich. The only notable absences were Belgian architect-designer Victor Horta, who was widely credited with founding Art Nouveau, and Charles Rennie Mackintosh, whom many regarded as the leading exponent of the designers who came to be known as the Glasgow School.

Art Nouveau design embodied many disparate currencies of reform in the arts and design, a fact reflected in the distinctive names it acquired in different countries. Yet, in spite of different national inflections, certain common tendencies bound the artists’ works together at the exposition. In contradistinction to the prevailing neo-Baroque and neo-Rococo styles, Art Nouveau was decidedly internationalist and anti-historicist. In place of cultural references, Art Nouveau substituted organic sinew-like forms which drew their inspiration from nature. Indeed, Art Nouveau practitioners saw historicism as no longer appropriate to an industrialised world and instead sought timeless and universal forms appropriate to a new global economy. It exhibited a tension between a commitment to craft-based modes of production with a responsiveness to the conditions and needs of modern urban life. Art Nouveau embodied the Wagnerian notion of *gesamtkunstwerk* (total work of art). Its practitioners therefore sought to construct complete environments which expressed a unified design aesthetic throughout. Hence buildings, furniture, graphic illustrations, wallpaper, art works, carpets and fittings were all conceived to correspond to a dominant characteristic, synthesising material and form.

The idea of the *gesamtkunstwerk* was in evidence at the exposition in the fully fitted interiors of Olbrich and Hoffmann. Similarly, Guimard displayed sample interiors and *objets* from his Castel Béranger, a new Parisian apartment house he had completely designed from façade to fittings. Art Nouveau exhibits also appeared both within the Decorative Arts Palace inside the National pavilions and in separate individual buildings assembled by private groups or individuals. Among the French exhibits of Art Nouveau there was glass, metal, ceramic and furniture designed by Gaillard, Guimard, Gallé, Charpentier, Majorelle, Lalique, de Feure, Lachenal and Carriès which was displayed both in the Pavilion de la Union

Centrale des Arts Décoratif, and in the buildings constructed by stores such as Le Printemps, Le Bon Marché and Le Louvre.

In addition to these venues there was the Art Nouveau-designed Pavillon Bleu, a restaurant adjacent to the Pont d’Iéna, and the flamboyant Pavilion of Siegfried Bing, the wealthy impresario of Art Nouveau. The latter took the form of a fully-furnished seven-room house on the Esplanade des Invalides, featuring works by Gaillard, de Feure and the lesser known Edward Colonna. Yet, arguably the most radical currents within Art Nouveau were occurring outside of France, and this was reflected in the exhibition. The American Louis Comfort Tiffany showed lushly coloured stained glass and *Favrile* glass vases and Henry van de Velde, one of Bing’s most favoured artists, presented designs for two German pavilions. Bernhard Pankok’s innovative design of the German catalogue to the exposition, with its graceful floral and abstract patterns and Jugendstil font, represented a landmark in the history of book design.

Critical opinion turned on whether Art Nouveau with its eschewing of the past represented “l’Esprit Nouveau” and a legitimate new direction or merely a modish and short-lived mania in the evolution of modern design. French critics at the exposition, suspicious of the composite nature of Art Nouveau’s origins, criticised its eclectic foreign influences, its unorthodox anti-classical proportions, asymmetry and stark contrasts of simplicity and complexity, lightness and darkness and openness and gravity. Of the Art Nouveau designers only Gallé’s glass and marquetry works and Lalique’s miniatures and jewelry consistently received praise. It was only at the succeeding International Fairs that Art Nouveau was to achieve critical recognition.

The 1900 exposition had been conceived with a view to reasserting cultural consensus and harmony within Europe, yet it provoked widespread disillusionment and exposed deep and ever-widening cultural divisions within and between the participating nations. French industrial technology and even its cultural pre-eminence had been undermined by the mechanical ingenuity of the Americans, the elegant taste of the Japanese and above all the hordes of innovations and inventions from Germany. Within France the exposition was widely regarded as a failure and it was to be many years before France was to consider staging another comparable exposition.

JON KEAR

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Paris 1925

Exposition Internationale des Arts Décoratifs et Industriels Modernes

The idea for this exhibition was first mooted as early as 1906, as a French riposte to the *Exposizione Internazionale* held in Milan in the same year. Proposed again in 1911 by the *Société des Artistes Décorateurs* it was voted for by the *Chambre des Députés* in 1912. Having been planned for 1915 as a display of modern decorative arts which forged links between artists, craftsmen and industry, the outbreak of World War I inevitably led to its postponement.

The notion was resurrected in 1919 as part of the French post-war programme of industrial development and economic recovery, attracting positive support in business and manufacturing circles. France's invitation to all of her wartime allies to participate in the exhibition, alongside her exclusion of Germany, also embraced an underlying political agenda which sought to make it clear that military defeat also had consequences in the cultural arena. Sponsored by the Ministries of Commerce and Fine Arts, the exhibition was conceived with the specific purpose of restoring France to a position of international leadership in the decorative arts, a position which before the war had become increasingly fragile in economic terms due to the growing international industrial competitiveness of other countries.

The exhibition was also intended to encourage the establishment of a modern design vocabulary which blended traditional French expertise in the design of luxury goods with the realities of modern mass-production technology. However, unashamed luxuriousness and elitism characterised a significant proportion of the exhibits, and the show was criticised in some quarters for the opulence of many of the exhibits which were way beyond the means of the everyday consumer. Subsequently the 1925 exhibition has been seen by historians as something of an ideological battleground between the decorative tendencies of the *ensembliers* and the austere functionalism of the Modernists, with the upper hand firmly, at least in a material sense, going to the former through sheer numbers of exhibits. Uncompromisingly Modernist output was largely restricted to Le Corbusier's controversial *Pavillon de L'Art Nouveau* and Konstantin Melnikov's *Soviet Pavilion*; as has been indicated, Germany, where many facets of Modernism could be seen in progressive centres such as Frankfurt and



Paris 1925: Pavillon for La Maîtrise by Maurice Dufrène, Galeries Lafayette

Stuttgart, had not been invited to participate in the exhibition and the Dutch national committee ignored the claims of avant-garde designers associated with the *De Stijl* group, preferring the more decorative aesthetic associated with the Amsterdam School. The United States declined an invitation to participate, limiting the number of exhibiting countries to 22, with an emphatically European focus.

The national propagandist outlook of the French, which had underpinned the rationale for the exhibition, assumed physical form in the large proportion of the space devoted to the French sections, about two-thirds of the whole site. A number of the most lavish French displays could be seen in the exhibit of the *Société des Artistes Décorateurs* entitled "Reception Rooms and Private Apartments of a French Embassy". Occupying a prime site on the *Esplanade des Invalides* and consisting of 25 rooms set round a three-sided courtyard, it was seen by some as the epitome of luxury and wealth and by others as quite out of tune with the realities of modern life. But in fact it could be seen to exhibit two strands of Art Deco, one which paid deference to tradition and past styles (as exemplified by André Groult in his bedroom of the Ambassador's wife) blended with a contemporary flavour, the other more emphatically modernising, as seen in the work of Robert Mallet-Stevens, Pierre Chareau or Francis Jourdain.

Such distinctions between “contemporaries” and “moderns” were acknowledged in an introduction to the exhibition published in *Art et Décoration* in May 1925. The rooms at the French Embassy were fully furnished throughout and among the most celebrated interiors was the Smoking Room by Jean Dunand, with its Cubist-inspired forms and decorative motifs, a stepped silver ceiling set off against highlights of red lacquer, and wall facings of black lacquer.

Another lavish pavilion which attracted particular criticism, as well as the admiration of many others, on account of its elegance and refinement was Jacques-Emile Ruhlmann's Pavilion of a Wealthy Collector. The very title reflected Ruhlmann's association with fashionability, exclusivity and expense, for his ideas were more closely rooted with craftsmanship than industry. In his Pavilion he brought together a range of leading artists and *ensembliers* who linked past styles and traditions with the tendencies of the present day. Lacquered furniture by Dunand, decorative iron railings by Edgar Brandt, blue and pink carpet by Gaudissard and the celebrated exoticism of Jean Dupas's oil painting *The Parakeets* all contributed to the overall aesthetic effect. Louis Süe et André Mare's Musée de l'Art Contemporain attracted a similar aura of richness and bright colour, especially in the drawing room where highly decorative wallpaper, carpet and furnishing fabrics wedded past traditions to contemporary decorative ideas. In fact, the drawing room was used as a stage set for a play put on at the Comédie-Française in the same year, Paul Géraudy's *Robert et Marianne*.

As at the Paris 1900 international exhibition, some of the most impressive exhibits could be found in the pavilions of the great Parisian department stores which were allocated prominent sites in the French section in 1925. The luxurious displays of the stores stemmed from their desire to capitalise on the growing public interest in contemporary design, a commercial orientation which had earlier led to the establishment of their own design ateliers: Primavera (under the directorship of René Guilleré) had been established at Printemps in 1912, La Maîtrise (under Maurice Dufrene) at Galeries Lafayette in 1921, Pomone (under Paul Follot) at Bon Marché in 1923, and Studium Louvre (under Etienne Kohlmann and Maurice Matet) at the Magasins du Louvre in 1924. At the Exhibition the stores displayed a series of designs for furnished interiors for a variety of specific uses: living rooms, dining rooms, bedrooms, boudoirs and smoking rooms could all be easily compared with the ensembles provided by their competitors.

Other notable French designers prominent at the 1925 exhibition included René Lalique who designed a dining room in Sèvres Porcelain, with walls of inlaid glass mosaic; a fountain outside the French Embassy; as well as a great deal of the glassware seen throughout the French sections. The Lalique Pavilion itself contained essays in the exploration of the possibilities of glass.

It is clearly impossible to enumerate the contributions of all of the national displays in the exhibition. One of the main areas of contention among critics, and even exhibitors, was that the exhibition regulations had stipulated that only “articles of modern aspiration and real originality should be shown”. The British had sought to endow them with a particular interpretation by suggesting in a submission to the French authorities that “these words do not mean that exhibits will

only be admissible if they are entirely novel in design. Originality, it is clear, may be displayed as much in the development of existing art-forms as in the invention of the entirely new. The term (originality) should, therefore, be interpreted in a liberal sense, as indicated above, but mere copies and reproductions must be rigorously excluded”. Confusion about interpretation of the regulations was not as much a cause of the poor showing of British art industries at the 1925 exhibition as the British government's severe constraints on public expenditure. (Many British manufacturers had also invested in the 1924 Wembley Empire Exhibition, which in its first season, attracted nearly three times as many visitors as Paris in 1925). Just as the French *artistes-décorateurs* had acknowledged past styles and traditions in their contemporary Deco productions, so other countries could look to their artistic roots in peasant and folk art tradition.

For example, this was true of the Polish displays which were underwritten by the Polish government, eager to promote a positive national identity on the international stage. The Polish Pavilion, designed by Josef Czajkowski, contained colourful murals (which drew upon peasant festivals and Slavic myths for their subject matter), tapestries, furniture and fittings which were every bit as coherent as the ensembles of the French *artistes-décorateurs*. Reflecting the origins of many of the main exhibitors in the Polish Arts and Crafts movement, the display wedded the vernacular with the contemporary and attracted the favourable attention of the Exposition juries. Much of the work was produced by members of the Cracow School and Warsaw Academy of Fine Arts.

The Pavillon de l'Esprit Nouveau by Le Corbusier and the USSR Pavilion by Konstantin Melnikov were unequivocally modern in their outlook and perhaps most literally endorsed the supposed preconditions of “modern inspiration” and “real originality” contained within the exhibition regulations. The former, in particular, aroused hostility from most of those associated with the promotion of handicrafts, individuality and nationalism. Indeed, the exhibition authorities placed a high fence around it which was only removed shortly before the exhibition's opening, at the insistence of the French Minister of Fine Arts. Uncompromisingly geared to modern mass-production technology, its smooth, plain surfaces, spatial clarity, uncluttered internal ambience and simple, standardised furniture and fittings were in tune with the original guidelines of the exhibition. Le Corbusier's austere aesthetic undermined the exhibition's perceived need for decorative art, an ideological position strongly reinforced by his 1925 book, *L'Art Décoratif d'aujourd'hui*. There he declared that “trash is always abundantly decorated; the luxury object is well-made, neat and clean, pure and healthy, and its bareness reveals the quality of its manufacture. It is to industry that we owe the reversal in this state of affairs: a cast-iron stove overflowing with decoration costs less than a plain one; amidst the surging leaf patterns flaws in the casting cannot be seen”. That the Pavillon de l'Esprit Nouveau was, like its highly decorated counterparts elsewhere at the Exhibition, also directed towards a well-to-do clientele was evidenced by the inclusion of a maid's accommodation. The USSR Pavilion, erected at a late stage, expressed a similarly austere aesthetic, which was followed through in the rather spartan interior of the Workers'

Club by Alexander Rodchenko, with its simple, utilitarian furniture and fittings.

The 1925 exhibition did much to popularise the Art Deco style and to awaken interest (as the official British Report noted) in precious materials such as “ivory, crystal, glass, lapis lazuli, malachite, ebony and tropical woods”, and the rich possibilities afforded interior designers by a variety of natural and artificial lighting techniques, utilising free-standing elements as well as built-in architectural components and glazed bricks. Many of the more lavish ensembles can be seen to have exerted an influence on Hollywood film sets, which in turn did much to popularise the style. Cedric Gibbons, the leading Hollywood art director of the time, visited the 1925 exhibition, and its direct influence could be seen in the fountain scene from *Our Blushing Brides* of 1930. Although the United States did not participate in the 1925 Exposition, it did appoint a commission under Charles Richards, Director of the American Association of Museums, to visit it and report on the state of contemporary European design. As a result, Richards organised a tour of designs from the 1925 exhibition to nine museums in the USA, commencing with the Metropolitan Museum in New York. The Deco style soon became fashionable and was actively promoted by leading stores throughout the country, many of which also mounted exhibitions. It was closely linked to architecture in the second half of the 1920s and was commonly to be found in external detailing, particularly on the lower storeys, and in the public interiors of New York skyscrapers, such as William Van Alen’s Chrysler Building of 1930.

JONATHAN M. WOODHAM

See also Art Deco; Le Corbusier; Ruhlmann

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Paris 1937

Exposition Internationale des Arts et des Techniques Appliqués à la Vie Moderne

Despite taking place in the wake of six years of economic crisis, the 1937 exhibition was larger than all previous Parisian exhibitions, on a site of 250 acres. Inspired in part by the much smaller 1925 Exposition des Arts Décoratifs et Industriels, the 1937 show was centred on the debate concerning the role of ornamentation in modern everyday life. The two sides in this debate in France were represented, on the one hand, by the Modernist and politically radical faction, epitomised by the Union des Artistes Modernes (UAM), which sought “balance, logic and purity” in its pavilion and, on the other, by the more conservative Société des Artistes Décorateurs, from whom the founding members of the UAM had seceded in 1930. In its pavilion designed by Pierre Patout, the Société continued to propagandise for a central place for the decorative arts, as it had at the 1925 Exposition. However, the 1937 exhibition has been most widely remembered as a venue for the unambivalent expression of political power in the architecture and interiors of a number of other pavilions that embraced specific national ideologies. The most notable of these were the dominant pavilions of the USSR and Germany, designed respectively by Boris Iofan and Albert Speer, which faced each other across the Champ-de-Mars.

185 artists participated in the decoration of the Société des Artistes Décorateurs’ three-storey pavilion, which was located at the heart of the exhibition in the Centre des Métiers (Crafts). Indicating the cultural tenor of its exhibits, Anatole de Monzie, President of the Société, wrote in the catalogue that the “right to individualism in art is being reborn everywhere and with it a new taste for beautiful objects – the sign of spiritual freedom”. This was often taken to extravagant extremes, and the sumptuous and dramatic designs by André Arbus for a Residence in the Île-de-France, the almost Baroque detailing by Louis Süe in his designs for an Embassy and Maurice Dufrène, in his gilded and draped Woman’s Bedroom for La Maîtrise, attracted particular criticism. Nonetheless, there were other interiors by Société designers which were tempered by concessions to the greater austerity of the Modern Movement, as well as experimentation with a variety of woods, metals, ceramics and glass. Much more diametrically opposed to the Société’s elitist tendencies was Le Corbusier’s Pavillon des Nouveaux

Temps for the Congrès Internationaux d'Architecture Moderne (CIAM) which was relegated to a remote corner of the grounds on account of its rejection of decoration and ornament.

Even if many of the exhibits did not embrace designs which were unreservedly committed to a modern democratic lifestyle, in many other respects the 1937 exhibition acknowledged the modern spirit. New materials and media had their own pavilions devoted to themes such as cinema, radio, photography, and transportation. Furthermore, a number of national pavilions, including those of Denmark, Finland, the Netherlands, Sweden and Poland, accorded with the exhibition's avowed commitment to "modern life" in their endorsement of the International Style. The humanising Modernism typified by the output of the art industries of the Scandinavian countries which had increasingly come to the fore after World War I continued to attract favourable critical attention; perhaps most notable in this respect, with its emphasis on woods and natural materials, was the Finnish Pavilion by Alvar Aalto. The Netherlands Pavilion stressed its commitment to design in modern life through its exhibition of a large hall decorated with the furniture and fittings of one of the new liners of the Holland-America line. Other countries sought to embrace a wide social spectrum in their displays. For example, in the Belgian Pavilion designed by Henry van de Velde, the lifestyle of different social classes was shown in a series of halls that included designs from a range of manufacturers, all selected by van de Velde himself. The products displayed all stressed craftsmanship in "modern life" and room settings chosen ranged from the output of design studios such as that of Marcel Baugniet to that of the larger stores, such as the Bon Marché in Brussels.

Other national pavilions shared something of the French conflict of design ideologies to which reference has already been made. For example, the "moderne" flavour of the architecture of the British Pavilion by Oliver Hill was subject to considerable criticism, an attitude which extended to many of the exhibits on display within. Many others were also seen to represent a regressive view of Britain with an emphasis on sport, tradition and cultural heritage, retrospective qualities which, in a different and more artistically-charged way, could be detected in the pavilion of the Société des Artistes Décorateurs. In their own ways neither pavilion was attuned to the economic realities of modern life, endorsing handicraft rather than mass-production as an embodiment of "modern life". In terms of interior design, the centrepiece of the British display was the Weekend House with living / dining room by Gordon Russell Ltd., dining room by Heal & Son and kitchen by Dorothy Braddell. The overall aesthetic represented a distinct compromise between the progressive Modernism of the avant-garde and the more historicising eclecticism of much British design of the period. The Modernist Austrian Pavilion designed by Oswald Haerdel also contained designs which reflected the confusions afforded by the exhibition's title. The internal displays revealed continuing national strength in the arts and crafts and included among the interior exhibits a striking furnished room designed by Josef Hoffmann. This had a floor of mirror-glass upon which was placed a white rug, with ceiling and floors fashioned from corrugated silver-coloured paper. Furthermore, extensive use was made of mirrors both in

furniture and in the wall recesses. In such displays "modern life" was inevitably restricted to a social elite.

Popular or folk art was visible in more than 60 of the pavilions in the exhibition, oscillating as many of them did between modernising and national, and thus indigenous, characteristics in the crafts. Some countries sought to suppress peasant handicraft in their displays, seeing them as symptoms of a "backward" past rather than as contemporary bearers of tradition. Nonetheless in the Hungarian, Romanian, Polish and Portuguese and other pavilions could be found vital displays of peasant art. Indeed the Polish displays, set within a Modernist setting, endorsed the vernacular as an important aspect of national culture which complemented the more austere forms of the modern interior, albeit utilising regional materials. French regional and historical styles were also to be found in the 1937 exhibition in the Centre Régional, while the more exotic decorative styles associated with the different cultures of the French Colonies could be seen in the Île de Cygnes which boasted exhibits from French Equatorial Africa, the Cameroons and elsewhere, together with Indochinese craft shops and Moroccan markets.

The 34 million visitors to the exhibition were insufficient to put it into profit. This was in no small part due to the fact that many of the pavilions were not ready until more than a month after the exhibition opened, the Centre Régional even later, and thus had a detrimental impact on the financial position. The many conflicting interpretations of the exhibition's title perhaps reflected the highly volatile economic and political climate of the later 1930s as much the cultural tensions inherent in contemporary artistic production, although in many cases the two were inextricably intertwined.

JONATHAN M. WOODHAM

See also Le Corbusier

Selected Works

The Archives of the Exposition Internationale, 1937, are in the Archives Nationales, Bibliothèque Nationale, Paris.

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Parish-Hadley Associates

American interior decorating firm; established 1933

Parish-Hadley Associates, founded by Dorothy "Sister" Parish in 1933 and joined by Albert Hadley in 1962, stands as the most well-known and prestigious American decorating company of the mid- to late 20th century. Interiors by the firm tend to follow two distinct, yet complementary paths: those by Parish are noted for traditional, comfortable rooms in the English country house style, filled with bright colors and patterns, and a mixture of contemporary furnishings and antiques, while those by Hadley combine simplicity with classicism and Modernism.

Parish (1910–94), born Dorothy May Kinnicutt, started her decorating business in Far Hills, New Jersey, to supplement her husband's income after the Wall Street stock market crash in 1929. She had frequently travelled to Europe as a child, as her parents had homes in the United States and France. On a trip to France, when she was a teenager, Parish first saw painted French furniture which led to her appreciation and study of decorative arts and interior design. Parish had no formal training in interior decoration, only establishing her business, Mrs. Henry Parish II Interiors, after friends had sought her advice for the decoration of their houses.

After World War II, Parish moved her firm to Manhattan and it soon grew to become one of the foremost decorating companies in America. She was the first to introduce the "undecorated look" to the United States. Although this comfortable style had been developed in English country houses over the centuries through changes in taste and the acquisition of objects from different periods, the London firm Colefax and Fowler codified the juxtaposition of styles and the use of chintz as the preferred material for upholstery. Parish's additions to the style included an abundance of pillows and slipcovers upholstered in chintz and the introduction of humble materials, such as mattress ticking, for upholstery. Her rooms had pastel-colored walls, painted floors covered with rag rugs or brightly colored floral carpets, knitted throws, patchwork quilts and baskets of cut flowers. Her interiors were innovative in their use of these country or rustic items within formal and elegant rooms.

Furnishings in Parish interiors were arranged for easy, comfortable conversation, mixing the modern and the antique. Parish said, "I have a *horror* of anything matching." She did not believe in any wasted space, and filled corners and tables with diverse objects. The cacophony of styles was intensified by her use of contrasting and conflicting floral patterns and colors within these crowded rooms.

In 1962, Albert Hadley (b. 1920) joined Sister Parish after teaching at the Parsons School, where he had been a student, and working for the important and well-established New York decorating firm, McMillen Inc., between 1957 and 1962. A year later, Hadley was made a partner in Parish's firm and soon the name was changed to Parish-Hadley. Whereas Parish's style was renowned for its casual, comfortable interiors full of color and pattern, Hadley's work centered around the architecture of the room. This manner of working reflected his training at Parsons and at McMillen, where interior architecture formed the most important aspect of the room, creating a setting for



Parish-Hadley: Manhattan living room, including a mixture of traditional furniture and contemporary art

refined and elegant furnishings. According to Hadley, "architectural design is the basis of all good interior work, and without good architectural design, anything that is added or subtracted is sheer decoration."

Like Parish, Hadley also incorporated eclectic furnishings into his interiors, including English, French, and Eastern furniture with modern art and design. His use of simple, plain, luxurious fabrics for upholstery and draperies complements the rich colors of the walls and elegant furniture. He is credited with originating the first red-lacquered walls, in Mrs. Vincent Astor's library in her New York apartment, building up many layers of paint and glazes to produce a deep, lustrous color. Lacquered walls became a trademark of the company's interiors, produced in emerald green and chocolate brown as well as *sang de boeuf* red. Other innovative paint-work and techniques used by the firm included: dark colors sanded and varnished until they were glossy; walls *striéed* in two directions, giving the impression of plaid; walls and ceilings covered with silver tea paper; and stencilled and incised designs on floors. He designed a softer look for the upholstered furniture supplied by Parish-Hadley that he had learned while working with a Nashville decorator, A. Herbert Rogers, before attending Parsons.

Parish-Hadley's clients have included many of the country's social and business elite: the Astor, Rockefeller, Getty, Vanderbilt and Whitney families. Some of Parish's most famous interiors included those for the Kennedy family. During the late 1950s, she designed the interiors for Senator and Mrs. Kennedy's Washington town house and in 1961, Jacqueline Kennedy invited Parish to assist her in the decoration of the Kennedy family's private quarters and state rooms in the White House. Parish was also asked to be a member of a committee to help furnish the White House with 18th-century decorative arts. In several projects, Parish and Hadley worked together,

including interiors for Mr. and Mrs. Samuel Reed and Mr. and Mrs. William Paley, combining their differing styles in complementary ways.

Designers who have worked for Parish-Hadley, before opening their own businesses, include Mark Hampton, Kevin McNamara, Harold Simmons and many other important late 20th century American decorators. More recently, Gary Hager, whose style contrasts significantly with Parish's own, joined the firm. He advocates the use of simple, symmetrical and restrained interiors, with ordered spaces, although he still incorporates some antiques from a wide variety of sources. Parish has had many followers imitating the casual, comfortable, yet costly, combination of antiques in myriad styles upholstered in bright colors and a multitude of patterns.

In 1994 Parish-Hadley entered the furniture business, introducing a new line of furniture designed by David McMahon. These designs, manufactured by Baker Furniture Co. of Grand Rapids, Michigan, adapt several 17th to 19th century antiques from Parish-Hadley's collection.

Parish's cozy, yet dignified style, combined with Hadley's Modernism and attention to architectural space, has led to Parish-Hadley's consistent and enduring success.

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Parlours

Up to the 19th century "parlour" was the non-specific name given to a living room. During the 19th century the parlour was a particular type of living room: in upper- and middle-class houses this was a general purpose room of secondary importance, while in working-class homes it signified the best room. The term began to disappear from use in the 20th century, dying out completely after World War II.

The term parlour, from the French *parler*, to talk, came into use when medieval hall houses had smaller rooms created, in the 13th century, to offer greater privacy for the lord and his family. These rooms were divided from the great hall by a screen; this was at the upper end, with the kitchen and pantry at the lower end. At this time the parlour was a room for the family to withdraw to after meals in the great hall; sometimes two parlours were created, one for winter and one for summer use. By the 14th century it was becoming usual for the family to eat privately and then the parlour became a dual purpose

sitting room and dining room. Portable dining furniture was used so that the room could be freed for other uses.

By the 16th century the parlour was a more formal room for conversation. In smaller houses of this period, where one or two rooms had previously sufficed, the need for greater variety was beginning to be felt. The creation of a parlour provided a living room that was divided off from the dirtier work of the kitchen. This also allowed the parlour to be used for display purposes including, to a limited extent initially, the display of textiles. In the 17th century textiles became increasingly important, providing both decoration and comfort. In England, France and Holland in the late 17th century Indian printed calico, or chintz, became very fashionable for parlours as well as bedrooms.

Throughout this period parlours were not private rooms; the lack of passages and corridors in houses meant that rooms led out of one another. Privacy was not expected in homes before the later 18th century, except in boudoirs in the wealthiest homes.

As both the number of, and the differentiation between particular types of rooms increased during the 18th century, the character of parlours gradually began to change. The general purpose parlour, or sometimes dining parlour, continued to exist, but other rooms began to serve more specialised functions and were decorated accordingly in different styles. This move towards greater differentiation in larger homes resulted in a general downgrading of the parlour during the course of the 19th century. Exceptions to this development tended to occur in houses where an antiquarian taste prevailed and particularly when a Gothic interior was desired. A notable example is Horace Walpole's Strawberry Hill, where the Great Parlour (c.1760) was not only the largest room in the house but also occupied a prominent position for formal entertaining.

In middle-class homes in the late 18th and early 19th century having two parlours was seen as a mark of middle-class status; one usually doubled as a dining parlour, though in wealthier homes it was felt desirable to have a third room to be made into a dining room. In the early 19th century it was still common practice to use both parlours regularly. Different decorative schemes might reflect gender differences, the dining parlour taking on a more masculine tone while the sitting parlour followed more feminine tastes. If further evidence of middle-class status was required then one room might be more elaborately furnished and called a drawing room while the parlour remained as a more humble, general purpose sitting room. Due to this downgrading it is difficult to be specific about the decoration and furnishing in these rooms since they would have been as fashionable as the family could afford, but in many cases they were no doubt equipped with older items discarded from the more important drawing room. Only in America, where the term parlour was widely used for much of the late 18th and 19th centuries to designate the principal living or reception room, did it retain its standing as a room worthy of expensive decorations and furnishings.

Working-class homes were obviously much smaller than their middle-class counterparts and did not enjoy the same subtle gradations in the use of rooms. But during the 19th century it became usual to have a parlour as a best room for use on Sundays and special occasions, while everyday living

went on in the kitchen. Thus, while parlours in the better kinds of middle-class homes were increasingly used as a secondary, daytime family sitting room, in lower-middle-class and working-class dwellings, they comprised the most important room in the house and were infrequently used. The image of the late 19th century, lower middle-class best room has given rise to the popular stereotype of the parlour as a claustrophobic and pretentiously furnished shrine to gentility complete with aspidistra on a table in the window, antimacassars on overstuffed chairs and fussy tables covered with framed pictures and souvenirs.

In urban terrace houses the parlour was often the front room with the kitchen behind and the scullery in the back extension. Both of these back rooms, where all the day-to-day family activities took place, had severely restricted access to light, and only a view of the yard, while the parlour was brighter and faced onto the road. This mode of living was strongly criticised as impractical and unhealthy by sanitarians, and reformers mounted a vigorous campaign against parlours during the late 19th century. A notable example of the reform of houses for working-class tenants was Raymond Unwin's designs for New Earswick, built in 1902–03. These houses had only one sitting room with windows on two, and sometimes three sides to give maximum light and ventilation. Also by doing away with the infrequently used parlour it was possible to create a larger sitting room that Unwin claimed made better use of space in small terrace houses. But despite the undeniable logic of this approach, it ignored the potency of the best room as a symbol of working-class respectability and the pride with which its owners kept it clean and tidy.

In Britain, following the Addison Act of 1919, some early examples of local authority housing in the inter-war period included a number of houses with parlours, but subsequent housing mostly dispensed with them. Private housing opted for a sitting room and dining room, an arrangement that became the norm in the post-war period and that has continued up to the present day.

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Passementerie

The French term *passementerie* refers to trimmings applied to upholstered furniture and fabric hangings to define lines and add decorative detail. These may be cord, gimp, woven tape or braid, fringe, piping, or tassels. Trimmings were applied to hangings in Renaissance Italy, where they were hand-made by local craftsmen. The Italians introduced the craft to France, where a guild, the Corporation of Passementiers, was established to weave braid and other edgings for furnishings and clothing, particularly livery and military uniforms. The *passementiers*, having obtained the privilege of working in gold and silver thread, developed elaborate looms and techniques for incorporating metal into their braids and tapes. Finishing was done by hand, often by women doing piece work. Upholsterers applied these trimmings to furniture made in their shops, and also sold them separately to be added to curtains and hangings made at home.

Trimmings have always been an expensive addition to upholstery, even in modern times when much of the handwork has been replaced by machine. Many trimmings were made at home in the 18th and 19th centuries. Ladies in English country houses and middle-class housewives in America and other countries made trimmings for household furnishings along with their other needlework. In her classic guide for the amateur needleworker, *Encyclopédie des ouvrages de dames*, first published in 1886, Thérèse de Dillmont devoted several chapters to the making of elaborate macramé fringes and needlework trimmings. In spite of this home production, the manufacture and sale of trimmings was very profitable until the early 20th century when plain, untrimmed furnishings became fashionable, and production declined. Although plainness in furnishings is still the norm, the recent fashion for revived historical styles has meant that a wide range of trimmings is available in drapery and fabric shops at the present time.

Cord or rope is the simplest type of trim. It is stitched onto furniture edges to emphasize the shape, or it may be used as an edging for appliquéd decoration. On hangings it is sometimes used with tassels. Cord has a thicker, more opulent appearance than piping, which is similar, but is sewn into seams. In the 19th century cord was fashioned by hand on a cord wheel, a device consisting of three small wheels attached to taut threads, turned by a larger wheel that provides the necessary twist. Small cord wheels were mounted on tables for home use, while larger wheels capable of twisting very long threads were used by professionals.

Gimp, from the French word *guiper* meaning "to wrap", is a hard spun cord wrapped with silk, cotton, worsted, or synthetics to form an open braid. Handmade gimp is woven on a narrow loom using large boat shuttles. It has been used as an edge decoration on hangings. Since the late 19th century it has also been used to decorate the edges of furniture, and is now

used chiefly to cover upholstery racks. The two types of gimp are “shell”, an asymmetrical, easily curved type; and “embassy”, a stiff symmetrical type that must be applied in a straight line.

Tape and braid are tightly woven flat bands stitched onto upholstery for decoration to accentuate shape or cover seams. Tape may be woven at home on a tape, or band, loom which may be nothing more than a paddle-shaped heddle through which warp threads attached to the weaver’s waist are passed. Galloon, from the French *galon* is a narrow, closely woven tape made of gold, silver, silk, or other materials. In early 17th century France it was used for trimming clothing, but it was adopted as a furniture trim in England. Braid was originally a narrow tape of wool used as a binding or a component of more complex trims. Some early braid was plaited on long cushions and as such was the forerunner of bobbin lace. This led to some confusion of terminology in which braid was sometimes referred to as “lace”. Braid threads were wound on weights made of lead, bone, or wood to prevent tangling and were held in place by pins on the cushion. Braid made in this way was much tighter than the open bobbin lace. Braid can also be woven on looms or be made by several hand methods including crochet, tatting, or macramé.

Fringe is a decorative border of hanging threads or cords, commonly used on curtains, hangings, throws, rugs, and seating furniture. It may be used alone or embellished with beads or tassels. These embellishments add weight that is necessary for the proper draping of curtain fabrics. Of the several types of fringe the simplest are made from the loose warp ends of woven pieces. These may be knotted or left free. Simple thread fringes may be added to the edges of hangings by pulling lengths of thread through the edge of the fabric with a crochet hook and knotting. Bullion fringe is woven from twisted cord. Trellis fringe is a straight fringe that has been knotted in a macramé fashion. Campaign fringe is often made from silk and is composed of small, bell-like tassels. Ruche is a looped fringe that is sewn into seams for decoration and emphasis. Ball fringe has small fluffy balls suspended at intervals along the fringe and is commonly used on curtains.

Piping was also originally used to trim clothing, but by the end of the 17th century it was used to accent the edges of cushions and upholstery seams. Piping consists of a flat tape or bias fabric wrapped around a cord and stitched so that the edges of the tape form a flat surface that is stitched into the seam. Piping must be sewn into upholstery before it is fastened to the furniture frame. It may be very subtle or quite prominent, depending on the size of the cord, and the color contrast. In the 17th century the appearance of piping was sometimes achieved by hand-stitching cords over seams.

Tassels are often used in conjunction with other types of trimmings to add interest and a somewhat exotic appearance to curtains, cushions, and furniture. Simple tassels are threads looped double and the loop wrapped with a cord. The loop or head of the tassel may be stuffed or ornamented, and the tassel usually has a fastening cord for attachment. A separate rosette of coiled cord is sometimes used to attach the tassel to upholstery. Large tassels are formed over turned wooden or plastic moulds resembling large chess pawns, and may have several tiers of bands, or ruffs, with added ornamentation.

During the Renaissance trimmings were used on beds and

portières in Italy, France, and England. Ropes and tassels were used to hold back bed curtains and ornament pelmets. By the time of Louis XIV (reigned 1643–1715) passementerie was used on all the new decorations in the French royal residences. Throughout Europe trimmings were an important addition to 17th-century upholstery, which was often poorly executed. Upholstery fabric was woven on narrow looms and had many seams or joins that required covering for the sake of appearance. The trimmings, made mainly of wool, silk, and linen, were delicate and lively in effect. They demonstrated the ingenuity of the trimmers in disguising seams, finishing off upholstery, and edging curtains and tapestries. Rosettes, ribbons, cords, tassels, and many kinds of complex embellished fringes were also used. Elaborate trellis fringes were used on bed hangings.

Many passementiers were among the Huguenots who fled France in the late 1600s to escape religious persecution. They settled in England, Ireland, Germany, Switzerland, and the Netherlands and plied their trade in the furniture and drapery workshops of those countries. As a result of this diffusion of French craftsmen, there was a wide range of sophisticated trimmings produced in 18th-century Europe. These included bands of gold-colored lace, gold galloon, artificial flowers, bows, ribbons, and tassels. Taste in upholstery favored more restrained trimmings with emphasis on the fabric itself, and narrow braid or piping was often more appropriate than the elaborate fringing of the previous century. Tape was important in emphasizing configurations of hangings and upholstered furniture. In France there was great concern for detail with braid, fringe, and tassels being important components of seating furniture.

Neo-Classical styles used silk trimmings, with violet, yellow and brown being fashionable colors. Tassels became smaller and were sometimes decorated with bows. Swagged drapery bordered with fringe and arranged in layers became popular in France and spread to other countries, including America, where window curtains had not been in common use. Satin-covered circular trimmings edged with braid called macaroons were used on curtain tie-backs or in conjunction with tassels. Furniture upholstery often had boxed edges with contrasting piping.

In the early 19th century trimmings for curtains became heavier. In some instances, the fringing was made up of wooden pendants wrapped by hand in silk or wool and decorated. Some fringing was delicate and knotted. Delicate braidwork in contrasting colors was also applied to curtains. Empire furniture had contrasting braid trim and tasseled cushions.

By the mid-19th century trimmings had become rich and ornate. Seating furniture was heavily upholstered and required equally substantial trimmings. Drapery was also heavily trimmed. Elaborate window valances, or lambrequins, had scalloped gimp edgings and were ornamented by heavy cords and tassels. These trimmings increased the rich effects of the lambrequin. Gimp was appliquéd in ornate patterns, fringe was sewn along the hem, and tassels hung from specific points in the design. Large braid and multi-colored gimp were popular. Fringes were deep and topped with braids having geometric patterns or appliquéd flowers. There were ornate bullion and ball fringes, including Persian fringe which had a wide border with gradated balls. Contrasting lines, corded

edges, and dark silk fringing were features of the period. Bell pulls with braided edges, appliquéd centers and tassels were much in vogue.

Late 19th century designers, particularly the English writer Charles Locke Eastlake in his *Hints on Household Taste* (1868), advocated reform and simplification of the ornate styles of the period, but did not discourage tasteful trimmings that were in keeping with the style of the room. Among the reformers there was some disapproval of heavy fringes and pendants, but the Gothic revival and oriental-style interiors being advocated required embellishments of their own, particularly embroidered bands and tapes applied to borders of curtains and hangings. Portières were in widespread use, and could be made to resemble window curtains or sometimes were made entirely of fringe or strings of beads. Bed curtains were reduced to fringed half-testers or dispensed with entirely.

Modernist and Art Deco styles of the early 20th century demanded less ornamentation. Braids were straight with geometric motifs, and they became smaller and neater as the century progressed. By 1920 elaborate and complex draperies had been replaced by simple fringed curtains. Crochet work was used on fringes, and tassels were smaller than in previous centuries. Some tassel heads were made of cut glass.

Late 20th century furniture and draperies generally have little ornamentation. An exception is the Country House style in England and America which is characterized by large, fringed overstuffed chairs and sofas, and swagged curtains with deep bullion fringes and braid. Country house designers have also revived the tester bed with imaginatively trimmed curtains and valances. Period revivals and restorations make generous use of trimmings, although the elaborate handwork of the past has become a lost art.

CONSTANCE A. FAIRCHILD

Selected Collections

Important collections of Passementerie are in the Victoria and Albert Museum, London, the Musée des Arts Décoratifs, Paris, the Society for the Preservation of New England Antiquities, Boston, the Metropolitan Museum of Art, New York, and the Winterthur Museum, Delaware.

Further Reading

The most recent surveys of the history of Passementerie are the catalogue of the Musée des Arts Décoratifs exhibition 1973 and Donzel and Marchal 1992. Both are extensively illustrated and include bibliographies and a guide to French museum collections. A useful English-language introduction to the history of fringes and other upholstery trimmings is Jackson 1987.

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Pattern Books

The definition of pattern books varies and can comprise manufacturers' sample books, traders' catalogues and compendiums of a wide variety of designs, although they are generally distinct from journals and magazines that might incidentally publish designs. A distinction should also be drawn between architectural pattern books and design books. The former were intended for gentlemen and their builders and would initially include details of architectural features, although by the end of the 18th century they would illustrate complete interiors as well as buildings and landscapes. The range of material that would be found in pattern books varied, but would often include cabinet, upholstery and chair designs; mirrors and pier glasses; sconces and candelabra; picture frames; and architectural details especially the Orders, as well as detailed instructions for drawing and perspective work.

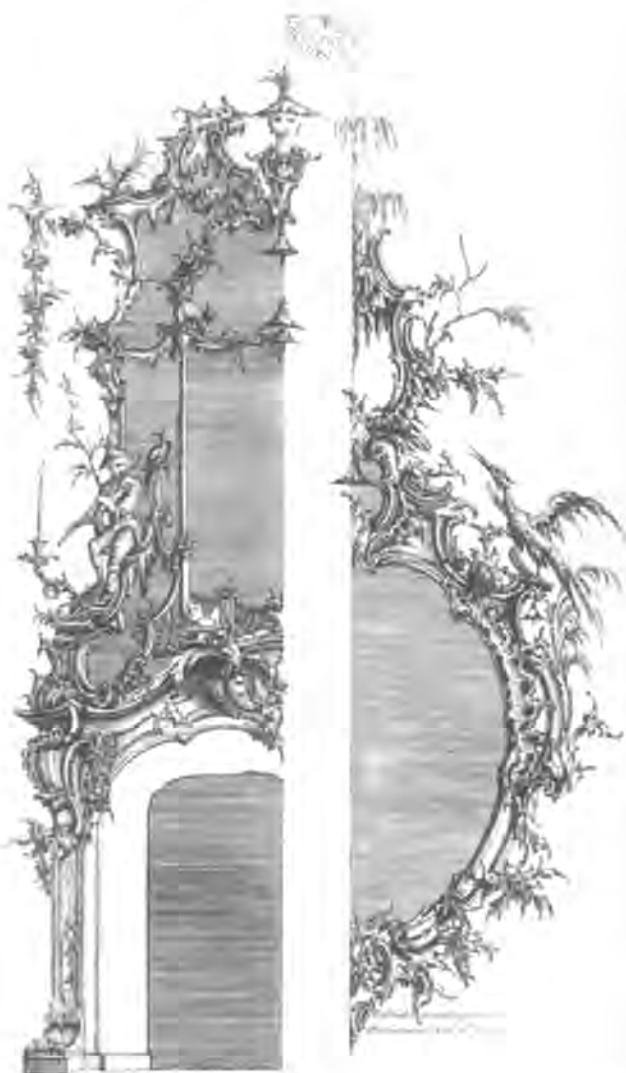
While the history of fashionable interiors may be traced with pattern books, many ran into a number of editions revealing the persistence of certain designs over long periods. They also bear witness to the dissemination of designs across countries and periods. The pattern books were intended for clients, architects, and craftsmen, but they should not be seen as being definitive statements of taste. Indeed the changing nature of taste and the process of personalisation or adaptation of particular patterns is evident in extant objects that very often bear a resemblance to a pattern but is not a slavish copy of it. In these cases, it seems that the clients or their suppliers wanted to follow a trend without being subservient to it. The development of a visual culture in which the results could be envisaged before being built, was therefore one of the lasting benefits of pattern and design books

Engravings of designs had been available for many years (e.g., Serlio and DuCerceau) but the deliberate compilation of patterns into book form seems to have occurred in the late 16th century. The prolific designer, Hans Vredeman de Vries executed *Differents Pourtraicts de Menuiserie* (1587) and this is considered to be the earliest furniture pattern book. His son Paul also produced a furniture pattern book, *Verscheyden Schrynwerck*, published in Amsterdam (1630).

The *Livre d'Architecture* by Jean Barbet (1632), helped to establish France as a leader in interiors as it showed designs for chimneypieces, which were a major feature of room decoration. Jean Le Pautre helped create the Louis XIV style by publishing over 2,200 plates between 1657 and 1680. His Baroque style and that of his master Le Brun was disseminated throughout much of Europe, having been published in London, Amsterdam, and Nuremberg.



Pattern Books: designs for furniture by Hans Vredeman de Vries, late 16th century



Pattern Books: engraving from *A New Book of Ornaments* by Matthias Lock, 1752

French influence continued with the publication of designs by Nicolas Pineau, in Mariette's *L'Architecture Française* (1727–38). Other Pineau designs were introduced in Mariette's *Architecture à la Mode*. Jacques-François Blondel developed the Rococo style in his *De la Distribution des Maisons de Plaisance et de la Décoration des édifices en général* (1737).

In England, John Carwitham published the well-known *Various Kinds of Floor Decorations* (1739). This comprised delightful perspective scenes showing floor plans useful for marble or floor-cloth patterns. In the following year Batty Langley produced *The City and Country Builder's and Workman's Companion* (1740), which included some designs in the Kentian manner mixed in with French Rococo designs, lifted from Nicolas Pineau. Other editions of this work were published with additional plates in 1741, 1750 and 1756.

The mid-18th century was a heyday for pattern books. William De La Cour's *First Book of Ornament* (1741) showed plates of ordinary chairs while Matthias Lock published his *Six Sconces* (1744) and *Six Tables* (1746). All show a confident

handling of the Rococo motifs some time before their general popularity. In 1752 Lock published *A New Book of Ornaments* in collaboration with H. Copland, and this was re-published in 1768.

The publication of Thomas Chippendale's *The Gentleman and Cabinet-Maker's Director* (1754) is always seen as a seminal work. Offered both to private customers and the general trade, it included many items of cabinet furniture, as well as the more standard entries of pattern books of the time. In 1755, the *Director* was published in a second edition – almost the same as the first – and in 1762 a third, fully revised edition was published. A French version was issued simultaneously.

Although Chippendale included Chinese designs, it was Sir William Chambers who promoted the taste for the Orient in his *Designs of Chinese Buildings, Furniture, Dresses, and Utensils* (1757), also in a French edition. Chambers's importance was in providing first-hand knowledge of Chinese designs, when most representations of the Orient were fanciful and frivolous. He hoped his work "might be of some use in putting a stop to the extravagancies that daily appear under the name of Chinese".

Matthias Darly, an engraver and drawing master, published *A New Book of Chinese Gothic and Modern Chairs* (1751). This comprised eight plates of rather eccentric chairs. However, like other designs they were resurrected: in this case by Manwaring in his *Chair-maker's Guide* as late as 1766. Darly continued to be productive, publishing various design books in a variety of tastes including *A New Book of Ceilings* (1760). His last work was *A New Book of Ornaments in the Present (Antique) Taste* (1772) which was among the first to show ornament in the Neo-Classical style. His oeuvre therefore covers most of the main stylistic trends of the century.

Pattern book publishing seems to have been profitable. In 1760, a publisher, Robert Sayer, produced *Household Furniture in Genteel Taste* which ran to four editions intended for artisans as a copy book.

Furniture-makers continued to produce pattern books themselves. In 1762 Ince and Mayhew published *The Universal System of Household Furniture* which was designed as an advertisement of their skills as well as a challenge to Chippendale's *Director*. In 1765 Robert Manwaring brought out *The Cabinet and Chair-Maker's Real Friend and Companion*; this was a chair pattern book with designs in the Rococo, rustic, Chinese, and Gothic tastes.

The Neo-Classical style was presented by a wide range of pattern books. In France, Gilles Paul Cauvet published *Recueil d'ornements à l'usage des jeunes artistes qui se destinent à la décoration des bâtiments* (1777), while in England *The Works in Architecture* (1779) by Robert and James Adam as well as Hepplewhite's *The Cabinet-Maker and Upholsterer's Guide* (1788) promoted the style. The influence of Adam on artisans was found in the *The Cabinet-Maker and Upholsterer's Guide*, re-issued in 1789, with a third edition offered in 1794. This popularity was perhaps based on the representations of furniture that were not high style, but were quite conservative, modest not modish items.

Towards the end of the century Thomas Sheraton published his *The Cabinet-Maker and Upholsterer's Drawing Book*. The first edition appeared in fortnightly parts between 1791 and

1793, with a second edition in 1794 and a third in 1802. The influence of this pattern book was widespread, both in the English trade and abroad. A German edition of the work was published in 1794, and it was widely known in America.

A more archaeological classicism was presented in pattern books produced by Percier and Fontaine. In 1801 they published *Recueil de décorations intérieures* with a second edition in 1812 showing a fully developed Neo-Classical style. Parallel with this work was Thomas Hope's *Household Furniture and Interior Decoration Executed from Designs by Thomas Hope* (1807).

Although not strictly a pattern book, Rudolf Ackermann's *Repository of Arts* (1809–28) is important. It published architectural designs by J.B. Papworth, and furniture designs by George Smith, as well as textile designs and curtain plans. In 1823 *Fashionable Furniture*, an anthology of the *Repository's* furniture designs was produced.

The Grecian taste was propagated by George Smith's *A Collection of Designs for Household Furniture and Interior Decoration* (1808), and his last work, *Cabinet-Maker's and Upholsterer's Guide, Drawing Book and Repository* (1826), included Egyptian, Gothic and Louis designs. The Roman taste was specifically met by Charles Heathcote Tatham's *Etchings of Ancient Ornamental Architecture ...* (1799). This was clearly successful as it was reprinted in 1803, 1810, 1826 and 1843.

As the demand for fashionable interiors grew apace in the 19th century, pattern books proliferated, as did the range of styles. The Gothic style was encouraged by Augustus Charles Pugin's *Specimens of Gothic Architecture* (1821 and 1823), and his son A.W.N. Pugin published *Gothic Furniture in the Style of the 15th century* (1835) and *Designs for Gold and Silversmiths, Designs for Iron and Brass Work and Details of Antient timber houses* (1836).

Gothic and Elizabethan furniture and metalwork patterns were supplied in Henry Shaw's *Specimens of Ancient Furniture* (1836); Richard Bridgens published *Furniture with Candelabra and Interior Decoration* (1838) comprising Grecian, Elizabethan and Gothic designs.

The eclectic nature of tastes was catered for by designers such as Henry Whitaker and Thomas King. Whitaker's *Designs of Cabinet Upholstery Furniture in the Most Modern Style* (1825) incorporates late-Grecian and early Rococo revival patterns, while his *Practical Cabinet Maker and Upholsterer's Treasury of Designs* (1847) includes most of the fashionable styles. Between 1829 and 1839, Thomas King devised fifteen pattern books for interior work. These include *The Modern Style of Cabinet Work Exemplified* (1829), *Designs for Carving and Gilding* (c.1830), and *The Upholsterer's Accelerator* (before 1835). Yet again the longevity of pattern books can be seen in the reprint of Whitaker's *Modern Style* in 1862. Henry Arrowsmith produced *The House Decorator's and Painter's Guide* (1840), which again included some furniture designs that represented the variety of tastes at that time.

Most of these pattern books would have been available in America, but in 1840 John Hall of Baltimore offered *The Cabinet Makers Assistant* which had designs in a scrolled Grecian style.

French influences continued with works such as Thiollet

and Roux's *Nouveau Recueil de Menuiserie et de Décoration Intérieures* (1837) and La Pinsonnier's *Recueil des Draperies d'Hallévant ...* (1839). Jules Verdellat's *Manuel géométrique du Tapisier* (1864), was an important example of the extensive business of designing and publishing patterns, diagrams, and cutting instructions for curtain and window treatments, and furniture was available in books such as *Album du Menuisier Parisien* (1855–61), and *Le Menuisier Moderne* (1860). Later works include César Daly's *Décorations intérieures peintes* (1877).

The insatiable demand for examples of designs and patterns is clear. In 1877 the *Furniture Gazette* published a bibliography of more than 400 books, most of which were pattern and design books. Trade magazines published weekly or monthly digests of designs, and publishers re-issued famous pattern books. Sheraton's *Drawing Book* was re-published in 1895, and in 1897 Hepplewhite's *Guide* was revived, while reprints of Chippendale's *Director* are found from 1900.

CLIVE D. EDWARDS

See also *Decorating Manuals; Printed Designs*

Further Reading

The principal source of information relating to individual pattern books is Jervis 1984 which includes entries on all the major designers and authors. Useful discussions of the role and influence of pattern books can be found in many of the sources listed below including Harris and Savage 1990, Lambert 1983, Ward-Jackson 1958 and 1967, and White 1990.

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Pawson, John 1949–

British architect and interior designer

Widely regarded as the High Priest of Minimalism, John Pawson actually dislikes this label intensely. He considers it to be a journalistic phrase coined for the 1970s art movement which cannot possibly encompass the broader meanings and ideas behind the term. But alternative descriptive words such as simple, restrained, perfectionist and careful are equally insufficient so, in order to be understood, Pawson has grudgingly had to accept this label so that he can be placed within a chosen category. Like Modernism, Minimalism is more than just a passing fashion or style, but whereas Modernism implies a devotion to the aesthetics of the machine age and the exploitation of its potential, Minimalism has a spirituality which in a sense rejects many of Modernism's materialist values and denotes a complete way of life. Thus, Pawson's interiors create a strong impression not only on the eyes but also the psyche, and the silence and sparseness of his designs can be a rare, uplifting and pleasurable experience.

Born into a wealthy family in Halifax, Yorkshire, Pawson was originally expected to follow in his father's footsteps and become an industrialist. However, after spending seven years in the family's clothing business (W.L. Pawson & Son) and finishing as head of the design department, he decided to leave the comfort and security of his Yorkshire roots for a period of study and self-discovery in Japan.

Pawson spent four years in Japan teaching English at Nagoya University and learning how the Japanese focus on only "that bit" of life which has a calming effect. This period helped to formalise feelings relating to design that he had already experienced but which he did not fully understand, and in Japan he found a culture which historically adhered to an aesthetic of simplicity, harmony and perfection. He claims that from an early age he had always been interested in the notion of "voluntary poverty" or the Zen word *Wabi* – a Japanese word for the idea that to be without possessions is to possess the world. But the paradox of this idea, as Pawson has gone on to highlight, is that the fewer objects one has, the more important it is that the quality of the objects is just right. Simplifying one's life is not an easy option; it requires self-discipline and restraint.

At Nagoya University Pawson came into contact with several Japanese architects, the most significant of whom was Siro Kuramata who was to become his mentor and who encouraged him to study architecture at a relatively late stage at the Architectural Association in London. The Architectural Association has a long tradition of encouraging imagination and ideas rather than concentrating on the nuts and bolts of

the building process. Whether this ethos was rigorous enough for Pawson's developing Minimalist style remains open to debate, but when opportunities arose to take up commissions he gave up his studies before fully qualifying as an architect. He formed a team with Claudio Silvestrin and John Andrews with whom he had already designed his first sparse interior – a flat for himself.

A fortuitous relationship with the art dealer, Hester van Royen, introduced the team to the elite of the London art world and provided them with the contacts which led to the design of a small office for van Royen at the Waddington Gallery and then to the design of Waddington's main galleries at 11 Cork Street. Hester van Royen also introduced Pawson to the renowned travel writer, the late Bruce Chatwin, and his wife for whom he designed an apartment in Eaton Place. Chatwin once described Pawson's interiors as "rooms in which to dream", an astute analysis of spaces where ideas come flooding in. The mind is given the freedom to wander unhindered in rooms devoid of domestic clutter, irritations and distractions.

Pawson's reputation grew rapidly, fuelled by the preference for white-spaced chic that dominated more progressive tastes during the mid- and late 1980s. Commissions poured in, including the PPOW Gallery in New York, an American art collector's flat in Knightsbridge, and Wakaba, a Japanese restaurant on London's Finchley Road, where a curvilinear wall of acid-etched glass propels the diner into a large, open room of blank, white walls, with not a lintel or skirting board in view. This façade of acid-etched glass is repeated in Pawson's Cannelle Patisserie in the Fulham Road, where a small, clear glass box is cut into the middle of the translucent wall to hold one perfectly formed cake.

It was possibly the completion of a villa in Majorca for the German art dealer Hans Neuendorf that provided Silvestrin and Pawson with the level of exposure and financial freedom they needed fully to explore their Minimalist ethic. The stark yet majestic villa exalts the spirit and makes the notion of living in Minimalist spaces seductively compelling. At the same time the commission exemplifies Pawson's commitment to restraint, and the reluctance to compromise that eventually led to the parting of the team and to Pawson choosing to work independently.

Pawson's Minimalist approach to design has been described as interior architecture without: without decoration or colour, without furnishings, and without details. His work is constructed through steady subtraction and sacrifice, and he finds definition in the virtualities of a walled box reduced to its primary elements: line, surface and volume coupled with light, dimensional and proportional relations, and specific textural qualities.

Pawson's Minimalism is of the European variety, where what passes for austerity is actually a complicated process that demands painstaking labour, craft and a deep understanding appreciated by the observant eye. This insistence on expressing the essence of things has an almost mystical quality of the kind present in the early works of Mies van der Rohe or the Mexican architect Luis Barragán, with whom Pawson has often been compared.

Of Pawson's recent interiors, his Calvin Klein store off Madison Avenue, New York (1995), his Jigsaw shop on Bond



Pawson: Jigsaw Shop, Bond Street, London, 1996

Street, London (1996), and his own home in Notting Hill (1994), probably best exemplify his approach to design.

In the Calvin Klein store, he has created a shopfront of overwhelming proportions that is a dramatic expression of monumentalism. Situated in the former Morgan Bank building on the corner of Madison Avenue and 60th Street, the store measures 20,000 square feet. On entry, the shopper is confronted by soaring Ionic pilasters which punctuate the 34-foot-high panes of glass, creating a crystalline street corner where all three floors of the interior are flooded with shifting pools of light. Internally, the floors stop a foot short of the windows, which appear to flow down the building like water. As with the Jigsaw store, customers leave behind the noise and stress of the street scene and enter a haven of calm and quiet luxury.

In the Bond Street branch of the Jigsaw fashion chain, Pawson replaced the old tunnel-like entrance with a new façade. This was constructed out of Portland stone and bronze-framed glass that was brought up to the line of the pavement, with part of the first floor being cut away to create a six-metre high space, stretching back to a secondary façade on the line of the old one. This ingenious design solution results in a double-height gallery – a sharply modelled space of shadows and shifting light.

The most remarkable aspect of Pawson's work is not just his attachment to geometric forms but also his use of light and natural materials, such as stone and wood, which suggest an appreciation and sensitivity to drama. He delights in the nature of materials and fundamental oppositions; between dense mass and the ethereal, and between the opaque and the transparent. His refusal to compromise sets him apart from his colleagues and makes him more like an artist than most other architects.

AMANDA BIRCH

Biography

Born in Halifax, Yorkshire, 6 May 1949. Educated at Eton College, 1962–67. Lived in India and Australia, late 1960s; worked in the family textile mills, W.L. Pawson & Son, for seven years; English teacher, Nagoya University, Japan, 1974–78; studied at the Architectural Association, London, 1978–81. Established architectural practice with Claudio Silvestrin and John Andrews; in partnership with Silvestrin, 1987–89; independent practice since 1989. Has two sons. Lives and works in London.

Selected Works

Interiors

1981	Hester van Royen apartment, London
1982	Bruce Chatwin apartment, London
1983	Waddington Galleries, London
1987	PPOW Gallery, New York
1987	Doris Saatchi house, London
1988	Warren and Victoria Miro house, London
1988	Starkmann Library Services offices, London
1988	Wakaba restaurant, London
1988	Cannelle Patisserie, London
1989	Hans and Carolina Neuendorf Villa, Majorca
1991	Dean Clough Industrial Park, Halifax
1992	Wagamama Restaurant, London
1994	Pawson House, Notting Hill, London
1995	Calvin Klein Headquarters, New York
1995	Calvin Klein Store, Madison Avenue, New York
1996	Calvin Klein Europe Headquarters, Milan
1996	Jigsaw Shop, Bond Street, London

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Percier, Charles 1764–1838 and Fontaine, Pierre-François-Léonard

1762–1853

French architects

Arguably the most celebrated and influential of any French designers active in the late 18th and early 19th centuries, the names of Charles Percier and Pierre-François-Léonard Fontaine are synonymous with the architecture and decoration of the Empire period. The two first met as young men, probably through Antoine Peyre, and within a short time they were both studying in Rome where Percier had gone as a recipient of the Grand Prix in 1786. They made reconstructions on paper of the Antique monuments, but they also studied and recorded Renaissance palaces, villas and gardens, publishing the results in 1798 in *Palais, Maisons et Autres Édifices Modernes Dessinés à Rome*. Evidently, like many of their contemporaries, they were impressed by the Villa Albani. They returned to Paris where the mania for Antiquity had already begun to influence late Louis XVI taste on the eve of the Revolution. In 1793, possibly on the recommendation of Georges Jacob, the leading *ébéniste*, they were commissioned to design furnishings in whatever they interpreted as the *style republicaine* for the Salle de la Convention newly set up in the damaged Tuileries Palace; predictably it would be in the Antique taste.

Fontaine went to work in England for a while, but Percier stayed in Paris during the Revolution and assisted Louis-Martin Berthault in designing the greatly admired bedroom for Mme. Récamier. This incorporated many images of Antiquity, but not as many as the published designs made by Percier and Fontaine (who had returned from England) for a studio for a painter identified only as C.I., a bedroom for Citoyen V, and



Percier and Fontaine: Empress Josephine's bedroom, with bed by Jacob-Desmalter, Château de Malmaison, 1812

another for M.O. which is likened to a temple of Diana. The linear style in which their designs were reproduced in their *Recueil de décorations intérieures* cannot do justice to what must have been beautifully soft and shaded rooms with painted wall draperies. A much more sympathetic effect is created in a design for a bedroom by Percier dated 1798 which is in a private collection but reproduced in Peter Thornton's *Authentic Decor* (1984, plate 243).

During the Consulate Percier and Fontaine were employed to restore for use the emptied royal palaces, generally in collaboration with the Jacob family who made the furniture. More importantly, in 1799 they were appointed by Napoleon, who had just become First Consul, to remodel and decorate Malmaison, the property at Rueil outside Paris which he had bought for his wife Josephine. Fontaine's journal records the progress of this work, which still largely survives, although it has undergone several restorations. The military theme befitting a soldier is strong at the outset in the vestibule "in the form of a tent" which Napoleon likened to "a cage for animals to be shown at a fair". This leads into a hall with walls painted in imitation of marbles, porphyry and granite, with gilded military trophies. Here the architects ingeniously made use of "moving mirrors, with or without silvering, so as to make, so

to speak, a single room out of the three forming the main building".

Like everything ordered by Napoleon, the work at Malmaison had to be executed at great speed. The Council Chamber in which, Fontaine wrote, "it seems suitable to adopt ... the form of a tent supported by pikes, fascies and standards, between [which] hang trophies of weapons recalling those used by the most famous warlike people in the world" was constructed in ten days. The Library too was completed in a short time. This is divided into bays separated by coupled mahogany columns supporting arches and a vaulted ceiling painted with portraits of classical authors; in the centre are the figures of Apollo and Minerva, presumably intended as a compliment to the First Consul and his wife. Napoleon's ungrateful comment was that "it looked like the sacristy of a church". The Dining Room is Pompeian in style with panels of grisaille figures of dancers by the artist Pierre-Paul Prudhon, while the Music Room is an example of the relatively chaste decoration of the Directoire and the Consulate, just hinting at the elaboration that was so quickly to succeed it. Its original appearance, including an extension (now demolished) beyond the glazed doors at one end, is recorded in a watercolour by Auguste Garnerey.

Despite Napoleon's comments about some of the rooms at Malmaison, he continued to patronise Percier and Fontaine, nominating them *Architectes du Gouvernement* in 1801. They designed the magnificent throne for his coronation as Emperor in 1804, as well as other decorations for the ceremony in Notre Dame, all of which are included in a publication they made in 1807. In 1804 they were appointed *Architectes du Louvre et des Tuileries*, the two palaces Napoleon intended to join so as to make the largest in Europe. In the Louvre they built a magnificent staircase (destroyed by Napoleon III) and made changes when a part of the palace became the Musée Napoléon. For the Tuileries they created a range of splendid apartments which were all destroyed in the Commune uprising in 1871, but something of their quality can be assessed from plates and descriptions in their publications.

The Dining Room at the Tuileries seems to have been modelled in form on the library at Malmaison with bays separated by coupled columns supporting arches which, like the vaulting, were covered with grisaille arabesque decoration; mirrors repeated "to infinity the richness of the ceiling ... adding to the magnificence but also to the light in the room" (which had only one window). The Salle des Gardes had similar decorations, but with Mars as the principal subject and other military allusions. The Salle des Maréchaux had copies of Jean Goujon's caryatids in the Louvre in the centre of one wall, and there were large paintings of Napoleon's victories, full-length portraits of the Marshals, and a regular display of busts of generals and admirals. The architects called it "le premier salon du palais", but it is difficult to believe it was superior to the Salle de Spectacle which Fontaine recorded in a watercolour of the banquet celebrating Napoleon's marriage to Princess Marie-Louise. Another illustration shows the Imperial couple in the Salle du Trône, seated on gilded thrones upholstered in embossed purple velvet, placed beneath a baldacchino consisting of a gilded crown, surmounted by a helmet and white plumes; the draperies or mantling were of embroidered crimson velvet lined with purple silk. A very similar throne was made for Fontainebleau; that still exists. Some of these watercolours by Fontaine of the marriage celebrations were later used as the basis for engravings in the 1812 *Recueil*. Another set of watercolours of the decorations and furnishings of the apartments in the Tuileries was commissioned by the Tsar Nicholas I; and, dispatched at various times between 1810 and 1815, they seem to have provided a model for some of Karl Rossi's work at Pavlovsk and the Winter Palace at St. Petersburg.

The importance of Percier and Fontaine's *Recueil* cannot be overstated, and it was arguably more influential than any other pattern book or set of engravings of interiors of the period. It contained a collection of their designs for furniture and decoration which became a source for contemporary designers in many other European countries – England, Prussia and Russia as well as those parts of the Continent overrun by Napoleon and subject to French rule. It was also an influence that persisted in France, since none of Napoleon's successors until Napoleon II had much interest in such matters. Most of the designs are in the Antique taste, although three are Egyptian. But the book also includes a valuable "Discours préliminaire" in which the authors set out their design principles and stressed the overall control that should be exercised by the architect:

"furniture is too much a part of interior design for the architect to remain indifferent to it". The basis of these principles, as they affirm repeatedly in this introduction, is Antiquity, and furnishings as well as architecture demonstrate "des lignes simples, des contours purs, des formes correctes". Correctness is a key word: in the set pieces every item is carefully placed and the interiors are more like exhibitions than rooms in which to live. Although the importance of practical considerations and the functional character of furniture is not ignored, they place great emphasis on the relationship between architecture, decoration and the placing of furniture, implying that in their interiors nothing could be added and nothing taken away: "the structure and the decoration are closely connected; and if they cease to appear to be so there is a defect in the whole". These words might almost have come from the young Pugin.

DEREK LINSTRUM

See also Egyptian Revival; Empire Style; Jacob / Jacob-Desmelter Family

Charles Percier: born in Paris, 22 August 1764. Studied at Bachelier's Ecole Gratuite de Dessin; trained under the architect Antoine Peyre (1739–1823) at the Ecole des Beaux-Arts, where he met Fontaine in 1779. Awarded the Grand Prix for architecture, 1786; in Rome, 1786–92; returned to Paris, 1793. Worked in close collaboration with Fontaine, designing furniture, carpets, porcelain, bronzes, silver and other articles of decoration, from 1793. **Pierre-François-Léonard Fontaine:** born in Pontoise, near Paris, in 1762, the son of an architect and hydraulic engineer. Studied in Paris at the Ecole des Beaux-Arts under Antoine Peyre, and under Jean François Heurtier (1739–1822). Travelled to Rome and worked as a painter of topographical views, 1786; returned to Paris, 1791; worked as a designer in England, 1792; collaborated with Percier from 1793. The two formed a professional partnership until 1815 and designed decorations, furniture and complete interiors under the Republic and Empire. Published several collections of designs including *Recueil de décorations intérieures*, 1801. Made joint *Architectes du Gouvernement*, 1801; *Architectes du Louvres et des Tuileries*, 1804. Fontaine made *Premier Architecte du Roi* to Louis XVIII and practised independently from 1815 (retired 1848). Percier taught architecture at the Ecole des Beaux-Arts, 1815–38. Percier died in Paris, 5 September 1838; Fontaine died in 1853; buried in the same grave.

Selected Works

A collection of Percier's Italian drawings is in the Bibliothèque, Institut de France, Paris; several of his designs for furniture are in the Musée des Arts Décoratifs, Paris. The best surviving examples of Percier and Fontaine's interiors can be seen at Malmaison, Paris; numerous additional interiors are illustrated in the *Recueil*.

Interiors

- 1793 Salle de la Convention, Tuileries, Paris (furniture)
- 1798 Mme. Récamier's Bedroom, Paris (furnishings and decoration by Louis-Martin Berthault, assisted by Percier)
- 1799–1800 Château de Malmaison, Rueil, near Paris (remodelling of interiors, decorations and furnishings)
- 1804 Notre Dame, Paris (decorations for the coronation of Napoleon)
- 1804 Saint-Cloud, Paris (interiors and furnishings)
- 1804–12 Tuileries, Paris (interiors and furnishings, including the Salon of Mars, Gallery of Apollo, Salon of Diana and private apartments)
- 1804– Louvre, Paris (staircase, and remodelling of Musée Napoleon)

Publications

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Recueil de décorations intérieures, comprenant tout ce qui a Rapport à l'ameublement, 1801; 2nd edition, 1812; translated as *Empire Stylebook of Interior Design*, 1991
Description des Cérémonies, et des fêtes, qui ont eu Lieu pour le Couronnement de Napoléon, Empereur des Français et Roi d'Italie, et Joséphine, son Auguste Épouse, 1807
Description des Cérémonies, et des fêtes, qui ont eu Lieu pour le Mariage de l'Empereur Napoléon avec Mme. l'Archiduchesse Marie-Louise d'Autriche, 1810
Parallèle entre Plusieurs Résidences de Souverains, de France, d'Allemagne, de Suède, de Russie, d'Espagne et d'Italie, 1833
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Perino (or Pierino) del Vaga 1501–1547

Italian painter, designer and stuccoist

Primarily a designer and draughtsman, Perino del Vaga was also a fresco painter and stuccoist, known for combining sculpture with Mannerist painting. Characteristic of Perino's work is an ornate interlacing of arms and the use of swags and masks. Born in Florence in 1501, son of the impoverished Giovanni Buonaccorsi, Perino was initially apprenticed to an apothecary before being sent to an insignificant painter, Andrea de' Ceri, and later to Ridolfo del Ghirlandaio, son of Domenico, where he outshone other pupils. Perino was taken to Rome by a Florentine painter "del Vaga", whose name he assumed, and he attracted the attention of Raphael. Studying

antique sculptures, he acquired a thorough knowledge of anatomy.

From 1516 to 1520, as one of Raphael's leading pupils alongside Giulio Romano, he worked on the grotesque and fresco decorations of Raphael's major Roman works, including the Vatican loggias commissioned by Pope Leo X and completed in 1519, where he gained a reputation for his design, colouring and finish. Decorations on the vaulting included the Jews crossing the Jordan, and the fall of the walls of Jericho. For the Vatican's Hall of Popes Perino worked with Giovanni da Udine (1487–1561), the director for stucco and arabesques, dividing the area into the seven planets drawn by their representative animals – Mars by wolves, Saturn by serpents for example – signs of the Zodiac and 48 images including the Great Bear and Dog Star. A central circle contained the Victories holding the Pope's keys, foreshortened from below and delicately draped. Other works from this period include, in 1516, antique illusionist decorations in the Villa Farnesina's Sala delle Prospettive, which used painted perspective devices to simulate the interior of a temple. Above a colonnade, the theme of Metamorphoses was depicted in antique style, favouring design rather than realism and stretching classical conventions.

For the Servite church of S. Marcello al Corso, rebuilt after its destruction by fire in 1519, Perino completed restoration work on two chapels. For the altar wall of one, now disappeared, St. Joseph and St. Philip were painted in niches either side of the altar. Above them were putti holding the ends of two festoons running to the corners of the chapel. Painted in bright colours, these were considered by the Renaissance biographer and painter Giorgio Vasari to be the finest and most realistic frescoes ever produced. They survived for less than half a century.

Raphael died in 1520, and work in the Vatican's papal apartments (*stanze*) was continued by Perino del Vaga, Giulio Romano and other followers of Raphael. The new Roman style showed a muting of classical antiquity and the exploitation of illusion.

Perino's works from this period included a garden design for the Archbishop of Cyprus in Rome – figures, arabesques and landscapes – a frescoed hall in the Palazzo Baldassini near S. Agostino (now in the Uffizi, Florence) where Perino divided the space with pilasters and niches containing philosophers and putti, painted to simulate marble. Above the cornice were scenes of Roman achievements. In 1523 Perino returned briefly to Florence where he was influenced by the Tuscan Mannerists, declaring *bella maniera* capable of surpassing even the achievements of Masaccio.

The Sack of Rome in 1527 resulted in the deaths of many artists and the destruction of many works. Perino fled to Genoa where between 1528 and 1537 he introduced new life to Genoese art, undertaking what is possibly his major achievement, the decoration in stucco, frescoes and oil paintings of the Palazzo Doria on the coast of Liguria for Prince Andrea Doria, Admiral of the Pope's fleet. The marble Doric entrance was designed by Perino with pedestals, capitals, architraves and women holding arms. The stucco vaulting had scenes and arabesques; arcades containing squires fighting on foot and horseback. Staircases were embellished with antique arabesques, small figures, scenes, masks, children and animals

and upstairs a loggia had a stone door at each end over which were painted a man and a woman. Five-arched vaulting was decorated with stucco and oval compartments containing idyllic landscapes, the walls painted to ground level with portraits, real and imaginary, representing the Doria family, their motto in large gold letters. Sadly, this ceiling decoration, said to have been in oil rather than fresco, had deteriorated by the early 17th century due to the reaction of oil with quicklime. A drawing in the Louvre, reputed to be preparatory to this work, depicts the Shipwreck of Aeneas, with iconographical references to Andrea Doria, who hoped possibly to identify himself with Neptune. The stucco ornamentation on the vaulting of the first hall depicted the large scene of the shipwreck with figures, live and dead, ships caught in the storm, tumultuous clouds and waves. Neptune with his trident helps Aeneas to overcome the sea and continue safely to Rome.

To the right of the loggia were fresco and stucco figures of Jupiter subduing the giants. Decorations in four rooms represented the fables of Ovid. Executed two years after Perino's arrival in Genoa was the Sala dei Trionfi. A sketch in Turin's Palazzo Reale shows Perino's original design for the ceiling, with spandrels surrounding a rectangular ceiling decoration; painted Olympian gods and goddesses, largely derived from those represented by pupils of Raphael in the Farnesina. Perino's style changed during his work on the Palazzo Doria, showing increasing use of stylized and formal surface pattern which led on to the Mannerist style of his decorations for Castel Sant'Angelo.

In July 1534 Perino returned to Pisa and bought a house there, dividing his time between work on the Pisa Duomo and Genoa, where in 1534 he produced a Nativity for the Capella Basadonne in S. Maria della Consolazione. In 1538 he reputedly returned to Rome where he strengthened the Raphaellesque element in Roman style, decorating churches and chapels. For the walls of the Pietro de'Assimi chapel in la Trinità, Perino used arabesques, some in bas-relief, others painted. Two scenes were enclosed within an elaborate stucco frame – the Pool of Bethesda, with a foreshortened view of the portico, and the resurrection of Lazarus emphasizing the use of perspective. From 1542 to 1547, towards the end of his life, he became Pope Paul III's official painter in the Vatican Palace and Castel Sant'Angelo where he produced important frescoes in the Mannerist style, which show greater surface organisation. Other works from this period include stucco decoration for the Vatican's Sala Regia.

A number of Perino's drawings can be found in the Uffizi, Florence and London's Victoria and Albert Museum. Perino del Vaga was particularly skilled at drawing in chiaroscuro, and his favourite medium was pen and ink and wash on tinted paper, heightened with white.

In addition to his decorative interiors, Perino also prepared drawings for galleys to be carved by Carota and Tasso of Florence and richly decorated designs for standards, together with cartoons for Florentine needle paintings. His drawings were used for a casket with 25 rock crystal crosses deeply carved to represent the life of Christ, executed in 1537 by Valerio Belli (c.1468–1546) for Clement VII.

Biography

Born Pietro Buonaccorsi (or Bonaccorsi) in Florence in 1501, the son of Giovanni Buonaccorsi. Trained under Andrea de' Ceri and Ridolfo del Ghirlandaio. Probably went to Rome with an unidentified painter "del Vaga", whose name he assumed. One of Raphael's principal pupils on the decoration of the loggias at the Vatican, 1518–19; continued to collaborate with Raphael on grotesque and fresco decoration for all his major Roman commissions, c.1516–20; moved to Florence on account of the plague in Rome, 1523; independently active on palace decoration in Genoa for the Doria family, 1523–36, with a period in Pisa, 1534–36. Returned to Rome, 1538, and worked on church and chapel decoration; official painter for Pope Paul III in the Vatican Palace and at the Castel Sant'Angelo, 1542–47. Furnished designs for rock-crystal carvings for Giovanni Bernardi's *Farnese Casket* (now in Capodimonte, Naples). Married Caterina Penni: 1 daughter. Member, Accademia dei Virtuosi; buried in their chapel in the Pantheon. Died in Rome, 19 October 1547.

Selected Works

A large collection of Perino del Vaga's designs are in the Uffizi in Florence, and at the Victoria and Albert Museum, London.

- 1516–17 Loggetta of Cardinal Bibbiena, Vatican Palace, Rome (grotesque ornament): Cardinal Bibbiena
- 1517–19 Vatican loggias, Rome (grotesque decoration in collaboration with Raphael and Giovanni da Udine): Pope Leo X
- 1518–20 Villa Madama, Rome (grotesque stucco decoration, in collaboration with Raphael and Giovanni da Udine): Cardinal Giulio de' Medici
- 1519–22/5 Palazzo Melchiorre Baldassini, Rome (frescoes and grotesque decoration, with Giovanni da Udine): Melchiorre Baldassini
- 1520–24 Sala dei Pontefici (Borgia Apartments), Vatican Palace, Rome (vault decoration): Popes Leo X and Clement VII
- 1528–36 Palazzo Doria (or Palazzo dei Principi) at Fassolo, Genoa (including Sala dei Giganti, Loggia degli Eroi, Sala della Carità Romana, Salone del Naufragio): Andrea Doria
- c.1542 Sala Regia, Rome, Vatican Palace, Rome (stucco decoration): Pope Paul III
- 1542–47 Sala Paolina, Castel Sant'Angelo, Rome (fresco and stucco decoration): Pope Paul III

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Perriand, Charlotte 1903-

French designer and architect

Despite being most often remembered as Le Corbusier's principal assistant, Charlotte Perriand remains not only one of the most significant figures of French Modernism but also one of the most influential French interior designers, whose artistic activity spans more than three-quarters of the 20th century. Trained at the Ecole Centrale des Arts Décoratifs (1920-25) under traditional French interior designers committed to an Art Deco concept of modernity, Perriand pursued her early interest in mass-produced furniture by also taking courses with Maurice Dufrene, the artistic director of the Galeries Lafayette department store in Paris. Andre Lhôte's classes at the Grande Chaumière, open to women as well as men, helped her early on to transcend the limits of the gender-biased education at the Ecole Centrale.

While a student, Perriand participated in the 1925 Exposition Internationale des Arts Décoratifs. Her first exhibition as an independent professional was at the 1926 Salon d'Automne where she showed a *coin de salon* in a conventional French Art Deco manner. The following year at the Salon des Artistes Décorateurs she showed a collection of dining room objects. Her radical move towards industrially produced metal furniture, however, occurred at the 1927 Salon d'Automne with a *bar sous le toit* which brought her instant notoriety. The same year, on her 24th birthday, she joined Le Corbusier and Pierre Jeanneret's office, to become their main furniture and interior designer. Careful to maintain her independence, she

also formed a sub group with two other avant-garde designers, René Herbst and Djo-Bourgeois.

For the next ten years she was the only woman in Le Corbusier's office and participated in most of the firm's projects, both as an architectural apprentice and an *équipement* collaborator. In association with Le Corbusier and Jeanneret, she furnished the Villa Laroche (1928); the Villa Church at Ville d'Avray (1929); the Swiss pavilion at the Cité Universitaire (1930); and the Cité Refuge of the Salvation Army (1932).

Perriand's early Modernist work was characterized by light-weight furniture made of bicycle tubes enhanced with leather seats and a wealth of highly reflective, chrome-plated and glazed surfaces evoking the glittery automobile wheels, windshields, fenders, and hoods which were taking over the metropolitan landscape. Early on, her interest in mechanical metaphors broadened to include movement and flexibility; her dining-chairs began to rotate on ball-bearings, similar to those she wore around her neck; and her tables expanded or shrank along rolling, rubber surfaces. Her contribution both to the Corbusier-Jeanneret office repertoire and to Le Corbusier's own development in interior design was considerable, and she brought to the office a distinctly new orientation.

Le Corbusier's first efforts at designing furniture were somewhat rudimentary and eclectic, but Perriand introduced an understanding of "total design" enhanced with lavish comfort and whimsical sophistication. To Le Corbusier's stiff *machine à s'asseoir*, Perriand adjoined her droll *chassis porte-coussin* to mean an armchair. Both terms referred to mechanical instruments but, while Le Corbusier equated the chair with an instrument of torture, Perriand equipped her sturdy chassis with fluffy, down-filled cushions. Their ideas interlocked and enriched each other and their working methods were complementary. Le Corbusier's role was essential in formulating the issues ("The seven states of sitting"), Perriand's in finding and developing appropriate design solutions (*Chaise longue à position variable*).

Perriand's radical, comprehensive aesthetic approach to modern interiors was complemented by Le Corbusier's programmatic concept of *équipement* as opposed to *décoration*. This functionalist approach to interior design dominated the first exhibition of the Perriand-Corbusier-Jeanneret trio at the 1929 Salon d'Automne. The exhibits, under Thonet's sponsorship, were dedicated to the *Equipment de l'habitation: des casiers, des sièges, des tables* - all characterized by standardization and modular deployment, resulting in what became known as the Corbusian concept of *objet type*. A characteristic example of such an *objet type* in Perriand's production was her 1927 rotating dining chair - erroneously attributed to Le Corbusier - that she reused over the years in different contexts.

Le Corbusier and Perriand's attitude towards the more bluntly functionalist approach of their Bauhaus counterparts was expressed in joke form at the 1931 Cologne International Exhibition. Perriand's splendid re-interpretation of Thonet's bentwood chairs, as a metallic, tubular *chaise longue à position variable*, was displayed over an outrageously fake quilt which Le Corbusier had put together, using cheap flea market carpets, named by Perriand with wry humour *tapis-manifeste*.

Perriand's final contribution to the Corbusier-Jeanneret office was her assignment as job captain for the Pavillon des



Perriand: adjustable chaise longue in tubular steel, 1927

Temps Nouveaux at the 1937 Paris International Exhibition. She resigned from the project before its completion, following a conflict due to Le Corbusier's increasing intolerance towards collaborative design. Having left the office, in collaboration with the Communist painter Fernand Léger she dedicated herself fully to her own pavilion, commissioned by the *Front Populaire* Agriculture Ministry.

Since 1936, Perriand has established a dialogue with a broad female audience through her permanent column "La ménagère et son foyer" in the journal *Vendredi*, founded by André Chamson. Paradoxically, Perriand seemed to revert to some aspects of the Ecole Centrale bias of "interior making" as a gender-conditioned activity. But she used the platform of a public journal to familiarize the *ménagère* with the Modernist ideal and to contribute more directly to shaping the taste of the public at large. Passionately involved with radical leftist groups, by 1935 Perriand joined the Association des Ecrivains et Artistes Révolutionnaires, sponsored by the Communist Party, and participated in the activities of the Maison de la Culture led by the Surrealist poet and novelist Louis Aragon. She viewed this activity as a logical extension of her role in the 1930 creation of the Union des Artistes Modernes which embraced modern industrial design and rejected traditional distinctions between applied and fine arts. In the debates preceding the 1937 Paris World Exhibition, she advocated a democratic and collectivist approach to artistic production. This involvement as well as the building of Le Corbusier's *Centrosoyuz*, took her twice to the Soviet Union

where she represented the office at meetings of the burgeoning Union of Soviet Architects, in 1934.

Informed by social commitments that transcended the immediate realm of furniture production, in 1936 Perriand presented a living room at the Third Housing Exhibition organized by *Architecture d'Aujourd'hui*, boasting a Corbusian photomontage representing *la misère de Paris*, children living in seedy streets, and speculative buildings occupying places where city officials promised green spaces and parks. Having caused an outrage within the "art décoratif" establishment, for the first time she received none of the medals regularly granted in the past for her "distinguished role in the advancement of the Arts and Industry".

Influenced by Fernand Léger, by the mid-1930s Perriand developed an interest in "art brut", where wood and natural forms increasingly replaced metal, and artisanal objects took over designs emblematic of the machine. Her new ideological position – also stemming from the growing disaffection among French intellectuals with the redemptive productivist Utopia following the Wall Street economic crash in the United States and the ensuing economic crisis in France – were reflected in important programmatic and aesthetic changes in her work.

The new vision was epitomized by a 1935 interior installation Perriand showed at the Brussels International Exposition in collaboration with Louis Sognot, Fernand Léger, René Herbst, and the two partners of the Rue de Sèvres office. A study room of an *Appartement de Jeune-Homme* lent itself appropriately to the new "brutalist" aesthetic, where sturdy

cast-metal supports and heavy slate table-tops replaced the light rubber and glittery chrome of the preceding decade. An imposing fishing net, stretched between Perriand's study room and René Herbst's *gymnazium*, mediated the massive ropes depicted on Léger's monumental plate in the background, and the rough straw of Perriand's inexpensively crafted wooden chair. The organically shaped armrests of the chair recalled the sinuous forms of Le Corbusier's painting hanging next to a huge whale vertebra. If some elements from Perriand's earliest Modernism did survive, a return to the primordial and the primitive prevailed – also resonating with Perriand's cherished memories of a childhood spent in the Burgundy countryside. Concern for weight and mass had replaced metaphors of ephemeral mechanical lightness, yet, with a zinc imprint of Le Corbusier's 1932 Vincennes housing project pasted on a modular storage case and with Léger's paintings on the walls, the installation referred back to the *synthèse des arts*, a principle Perriand had already adopted in the previous phase and would maintain throughout the post-war era.

Consistent with a new-found essentialism, Perriand explored further through photography the aesthetic potential of “accidental” forms, whether natural or industrial. Her first, 1938 *tables en forme* replaced furniture that had mechanical motion with static objects shaped to fit the movement of the human body, thus providing metaphors for her new organicism. The working desk of *Ce Soir's* editor J.R. Bloch, its form derived from the functions assigned to its various areas, and from the editor's daily interaction with his immediate collaborators, celebrated human form over the machine.

The last phase of Perriand's pre-World War II activity included work of regionalist character, as she gave a Modernist interpretation to the traditional Alpine interiors for high-altitude motels. Yet her most significant contribution occurred in 1940 in collaboration with the craftsman-architect Jean Prouvé. Together, they opened a new office in Rue Las-Cases, in association with Pierre Jeanneret, where they developed a prototype for lightweight, prefabricated multi-purpose aluminium cabins for *Alu-France*. The collaboration with Prouvé on a variety of products for mass consumption related to Perriand's reintroduction of tubular metal in her mature and last period, extending well into the post-war period.

On 8 February 1940, three months before the Nazi invasion of France, Junzo Sakakura, architect of the Japanese Pavilion at the 1937 Paris International Exhibition and previously Le Corbusier's employee, invited Perriand to assume the post formerly held by Bruno Taut, as an industrial design adviser to the Japanese government. The invitation reflected the important role Le Corbusier's office played in disseminating the ideals of the Modern Movement and the central place Perriand occupied in it by the end of the 1930s. Her efforts since 1935 to achieve a seamless symbiosis between the industrial and the artisanal, the fabricated and the natural, made Perriand the ideal figure to aid Japan's complex efforts at modernization without jeopardizing its cultural heritage. And as a woman, she appeared to be in a unique position to act effectively within the very sanctum of Japanese traditionalism – the shielded life of the home. Conversely, she found in the everyday life of the Japanese house some principles she had already applied in her work with Le Corbusier: the influence of the environment on modes of inhabitation, and liberation of interior space through

the absorption of household equipment into the walls of the dwelling. Perriand reinvented for Western needs the relationship between space and motion by adapting to modern life the Japanese view that harmonious human movement is possible only within emptiness.

Perriand spent two years criss-crossing Japan in an effort to understand its architectural tradition and searching for industries capable of adapting Western modern techniques to fit the Japanese traditional spirit. Her exhibitions for the Takashimaya department stores played a significant role and were the beginning of a series of similar exhibitions held simultaneously in France and Japan after the war.

Ultimately, Perriand's contact with Japan and its distinctive Classicism helped her purify her own “art brut” into a post-war sophistication reminiscent, in some respects, of her early Modernist phase. Her 1950 adaptation of the *chaise-longue*, where bent bamboo stems replaced the metallic tubular supports, is an example of this transformation. In general, the Japanese lesson emerged in her post-war work through the reintroduction of simple, plain wood; sliding translucent panels opening onto natural environments; low, horizontal furniture; transformable modular storage devices. Her last period was characterized by the re-emergence of some aspects of her early training. In her own words “impersonal, utilitarian and clearly industrial equipment [had to be] humanized”, with elements produced by a “renovated craft production”. An example of such interiors were her 1950 kitchens for Le Corbusier's Unité d'Habitation in Marseilles.

Perriand's post-war activity was marked on the one hand by her involvement with the pragmatic functionalism of the *Formes Utiles* movement; on the other by the elitist catering to the clientele of the Boulevard St. Germain Steph Simon Gallery. The most sophisticated furniture pieces, conceived for mass production in the 1920s, remained, not unlike William Morris, accessible only to the few. Yet Perriand succeeded in popularizing some of her significant inventions, such as the suspended toilet bowl or her standardized drawer systems. Her so-called “street interiors” of Air France lobbies around the world, encompassing the exclusive and the mass produced, remain examples of the best French design of the post-war era.

DANILO UDOVICKI-SELB

See also Le Corbusier

Biography

Born in Paris, 24 October 1903. Studied design under Maurice Dufrene (1876–1955) at the Ecole de l'Union Centrale des Arts Décoratifs, 1920–25; attended courses run by Dufrene at the Galeries Lafayette; also studied under André Lhôte at the Académie de la Grande Chaumière, Paris, 1924–26. Married Jacques Martin, 1943: one daughter. Worked as assistant in charge of the furniture and fittings in the studio of Le Corbusier (1887–1965) and Pierre Jeanneret (1896–1967), Paris, 1927–37; established her own studio, Place Saint-Sulpice, Paris, 1927–30, and in the Boulevard du Montparnasse, Paris, 1930–37. In private practice as an architect and designer, working with Jean Prouvé, Pierre Jeanneret, and George Blanchon on the design of pre-fabricated housing, Paris, 1937–40. Invited to Japan to serve as Industrial Design Consultant to the Japanese Ministry of Commerce and Industry, Tokyo, 1941; independent designer in Tokyo, 1940–41, and in Indochina, 1943–46. Returned to France and in private practice, Paris, since 1946; also worked in Tokyo, 1953–56, and in Rio de Janeiro and throughout

Latin America, 1962–68. Served as President of the Jury, International Competition for New Office Furniture, Paris, 1983–84; consultant to Cassina, 1980s. Member, Salon des Artistes Décorateurs, Paris, 1927; founder-member, Union des Artistes Modernes, Paris, 1930; member, Association des Écrivains et Artistes Révolutionnaires (AEAR), mid-1930s. Exhibitions include Paris, 1925, Salon des Artistes Décorateurs, 1926–28, Union des Artistes Modernes, 1930, Cologne, 1931, Brussels, 1935, and Paris, 1937. Author of several books and articles on architecture and design; editorial board member, *Architecture d'Aujourd'hui*, Paris, 1930–74. Received numerous awards and prizes including the Gold Medal, Académie d'Architecture, Paris, 1978; Chevalier, Légion d'Honneur, 1983. Major retrospective exhibition, Musée des Arts Décoratifs, Paris, 1985.

Selected Works

Examples of Perriand's furniture can be seen at the Musée des Arts Décoratifs, and the Fondation Le Corbusier, Paris.

Interiors

- 1927 Salon d'Automne, Paris ("Bar sous le toit" furnishings)
- 1928 Villa Laroche, Paris (building by Le Corbusier; furniture by Perriand)
- 1928–29 Villa Church, Ville d'Avray, Paris (building by Le Corbusier; furniture by Perriand)
- 1929 Salon d'Automne, Paris ("Équipement de l'habitation" furniture with Le Corbusier and Pierre Jeanneret)
- 1930–32 Swiss Pavilion, Cité Universitaire, Paris (furniture; architects Le Corbusier and Pierre Jeanneret)
- 1935 Exposition Internationale, Brussels (Bachelor Study, furniture and interiors, with L. Sognot, F. Leger and R. Herbst)
- 1937 Exposition Internationale, Paris (collaborated on interiors and furnishings for Ministry of Agriculture displays, bathroom, mountain refuge and modular interiors)
- 1940 Portable pre-fabricated cabins (with Jean Prouvé and Pierre Jeanneret)
- 1946–49 Hotel, Méribel-les-Allues, Savoie (interiors and furnishings)
- 1950 Unité d'Habitation, Marseille (kitchen prototype and pre-fabricated interiors)
- 1952 Maison de Tunisie, Cité Universitaire, Paris (furnishings for the student quarters; architect Jean Sebag)
- 1952–66 Air France Offices (interiors and furnishings, Brazzaville with Jean Prouvé, 1952; London with P. Bradok, 1957; Tokyo with J. Sakakura and R. Suzuki, 1959)
- 1953 Maison d'étudiant, Paris (furnishings, with Jean Prouvé and others)
- 1959–70 United Nations Conference Rooms and Assembly Hall, Geneva (consultant on modernization)
- 1959 Cité Universitaire, Paris (furnishings for the communal areas, Maison de Brésil; building by Le Corbusier and Lucio Costa)
- 1960 Mountain Chalet, Méribel-les-Allues, Savoie (building, interiors and furnishings)
- 1960 French Tourist Offices, London (furniture and interiors; building by Ernő Goldfinger)
- 1962 Apartments, Rio de Janeiro, Brazil (interiors, with Maria Elisa Costa)
- 1966 Japanese Ambassador's residence, Paris (interiors, with J. Sakakura and Riedberger)
- 1967–82 Stations des Arcs, Savoie (18,000-bed hotel facilities, buildings, interiors and furnishings; with B. Taillefer, R. Godino and others)

Perriand's furniture for Le Corbusier included *LC 1* sling chair (1928; reissued 1965), *LC 4* chaise longue (1928; reissued 1965), *LC 7* revolving armchair (1929; reissued 1978), and *Synthèse des Arts*, Tokyo chair (1955), all reproduced by Cassina. Furniture designed with Jean Prouvé was produced by Galerie Steph Simon, 1955–74.

Publications

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- "Équipement Intérieur" in *Techniques et Architecture*, 1948
- "L'Art d'Habiter" in *Techniques et Architecture* (special issue), June 1950
- "La Maison Japonaise" in *Aujourd'hui: Art et Architecture*, April 1957
- "Témoignage à Le Corbusier" in *Aujourd'hui: Art et Architecture*, 1965
- "Charlotte Perriand Looks Back (and Forward)", interview with Charlotte Ellis and Martin Meade in *Architectural Review*, November 1984

Further Reading

A detailed study of Perriand's life and work, including a chronological list of projects, a full list of Perriand's writings, and a bibliography of primary and secondary sources, appears in Brunhammer, 1985.

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Peruzzi, Baldassare 1481–1536

Italian architect, painter and designer

Although Baldassare (or Baldassarre) Peruzzi trained as a painter, he was also to become an architect and a designer for the stage. He was a leading exponent of early Roman Mannerism. Much of his work consisted of façade decoration, and he specialised in illusionist effects and an imaginative use

of perspective. His drawings, many of which display his experience with stage scenery, show the influence of Raphael's mature Roman style.

The son of Antonio Peruzzi of Volterra, Baldassare Tommaso Peruzzi was born in Siena and baptised there on 7 November 1481. He was the only Sienese to number among the great architects of the Italian Renaissance, and the Italian architect Sebastiano Serlio (1475–1554) who studied architecture and antiquarianism under Peruzzi, based his architectural treatise *Libri dell'Architettura* on Peruzzi's theories.

Peruzzi grew up among goldsmiths and designers and trained as a draughtsman and painter. His early work included the painting of frescoes (no longer extant) on the vaulting of the Capella di S. Giovanni in Siena Cathedral, 1501, and decorations for a small chapel at Volterra. These impressed the painter Pietro d'Andrea da Volterra who took Peruzzi to Rome in 1503 where he was influenced by Bramante (1444–1514). Bramante, like Peruzzi, was preoccupied with perspective and illusion and it is believed that the two worked together on St. Peter's. In 1502–03 Peruzzi was among painters working in fresco on the high altar chapel of the Church of S. Onofrio on the Janiculum. These frescoes show the influence of Pintoricchio and Sodoma.

Attributed to Peruzzi is a decorative framework for the vault of the Stanza d'Eliodoro in the Vatican Palace and ceiling pictures in the Stanza della Segnatura – figures of Philosophy, Apollo and Marsyas, and putti contemplating the Universe. Figured borders of the vault still survive. In 1510 two small chapels at S. Rocco were frescoed by Peruzzi, now much restored. A corridor and aviary at the palace of Julius II were painted with the months of the year in grisaille. Peruzzi's other works of the period include decorating apartments in the palace of S. Giorgio for the Bishop of Ostia, Cardinal Raffaele Riario, assisted by Cesare da Sesto. The rooms were decorated in grisaille, and included ancient Roman soldiers in battle and attacking a fortress. Peruzzi's knowledge of antiquities is evident in the detail.

For Raphael's Sienese patron, Agostino Chigi, Peruzzi designed the linear framework and chiaroscuro and some of the interior fresco decorations at the villa in Trastevere 1505–11 which was later to be known as the Farnesina after the Farnese family which took it over. Arguably his most significant work in Rome, and reflecting the Roman High Renaissance classical style, the building was simple in design, relying for interest on its decorations. Exterior decorations were painted in grisaille to imitate relief. Peruzzi's superb *trompe-l'oeil* decorations for the Sala delle Prospettive (1519) include amazingly realistic illusionary devices and false perspective, optically enhancing the size by painting a double-colonnaded loggia on three walls against an idyllic landscape background, calling on his experience as a designer of stage scenery. The loggia facing the garden was decorated with scenes of Medusa in stucco and colour. Other interior fresco decorations included Ovid's Metamorphoses in a small room, the Sala del Fregio, c.1511, and mythological illustrations of Agostino Chigi's horoscope in a large ground floor salon, the Sala di Galatea. This vaulted ceiling was illustrated with a lunette of a large head. Secular in theme, this was the largest contemporary painting of its kind in Rome outside the Vatican. The painting in the Farnesina shows a classical style and a

gradual assimilation of Raphael's influence but with more sharply defined figures.

In the same year, Peruzzi and his brother Pietro took a long lease on two houses in the Rione Ponte district of Rome. In 1515 he painted six scenes of the Betrayal of the Romans by Julia Tarpeia as temporary festival decorations created for Duke Giuliano de' Medici. Also in 1515 Peruzzi worked in Carpi in the Emilia region where he may have submitted a design for the cathedral church of S. Niccolo and the façade of the old Cathedral.

In Rome at about this time Peruzzi created frescoes for S. Maria della Pace, the Ponzetti family chapel and a Presentation of the Virgin. Following on from Raphael, in 1520 he was appointed architect of St. Peter's, with Antonio da Sangallo as his associate. Oval paintings on the vault of the loggia of the Villa Madama outside Rome probably date from this period.

In c.1521 Peruzzi moved to Bologna and prepared designs for the façade and dome of San Petronio, payments for which are dated 1522 and 1523, the rebuilding of the Palazzo Lambertini (no longer in existence) and main portal of S. Michele Bosco. While in Bologna he made a cartoon of the Adoration of the Magi in grisaille for Count Giovanni Battista Bentivoglio (now in London's National Gallery). In 1529 the tomb of Adrian VI (died September 1523), was completed to Peruzzi's design in S. Maria dell'Anima and he was also responsible for the decorative painting. Decorations were completed for the coronation in Rome of Clement VII in 1524 and designs for the doors of Siena Cathedral, for which he was paid in 1525.

During the 1527 Sack of Rome Peruzzi was captured and imprisoned by the Spaniards. Destitute, he arrived back in Siena in July 1527, where he was made architect to the Sienese Republic, responsible mainly for fortifications. He became Architect of Siena Cathedral in 1529 and decorated the organ of the church of the Carmine.

In 1528 he bought a house in the city and painted a fresco of Augustus and the Sybil in the Church of Fontegusta. In Rome for a short time, Peruzzi was made joint architect of St. Peter's before returning to Siena in 1531 where he made additions to the Villa of Belcaro, outside the city, and frescoed the loggia and chapel.

Peruzzi's major work during his last years (1533–35) was the Roman town house Palazzo Massimo alle Colonne, designed for its irregular site in an oval form with unusual curved façade decorated with dramatic chiaroscuro, and a porch with Doric columns and pilasters. In contrast with the Farnesina, this is one of the first buildings in Mannerist style.

On 6 January 1536 Peruzzi died in Rome. According to Vasari, he died a poor man because although his patrons had been wealthy, Peruzzi had been reluctant to ask for a fair reward. He was buried in the Rotonda of the Pantheon, close to the resting place of Raphael.

JACQUELINE GRIFFIN

See also Trompe-l'Oeil

Biography

Born in Siena; baptised 7 November 1481. First active as a painter in Siena following undocumented training, although perhaps influenced by Francesco di Giorgio Martini. Moved to Rome c.1505. Became a

member of the Compagnia di San Rocco, 1508. Met and worked with Bramante. Worked for Pope Julius II in the Vatican and for Alberto Pio of Carpi; and on Raphael's death in 1520, became associate of Antonio Sangallo the Younger for St. Peter's in Rome. Worked mainly in Rome and Bologna, 1520s, but after the Sack (1527) returned to Siena. Became official architect to the Republic. Work ranged from designs for the cathedral and monumental decorations in honour of Charles V to fortifications and engineering projects. Pope Paul III appointed him architect to St. Peter's, 1534. Died 6 January 1536. Pupils included Sebastiano Serlio and Daniele da Volterra.

Selected Works

The Uffizi in Florence holds a large collection of Peruzzi's drawings.

- 1501 Cathedral, Siena (frescoes for chapel of St. John the Baptist)
- 1504-06 Church of Sant' Onofrio, Rome (frescoes in apse)
- c.1505 Villa le Volte, Siena: Sigismondo Chigi
- 1505-11 Palazzo della Farnesina, Rome (ceiling frescoes, with Raphael): Agostino Chigi
- 1508-09 Vatican, Rome (aviary): Pope Julius II
- 1511-13 S. Giorgio, Ostia (grisaille decoration): Cardinal Raffaele Riario
- 1515 Stage set for *Calandria* by Bibbiena
- 1516 Church of Santa Maria della Pace, Rome (Ponzetti chapel): Ferdinando Ponzetti
- 1518-19 Palazzo della Farnesina, Rome (Sala delle Prospettive): Agostino Chigi
- 1521-23 San Petronio, Bologna (façade) and San Michele in Bosco, Bologna (portal)
- c.1523 Church of Santa Maria della Pace, Rome (fresco *Presentation of the Virgin*): Filippo Sergardi
- 1529-30 Decorations for Emperor Charles V's triumphal entrance, Siena: Republic of Siena
- 1531 Villa di Belcaro, Siena (additions and decoration of loggia and chapel)
- 1533-34 Castello di Belcaro, Siena
- 1533-35 Palazzo Massimo alle Colonne, Rome (building and decorations): Massimo family

Further Reading

The most comprehensive works on Peruzzi are still those of Frommel 1961 and 1968, although there is a biography in English by Kent 1925, an examination of Peruzzi and the antique (in Italian) in Tessari 1995, and useful essays in Fagiolo and Madonna 1987. For further bibliography see Tessari 1995, Frommel 1968, and Biagi 1981.

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Pesce, Gaetano 1939-

Italian architect, artist, filmmaker and designer

Gaetano Pesce has striven his entire professional life to challenge the status quo of architecture, interior design, and industrial design in ways that allow him to be recognized as an important figure in those fields, but still permit him to be working on the experimental fringe. Pesce can truly be seen as a contradiction in design: an artist working through the medium of industrial production. He feels that artistic influence (or at least "cultural awareness") is possible through industry, because industry "enables works to be distributed more widely than do the traditional channels of art museums, galleries, and private collections" (Vanlaethem, 1989). In this way he envisions industrial production as a means to an artistic end. His earliest success in this area was the design of the *Up* series of self-inflating seating furniture in 1969. Often seen as an example of design in the Pop Art tradition, to Pesce it represented the process of mutation and irregularity which he considers paramount to the product's artistic integrity.

Pesce transfers his artistic sensibilities to the practical problems of design by creating self-supporting, independent environments with an organic sense of space and use of materials. This is seen in his earliest interior, a polemical one, called *Habitat for Two People in an Age of Great Contaminations*, an interior environment created for the 1971 Museum of Modern Art exhibition Italy: The New Domestic Landscape. Presented in the form of a mock-archaeological look at the underground living space necessitated by the ravaging of our planet's surface by mass consumption, the habitat was a commentary on both the present state of society and its acceptance of standardized interior spaces. He focused on utility and the intelligent use of new materials, both of which formed the basis of his practical interior design work of the 1980s and 1990s.

Pesce has condemned "global design" for its encouragement of conformity and has explored contemporary design that respects the individual: "We used to think of ourselves as part of a homogenous international society. Now we can respect



Pesce: conference room, Chiat/Day Advertising Agency, New York, 1994

our differences" (Pearlman, 1989). He has extensively criticized the functionalist aesthetic of the Bauhaus as inappropriate for contemporary use, stating that "we are coming out of a period of rigidity, of traditional geometry and militaristic sophistication, and moving into a period of pluralism, openness and elasticity" (Betsky, 1993). At the same time, his theories are anti-historicist, which places him at odds with the Postmodernists, another group with which he is often identified. Convinced that "the long period of abstraction is over, and that we have to deal with images" (Frieman, 1994), Pesce uses them in a rational, unambiguous, and communicative way, always looking forward. His biographer, France Vanlaethem, further illuminated Pesce's unique linking of the vocabulary of painting and sculpture with design when he stated that "His means are the image rather than the ornament, the material rather than the form or the style" (Vanlaethem, 1989).

Perhaps the most cohesive example of Pesce's design and production theories is his interior for Chiat / Day Advertising Agency in Manhattan (1994). The agency's owner wanted what he termed a "virtual" agency, with no dedicated work spaces, i.e., spaces were shared, not owned, and office supplies such as laptop computers and cellular phones, checked out for a day's use, promote a flexible and efficient working style that can be viewed as a glimpse of the future of the office as it is now known.

As with many of his floor or landscape plans, Pesce began with the human body as the basis of his design, which, like the body, is irregular; the entire office floor, seen in overhead view, centers around a human face; this image is brought to a personal level on the wooden lockers where workers store their belongings, whose doors are faces in profile. Pesce created a city-like environment around his framework with spaces that are multi-purpose, likening the office to a medieval town or a college campus. These spaces include a clubhouse, modeled on a student union, an open meeting area, or "piazza," and other non-dedicated spaces resemble college libraries or computer labs. His rational imagery is carried to a humorous level with the design of the conference room, where informal brainstorming sessions are held – the exterior walls of the space are covered with goose-neck lights.

Pesce experimented with materials in the Chiat / Day project, using a pigmented liquid resin for the floor – its hardening time allowed him to be able to integrate other imagery through means of casting into the surface. In this way Pesce preserved the irregularity of the artistic image with industrial production methods. These castings are representations of past campaigns in the shape of liquor bottles and soda cans; the project rooms are indicated by numbered light bulbs also cast into the resin floor. The furnishings are made of resin and metal, and the interior walls are constructed of multicolored "bricks" cast from television remote controls. The overall

effect of the office design, with its color and openness of plan, is one that promotes feelings of vitality and stimulation, the feeling of being part of an experimental process – perfectly appropriate for an advertising agency.

In a design for one of several bars in a Japanese hotel, Pesce again developed a plan comprising imagery and irregularity. The bar was part of a collaborative project between Japanese and Italian architects for the interior design of the building, called *Il Palazzo* (1990); the name reflects the multi-cultural designers involved (Pesce, fellow Italian firm Sottsass Associati, Japanese designers Shiro Kuramata and Shigeru Uchida), and the owners' wish to have a strong architectural presence in the riverfront area Fukuoka, the town in which the hotel is located.

Pesce titled his bar *El Liston*, meaning "a stroll" in the Venetian dialect, and the design reflects this most literally. Pesce created a multi-leveled space which, seen in two-dimensional plan, forms an image of a person holding a cocktail glass. Secluded seating is available on three screened-off levels accessible by a set of ascending steps, though one can descend along the opposite side of the bar by means of a crossover bridge. A trip through the space is truly like a meandering walk through Venice with its bridges and wandering streets. This connection is reinforced through Pesce's use of vibrant-colored and varied materials such as polychromed urethane, resins, rubber and colored stucco alongside wood, glass, sheet metal, and papier-mâché. Pesce brought these together to achieve a dense, overlapping visual space. He also used one of his most recent chair designs, the *Feltri*, often seen as his most successful exploration of the potential of non-uniform production methods; the chair can be made inexpensively by a semi-industrial method which brings irregularity into play, likening it to craft.

With objects like his 1988 *Table Made with Music*, featured in the 1995 exhibition *Mutant Materials in Contemporary Design* at the Museum of Modern Art – vibrations of sound form a design in the hardening resin of the tabletop – Pesce continues to redefine object and interior design through his exploration of non-standardized production techniques and contemporary materials. This personalization and experimentation is reinforced by his belief that "the artist of our time is the industrial designer ... When I am able to say something about myself, my political opinions, my cultural moment, then I've added philosophical meaning to an object. At that moment, the object becomes what the canvas is to the painter: a way to reveal himself. At that moment the product is not only industrial design, it is also a piece of art" (Pearlman, 1989).

JENNIFER A. KOMAR

Biography

Born in La Spezia, 8 November 1939. Studied architecture, University of Venice, 1959–65; Institute of Industrial Design, Venice, 1961–65. Married Francesca Lucco, 1969; 2 children. Active as an independent artist and filmmaker, and founder-member Gruppo N art group, Padua, 1959–67. Freelance designer of interiors, furniture and textiles, Padua, 1962–67, and Venice, from 1968. Resident in the United States from the late 1970s with an office in New York and a studio in Paris. Clients included Cassina, Bracciodiferro, Bernini, C & B Italia, Expansion, Knoll, Parisoot, Venini, Vittel and others. Professor of architectural planning, University of Strasbourg, France,

from 1975; visiting professor and lecturer: Ohio State University, Columbus, 1974; Cooper Union, New York, various dates between 1975 and 1986; Pratt Institute, New York, 1979, 1980, and 1984; Ecoles des Beaux-Arts, Nancy, 1981; University of Technology, Compiègne, 1981; Yale University, New Haven, Connecticut, 1983; Universities of Quebec and Montreal, 1984; Polytechnic of Hong Kong, 1985; Domus Academy, Milan, 1986 and 1987; and University of São Paulo, 1987. Author of many articles on architecture and design; exhibited at numerous national and international exhibitions. Awards include the Locarno Film Festival award, 1968, Parc de la Villette Award, Paris, 1982, and Office Furniture Competition Award, Paris, 1983.

Selected Works

Examples of Pesce's design work and furnishings are in many international collections including the Metropolitan Museum of Art and the Museum of Modern Art, New York, the Centre Georges Pompidou, and the Musée des Arts Décoratifs, Paris, and the Museo d'Arte Moderna, Turin.

Interiors and furnishings

- 1969 *Up* self-inflating chairs: B & B Italia
- 1971 Italy: The New Domestic Landscape exhibition, Museum of Modern Art, New York (interior and furnishings known as *Underground City and a Habitat for Two People in An Age of Great Contaminations*)
- 1972–74 *Golgotha* series of tables and chairs: Bracciodiferro
- 1972–78 *Carenza* bookcase
- 1975 *Sit-Down* upholstered seating: Cassina
- 1977–78 Project for the Phalavi National Library, Tehran
- 1980 *Dalila* polyurethane chairs: Cassina
- 1980–83 *Manhattan Sunrise* upholstered sofa: Cassina
- 1980–85 *Sansone* tables: Cassina
- 1980–85 *Les Ateliers* sideboard / cupboards: Cassina
- 1985–86 Apartment, Avenue Foch, Paris (interiors and furniture): Marc-André Hubin
- 1986 *Feltri* armchairs: Cassina
- 1986–88 *Unequal Suite* tables and armchairs: Cassina
- 1990 *Il Palazzo* Hotel, Fukuoka, Japan (*El Liston* bar interiors and furnishings)
- 1994 Chiat / Day Advertising Agency, New York (interiors and furnishings)

Pesce's designs for textiles date from the late 1960s and include the *Carlotta* fabric (1967) and the *People* fabric (1987) for Cassina. His lighting designs include the *Moloch* lamp (1970) for Bracciodiferro. Versions of the *Vittel* bottle were produced between 1986 and 1989.

Publications

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Philadelphia 1876

Centennial Exhibition

The Philadelphia Centennial Exhibition of 1876, although it was conceived in 1864 before the end of the American Civil War, soon became the vehicle for America to present itself as a reunited country to the international community in terms of its "Arts, Manufactures and Products of the Soil and Mine". With almost 250 buildings sited on more than 280 acres of park land, its 31,000 exhibitors presented an encyclopedic survey of American and International culture to 10 million visitors over the course of six months with an extraordinarily broad range of displays even by 19th-century standards. With so many novel exhibits, the fair had a visual, aesthetic and even emotional impact on American consumers.

An extensive array of novel industrial technology in Machinery Hall, highlighted by the towering Corliss Steam engine and mechanical refrigeration, heralded the progressive nature of the fair's content. Such large-scale displays were complemented by the myriad consumer objects or "Manufactures", housed in the prime exhibition space of the main building. Covering some 20 acres, its cases and kiosks must have seemed the equivalent of a catalogue of domestic wares or a precursor to our modern shopping malls. Here were shown ceramics, glassware, silver, textiles, paper patterns and clocks as well as a major display of furniture, ranging from functionally utilitarian to decoratively historical in style. Nationally recognized firms such as the Thonet Brothers, Haviland and Doulton ceramics, Gorham and Reed & Barton silver and Tiffany exhibited beside lesser known local and regional wares in the pavilions of the states and foreign nations. First and foremost, this was a fair about industrial success, and the domestic goods on display emphasized the commercial success of their makers.

Although the display and sales of domestic wares and the networking of the businesses who made them were the most obvious ways in which the Centennial Fair influenced the interior design taste of a generation, it also produced and reflected

subtler influences on American culture. Some of its content was conservative, like the factory-made, ornately carved designs which dominated the furniture displays in Philadelphia. Combining these domestic products with the eclectic mixture of exotic wares ranging from Indian carved furniture and Japanese bronzes or porcelain to French stained glass, the fair introduced a domestic mélange of goods that would characterize the way in which Americans would decorate their households through the end of the century. But other, more progressive trends, both aesthetic and social, were also in evidence at the Fair: harbingers of an American neo-Colonial style, open-space interior planning and the changes in social customs that would affect how rooms were designed and furnished were all part of the fair's content. These are the influences that would be reiterated by decades of designers into the 20th century.

Pavilions from the New England states emphasized America's colonial heritage, reproducing a late 18th century homestead, with guides in colonial costumes, recreating a rustic New England cabin or even presenting Pilgrim artifacts such as John Alden's desk and a Mayflower cradle. The Centennial experience also became one of the most prominent incentives in the 1870s for architects and designers to begin investigating and replicating American 17th- and 18th-century material culture, a movement that would culminate in the initiation of preservation efforts for buildings and their interiors by the 1920s.

Less than two decades after Japan's opening to the West, the exhibition also acquainted Americans first hand with oriental materials – particularly through a life-sized Japanese dwelling and bazaar, both built by Japanese craftsmen brought to Philadelphia specifically for their construction. This experience and others like it began to inform the spatial layout and decorative detailing of architects like McKim Mead and White or Bruce Price in their shingle-styled buildings of the 1880s where exotic flourishes of woven mat work ceilings, ornate screens and even faux-bamboo columns become popular. At least one specifically educational endeavor at the Fair, the working Froebel Kindergarten, was credited, years later, by Frank Lloyd Wright as having been a formative influence. The Kindergarten had so impressed his mother that she returned home from her Centennial visit with a set of Froebel "gifts" – a system of blocks and colored shapes intended to develop a child's spatial imagination – that some see as the basis for Wright's design sense. While Froebel's theories already had a following in the United States, they reached a much larger audience through the Philadelphia Fair.

Perhaps the most progressive experience on the fairgrounds was found in the Women's Pavilion which highlighted women's activities and accomplishments, including their increasing involvement in America's work force and their new patterns of domestic life at home. Novel machinery for washing clothes, sewing and knitting and other modern conveniences including toasters and dish washers were demonstrated, and new hygienic areas for the systematic preparation of food and other domestic services were promoted. The social impact of such devices, when combined with other exhibits in which women ran heavy machinery or owned their own companies, meant that one of the strongest social messages of the Fair was that the role of a woman was changing toward a new, 20th-century

hybrid who while still responsible for organizing household labor, had less time to devote to it exclusively. This attitude becomes what Dolores Hayden later refers to as a “grand domestic revolution” that has in turn affected the plan and furnishing of residential structures to the present day.

This mixture of visual images and social influences suggest that the Centennial was in effect a 19th-century version of mass media, disseminating new ideas, reflecting current attitudes and advertising commercial products to a broad number of Americans that in turn changed the way they thought about many aspects of their lives, including the built environment.

RONALD J. ONORATO

See also Colonial Revival

Further Reading

A perceptive account of the history and achievements of the Philadelphia exhibition appears in the catalogue 1876. For a discussion of the cultural significance of the exhibition and the decorative arts see Burke 1986.

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Phyfe, Duncan 1768–1854

American cabinet-maker

A practical man of business as much as a designer, Duncan Phyfe was able to keep abreast of changing taste in America, while maintaining a very high standard of craftsmanship and quality. Beginning as a sensitive but orthodox follower of the Chippendale style, he soon became one of the most important interpreters of Hepplewhite and Sheraton, helping to recast their work as the American Federal Style. He later adopted a French-influenced Directoire mode, and spent a large part of his career producing work in the Empire style. By the time he retired in 1847, both his custom and export pieces were in the Gothic and other revival styles then in fashion. Phyfe's reputation was sufficient to garner such prestigious patrons as members of the Astor family of New York and the Du Ponts of Delaware, with clients in the major cities and throughout the Middle Atlantic states. He also had substantial dealings with clients in Southern cities, using an agent in Savannah, Georgia, in the 1810s and 1820s, and sold widely through the West Indies. Though shifting tastes have given prominence to different periods of his changing styles, Phyfe's furniture has been highly valued by every generation since his death.

Born near Loch Fannich, Scotland, in 1768, Phyfe emigrated with his family to the United States in 1784. After settling in Albany, New York, he began his career as a conventionally trained joiner, with access to the widely available books of English furniture design and the popular London price books. He became successful as a cabinet-maker soon after his move from Albany to New York City. By the time he was thirty years old, he had a number of apprentices, and soon had at least two of his sons and other relatives working for him as well. He owned and used several adjoining buildings for his growing business, and soon became a landlord, renting out neighborhood properties both as homes and the offices of tradesmen and to others in furniture related ventures. Hardly unique in combining astute business sense with an excellent sense of design, Phyfe seems to have had a network of relatives in all the areas of supply necessary for a furniture maker: lumber, varnishes, turpentine, upholstery, hardware, etc. This not only assured him of having the best materials available when needed, but helped him to price favorably those secondary products that he produced for an export market. He was so successful that his name appeared in a book listing the wealthiest New Yorkers just two years before he retired, with a net worth – exclusive of real estate – of \$300,000, and he was described as having the largest such business in the United States.

As his young adopted country was striving to develop an identity of its own and its growing wealthier class was torn between emulation of the best of the mother country and a desire to lead the country in a new direction, Phyfe was one of those who struck a sympathetic note by adapting the classical period designs of George Hepplewhite and Thomas Sheraton to what was to become known as the Federal Style. The use of the lyre shape, found in the work of Robert Adam and his English successors, became the dominant form in Phyfe's major period. The form was used as the splat of side chairs, as the base of tables; as support and, secondarily, as a decorative



Phyfe: reconstruction of interior, early 19th century

element. His primary decorative device, during his period of greatest importance, was the use of the acanthus leaf; it derived from 18th-century English models, but was simplified and more lyrical. Other elements were the drapery swag – usually with tassels – the classical fluted column, bowknot, reeding, and the cornucopia. In the best examples, these elements are carved with great sensitivity, and such pieces are highly prized. Though all were widely used among his peers, it is the combination of Phyfe's delicacy, simplicity, and gracious proportions that singled him out for both contemporary success and an enduring reputation. As only his export pieces were labelled, and the best of his custom work was unsigned, connoisseurship and provenance are the twin factors in attributing furniture to Phyfe and his workshop.

The influence of Phyfe was so strong, by the middle of the first quarter of the 19th century, that specific forms of furniture, the Phyfe sideboard and the Phyfe card table were so referred to by competitors, patrons, and the critics alike. Later, as his work began to increasingly reflect French forms and design, his name became identified with certain forms and patterns that he had adapted for both his custom and export

pieces. Among his New York contemporaries, only the Frenchman Charles-Honoré Lannuier had a similar reputation for a period. Phyfe adopted and adapted European styles for his American audience, and his work of the period from about 1830 until the end of his career became increasingly heavy in mass and appearance, following French fashion, with rosewood and dark mahogany woods; sofas now became the form of furniture in greatest demand. In the pieces of his last few years, gilding and veneers became new elements in his furniture, and though he was still extremely successful, it is the early, more delicate, works that have caused his reputation to endure through the 20th century.

DAVID M. SOKOL

Biography

Born Duncan Fife, in Loch Fannich, Scotland, 1768. Emigrated with his widowed mother and siblings to America, 1784. Family settled in Albany, New York, where Phyfe served his apprenticeship. Moved to New York City; listed as in business as a cabinet-maker, 1792. Married Rachel Lowzada, 1793 (died 1851); 7 children. Business occupied workshops, showrooms, and warehouse by 1830s; listed as

Duncan Phyfe and Sons, 1837–39, and Duncan Phyfe and Son, 1840–47. Died in New York, 1854.

Selected Works

Important collections of Phyfe's furniture are in the Edison Institute, Dearborn, Michigan; the Metropolitan Museum of Art, New York; the Museum of the City of New York; and the Taft Museum, Cincinnati.

Further Reading

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Picture Frames and Picture Hanging

Collectors of art have always sought to display their collections, however humble, either in public rooms or more private spaces depending on the scale and the nature of the work. Easel paintings, prints and drawings have customarily been framed by collectors for the purposes of such display, the frame acting as a protective casing for the edges of the picture and enhancing the pleasure of ownership.

In the history of interior decoration, the framing and hanging of pictures evolved as an integral aspect of the proportions and the architecture of an interior and also as an expression of the cultural aspirations of collectors. A great deal of importance was therefore placed on the design of the frame itself. In 16th-century Italy, the relationship of the framed image to other framed objects or features in a room and their collective arrangement in relation to the proportion and function of the room was considered crucial. Ironically in this context, the quality of the framed image was often of secondary importance to the decorative potential of the frame itself. In some instances frames were commissioned before the

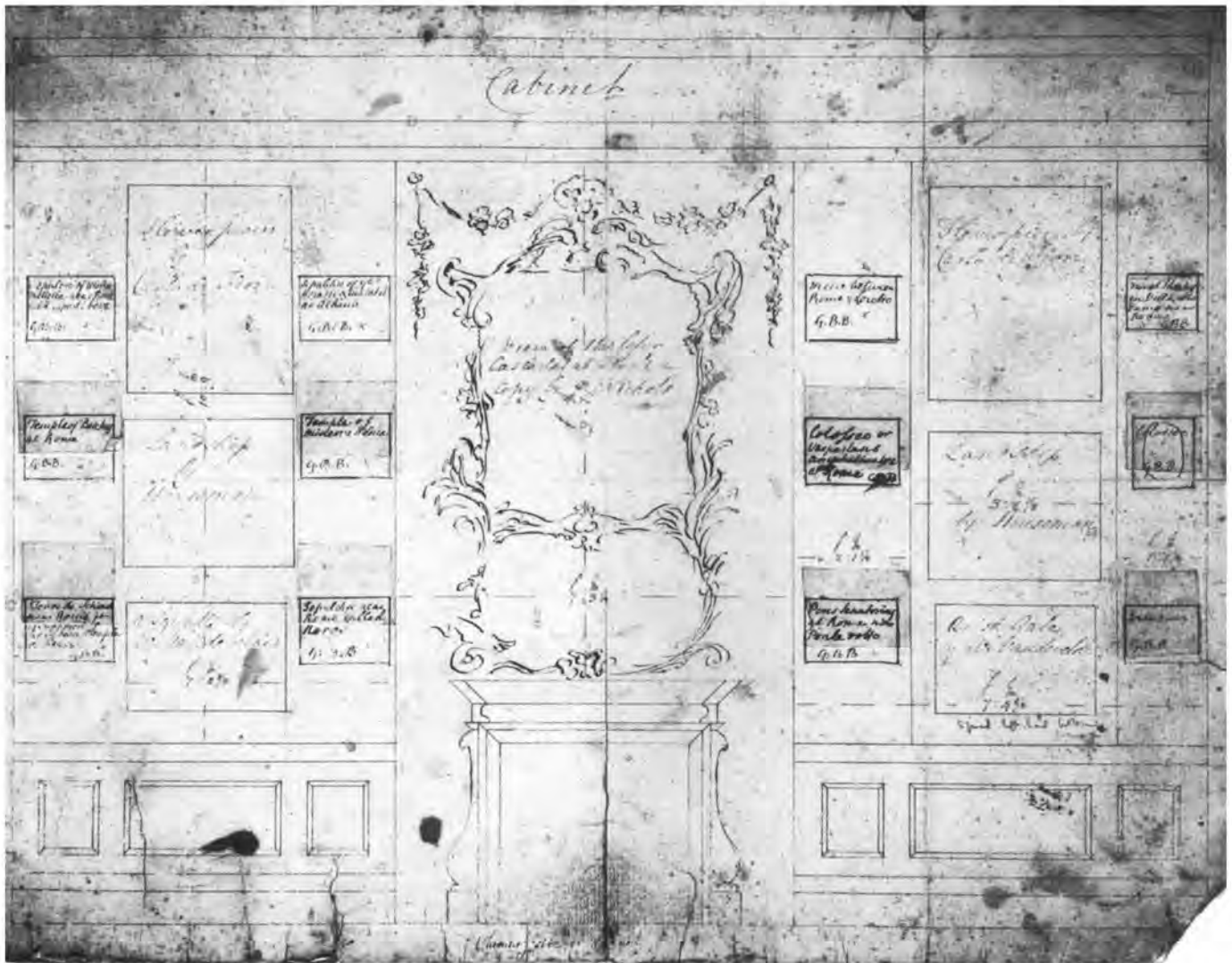
canvases had even been painted; for example, Giacomo del Marino was commissioned to carve the frame for Leonardo da Vinci's *Madonna of the Rocks*, before Leonardo had begun the painting.

Elsewhere in Europe, the more formal hanging of pictures based on the Italian example evolved in the 17th century as a symptom of the international popularity of High Renaissance classicism in architecture. Prior to this, most collectors hung their paintings in highly individual ways, depending on the quantity and quality of their collections. Some collectors chose the crowded approach; David Teniers's painting of Archduke Leopold of Austria's picture gallery (1647) illustrates a collection that almost entirely covers the walls from floor to ceiling, with the largest paintings hung high and canted forward so that they could be more easily viewed. The density of the hang indicated the prodigality of the collector, the quality of the works themselves his taste and wealth. The Dutch middle classes exhibited a similarly uninhibited approach to picture hanging, hanging their paintings in every conceivable manner, wherever there was space.

As private collections grew in size and number, conventions slowly evolved as to the hanging of paintings. Paintings were chosen or commissioned for specific rooms, dictated by the room's function, betraying an increasingly ordered, formal approach to the decorated interior in which each element had its purpose and its place. Sir Henry Wootton expounded on a themed approach to the hanging of paintings according to subject matter as early as 1624, asserting that "cheerful" paintings were required for "Feasting" and "Banqueting Rooms", "Graver Stories" for galleries, "Landscapes and Boscage" for summer houses and terraces. The acquisition and organisation of paintings of appropriate subjects was often considered more important than the quality of the work itself, on the basis that a mediocre image could be improved with an excellent frame.

The relationship between framed paintings and their settings was not clearly defined in England until after the Restoration of the monarchy in the latter half of the 17th century. Following the Restoration, paintings were hung above doors and fireplaces to create a vertical emphasis and were canted forward for better visibility. Paintings were also variously hung from the wall or entablature on tasselled cords, chains or wires attached to rings or hooks behind the frame. Cord bows terminating in tassels were sometimes used as a decorative feature to disguise hooks on the wall, and while it is difficult to gauge the precise popularity of this technique, evidence suggests it was not unusual. King William III had his painting collection hung from cords so that he could rearrange his paintings at will. Lady Louisa Conolly used a decorative combination of purple and silver cords and tassels against white damask walls for a picture hang at Castletown in the 1760s, a method of hanging that she repeated in the Print Room devised c.1773. Picture frames were principally derived from Dutch, French or Roman examples, the most fashionable being derived from French-style frames.

By the early 18th century, art collectors who were motivated by travel abroad and a thriving international painting trade, led to a greater discrimination in the choosing of new pieces. The number of paintings acquired by members of the British aristocracy increased and the quality of image collected improved. The best and largest paintings in a collection were



Picture Frames: drawing for cabinet, Felbrigg Hall, Norfolk, showing proposed hanging of pictures c.1750

usually hung in the more public rooms of a house and the gallery. Smaller precious works were displayed in adjacent cabinets or closets. Picture frames were heavy and ornate, designed to draw attention to the works but also to represent a decorative feature in their own right. Not all paintings hung on the walls were originals. Old Master paintings, although preferred, were extremely expensive and were in short supply. Collectors were therefore left with three options: to commission a copy of a prestigious painting, to commission a portrait, or to employ a decorative painter to produce a series of mediocre paintings. Such were the cultural aspirations of the serious 18th-century collector, that copies were a fairly common occurrence in collections of note.

Some 18th-century galleries were swamped by the picture collections they housed. At Corsham (1762) the paintings were organised in such a way as to fill the whole wall space between entablature and dado. The dimensions and subject matter were carefully juxtaposed to create a balanced whole to complement the architectural proportions of the room. The architectural ornament, subsidiary objects and furniture also formed part of

the decorative scheme. Balance in a picture hang was created through symmetry, influenced by European picture hanging conventions. In order properly to plan the position of paintings on walls, small cards, of the appropriate shapes and scaled-down dimensions, were used to represent each picture and were labelled accordingly. These cards were arranged on a scale drawing of the wall space, onto which the "ideal" positions of the paintings were transcribed, with particular attention given to the vertical and horizontal spacing between paintings. The ideal arrangement tended to place the larger paintings high on the wall and the smaller ones lower down for greater visibility. Paintings were usually hung in several symmetrical tiers to the left and right of a central arrangement consisting of larger paintings, these often being the better works in the collection and thus deserving of a central position on the wall. Because of their obsession with symmetry, it was not unknown for collectors to butcher lesser paintings by cutting them down into smaller units. These details or fragments were then reframed as pendants to the exact size required to maintain the symmetry of the hang.

By the 19th century, the order and density characteristic of 18th-century picture hangs was gradually replaced by a more relaxed and personal approach to display. The arrangement of paintings was still symmetrically determined but paintings were not so closely packed nor were they as rigidly aligned. Some collectors divided up their paintings according to subject matter, some according to school, while others preferred single paintings to dominate whole walls. Many were also no longer as concerned about matching picture frames. Frames themselves became available in increasingly diverse styles due to the aesthetic eclecticism of the age. The framing of paintings for domestic interiors owed more to personal preference and contemporary fashions than to aesthetic conventions – a situation that persists to the present day.

MAREIKE VON SPRECKELSEN

Further Reading

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Pietre Dure

Pietre dure (*pietra dura* in the singular) are literally hard or semi-precious stones that are worked with versions of lapidary techniques and are used in creating decorative objects as well as being a decoration for furniture and interiors. The working methods have been known, in Italy particularly, since classical times, especially for small items and jewellery. In the Renaissance the processes were revived for use in the decoration of furniture and later for other *objets d'art* and even interiors.

The revival seems to have occurred in Milan, and it was from here that Cosimo I de' Medici poached craftsmen to help him establish a workshop in Florence. A workshop was duly founded in 1588 under his auspices, which later became known as the Opificio delle *Pietre dure*. Other centres developed; Rome was one and Venice another, and in Naples the Royal *Pietre dure* factory was founded by the King of Naples in 1737. Using Florentine artisans it quickly established itself and it is now difficult to distinguish its early work from the Florentine versions. It eventually closed in 1860.

The techniques can be divided into two varieties. The first is a glyptic process in which vases, bowls and the like were cut from semi-precious stones and mounted in fantastic gold or enamelled mounts. The other version, which uses laminae of stones, was used in mosaic for cabinets or table tops and in some cases whole interiors. This is known as *commesso di pietre dure*, or Florentine Mosaic. It is a process in which decorative panels are made up from a mosaic of irregular-shaped semi-precious stones, for example, chalcedony, agate jasper or lapis lazuli. This "jigsaw" is glued to a slate base for stability: in this it is similar to marquetry in wood. If coloured stones are inlaid into a marble base they are strictly an intarsia process.

The embellishment of cabinets and table tops was one of the chief uses for *pietre dure*, although its use in interiors was also known. The Medici tomb – Cappella dei Principi – in S. Lorenzo, Florence which was begun in 1604, is a fine example of this extravagant decoration.

Although the most prestigious work was carried out in Italy, the taste for *pietre dure* spread across Europe. For example, the Miseroni family from Milan worked for Rudolf II in Prague, as did the Florentine Cosimo Castrucci who devised a pictorial landscape approach to the work. In Paris, from 1660, the royal manufactures at Gobelins were supplemented by Domenico Cucci who brought the techniques of *pietre dure* to France. Later French *ébénistes* under Louis XVI, including Carlin and Weisweiler, favoured the re-use of *pietre dure* taken from cabinets from this period for use in their "modern" cabinets. In 1759, the Buen Retiro workshop was established in Madrid by Charles III, using Italian craftsmen and management. Active

from 1763 to 1808, it was well known especially for the production of table tops, some of which are still in the Prado.

One of the evident uses for the magnificent furniture made with these processes was as valuable gifts from one ruling family to another. The Grand Duke sent a *pietre dure* table to Queen Elizabeth at the end of the 16th century, while the magnificent Elector Palatine cabinet, designed by Foggini, was made as a gift to Cosimo II's daughter, the Electress.

It was not always the very powerful or wealthy that were able to enjoy *pietre dure* work. The economic potential of the visitors on the Grand Tour was not lost on the Florentines. Many gentlemen were to bring back panels for making up into cabinets in their own country, and some commissioned fully finished furniture to be delivered to them at their homes.

One of the first to do this was John Evelyn who, having visited Italy, commented on the "divers incomparable tables of pietra commessa, which is a marble ground inlaid with several sorts of marbles and stones of divers colours, in the shape of flowers, trees, beasts, birds and landships like the natural". His love of the material resulted in the purchase of panels made by Domenico Benotti in 1645 which he had mounted into a cabinet upon his return to England.

Later examples of this English taste for *pietre dure* must include the outstanding Badminton cabinet which was made in Florence for the 3rd Duke of Beaufort in 1726, and shipped to England complete with assembly instructions. Another famous piece, the Kimbolton cabinet, designed by Robert Adam for the Duchess of Manchester, was used to provide a setting for *pietre dure* panels that had been brought back to England from the Grand Tour.

The style of the Florentine *pietre dure* work often relied upon well-established designs, so it is difficult to date the work or attribute a particular workman. The design of the cabinet and its mounts are more likely to help in this regard. The Roman work tended towards a geometrical design with less colour, as did the Venetian models.

Though crucial to the technique, the artisans had no involvement in the design of the panels. This was the province of artists especially employed to produce full-scale paintings which were to be the basis of the designs. These designs were then again traced and applied to the stones ready for cutting. One such artist was Jacopo Ligozzi (1545–1626). He and Bernardino Poccetti were responsible for the magnificent table top for Ferdinando II Medici made as a *pièce de résistance* between 1633 and 1649 (now in the Opificio Museum). Ligozzi was a dominant personality in the Florentine atelier. Under his influence formal designs such as geometric grids were dropped in favour of naturalistic designs with clear bright colours fabricated from the appropriate stones.

The expensive luxury of *pietre dure* meant that some imitations would inevitably be pressed into service. *Pietre paesina*, a cheaper stone which offered elaborate figuring, was used in combination with painted grounds, and the development of *scagliola* meant that the exoticism of *pietre dure* came to be devalued.

During the 19th century large quantities of ready-prepared stones exported from Italy were often mounted onto furniture. French makers were particularly fond of the method, but there are many English examples to be found also. They were usually mounted on side cabinets and were either glued onto the

surface or let into a veneer which was usually ebony or ebonised. They were commonly used in side cabinets and table tops, but were sometimes mounted in frames and used to decorate walls as pictures. Although the Italians remained pre-eminent in the craft, the taste for hard-stone decorated furniture was such that many local materials were pressed into service, for example, Ashburton marbles, along with the development of a range of inventions to imitate the effects.

CLIVE D. EDWARDS

See also *Intarsia*

Selected Collections

A large specialist collection relating to the history and techniques involved in the production of Pietre Dure is in the Opificio delle Pietre Dure, Florence; important additional holdings of furnishings incorporating Pietre Dure are in the Palazzo Pitti, Florence, and the Museo del Prado, Madrid.

Further Reading

The most recent comprehensive survey of Pietre Dure appears in Giusti 1992 which also includes numerous illustrations and a detailed bibliography. For further information, including specialist, academic essays, see Giusti 1988.

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Pillement, Jean 1728–1808

French painter, decorator and *ornemaniste*

One of the most widely travelled of all French 18th-century artists, Jean Pillement had an enormous influence on the development and spread of French Rococo Chinoiserie throughout Europe. He held important court positions both in France and abroad, and produced innumerable suites of drawings and

engravings which were translated and transferred onto decorative objects of every sort. His whimsical, ethereal designs piqued the fantasies of Europeans already indoctrinated into the aesthetic license and merriment of the Rococo spirit. He appealed to an almost unquenchable thirst for decorations in an exotic taste, so much so that, while his first substantial output did not occur until the mid 1750s, he continued to publish ornamental designs for several decades, long into the reign of Neo-Classicism.

Born in Lyon in 1728, the son of an ornament and textile designer, Pillement migrated to Paris to finish his formal studies under the painter, Daniel Sarrabat (1666–1748). He worked early in his career at the Gobelins tapestry factory, but by 1745 had begun voyaging further, alighting in Spain and Portugal before settling in London in 1750. There he contributed to Robert Sayer's *The Ladies' Amusement* (2nd edition, 1762), a compendium of decorative motifs in the Chinoiserie taste; published several other solo collections of designs inspired by the Orient; and even exhibited paintings at the London Society of Artists in 1760 and 1761 (and at the Free Society of Artists during subsequent visits). He then returned to Paris for a brief stay before travelling to Turin, Milan, Rome, Vienna, Warsaw, Bonn, Avignon, and Portugal, with occasional stops in Paris and London.

This peripatetic nature partly explains the presence of Pillement or Pillementesque interior decoration in most of the capitals of Europe, but just as crucial to the dissemination of the artist's works was the universal appeal of his lighthearted and gay compositions. His designs were extremely fanciful, and he often abandoned traditional notions of scale and propriety, juxtaposing imaginative or nonsensical architectural structures with giant flowers, exotic beasts, and buoyant oriental figures engaged in leisurely activities. He was an excellent draughtsman, with far-ranging creativity and a unique style, and derived inspiration not only from products imported from the Far East, but more significantly from earlier Rococo and Chinoiserie artists, in particular Antoine Watteau (1684–1721). From Watteau, whose "solemn priests and pagodas, obsequious courtiers and devout worshippers, parasol canopies suspended in mid-air, mandarin-headed terms, and temples open to the sky ... [became] the essential ingredients of chinoiserie" (Honour, 1961), Pillement inherited a sense of elegant fantasy, as well as a basic vocabulary of compositional elements.

Although Pillement adopted this repertoire of motifs, the distinction in his designs remains in their qualities of delicacy and tenuousness, the images dream-like in their transitory nature and implausibility. His designs are playful in their interpretation of the natural world, too. His flowers, for instance, are mostly imaginary (bearing a strong resemblance to the creations of the 20th-century children's writer, Dr. Seuss), and he called them variably *fleurs de fantaisie*, *fleurs de goût*, *fleurs dans le goût chinois*, and *fleurs persanes*. They, and his style generally, became so recognizable that whatever resembled them became known as *à la Pillement*. Also, it is worth remarking that there was scarcely any compulsion or ability to differentiate between cultural artifacts and images arriving from China, Persia, India, Japan, or other Near and Far Eastern places. They were all exotic to Europeans, and hence fascinating and fashionable.

Pillement's early compositions, particularly those intended as wall decoration, have a two-dimensional structure which appears to be derived from the arabesques of earlier designers such as Jean Berain (1640–1711) and Claude III Audran (1658–1734). Figures are stacked upon each other or staged on a loose scaffold of swirling leaves, C-scrolls, trellises, and *rocaille*. Later compositions demonstrate an attempt at oriental perspective in the diagonal recession from the bottom to the top of figures, paths, and other visual devices. Yet in both cases his designs were conceived in two dimensions and meant almost exclusively for surface decoration.

Perhaps the most astonishing facet of his work, besides its far-reaching dissemination, was its easy translation into almost all media. Pillement declared his engravings suitable "à l'usage des dessinateurs et des peintres," but in fact they received much wider application. Cabinet-makers in France and abroad copied his images for marquetry and for painting on furniture, and J.B. Réveillon printed a number of wallpapers based on his designs. In England, where his ornaments were particularly popular, they were adopted by enamellers at Battersea and by transfer-printers at Liverpool and decorators at Worcester, including James Giles. And Pillement was commissioned to supply designs for Lyon silk weavers and painters; for Jean-Baptiste André Gautier Dagoty's textile printing factory in Paris; for Oberkampf's *toiles de Jouy*; and even possibly cartoons for Aubusson tapestries.

Among Pillement's most important interior commissions are those for Catherine the Great at Oranienbaum; for Marques de Marialva at Cintra, Portugal; and for King Stanislas Augustus Poniatowski of Poland, who later appointed him *pictor regiu* (royal painter). He was also appointed court painter by Marie-Antoinette, having provided her with several paintings for the Petit Trianon. As many Chinoiserie constructs took the form of architecture and decoration for tea houses, garden pavilions, and other ephemera, they have not survived the vagaries of fashion nor the ravages of time. The few extant interiors by Pillement and his oeuvre of drawings, paintings, and engravings must serve to communicate how very extensively his concepts of Rococo fantasy were adopted.

MARGARET W. LICHTER

See also Chinoiserie

Biography

Born in Lyon, 24 May 1728, the son of a designer of ornament. Studied under the painter Daniel Sarrabat (1666–1748). Married Marie Julien, 1687. Worked as a designer in the Gobelins tapestry factory, Paris. Went to Spain, c.1745; lived in Madrid for three years, and for a short period in Lisbon. Active as a painter and designer in London, 1750–c.62. Returned to Paris and then visited Turin, Rome and Milan; worked in the Kaiserhof, Vienna, 1763. Summoned to Warsaw by King Stanislas Augustus of Poland, 1766; appointed royal painter, 1767. Moved to Bonn, 1767, and to Avignon, 1768. Travelled between London and Paris throughout the 1770s. Appointed court painter to Marie Antoinette, 1778; supplied designs for textiles to Jean-Baptiste André Gautier Dagoty (1740–86), 1779. Active in Portugal, 1780. Settled in Pézenac, 1796; returned to Lyon to teach drawing in the early 1800s. Published numerous prints of ornament and designs for Chinoiserie figures and flowers, c.1755–74. Exhibited landscapes and drawings at the Society of Artists, London, 1760 and 1761; exhibited paintings in London and Paris during the 1770s. Died in Lyon, 26 April 1808.

Selected Works

An album of 36 drawings and an important collection of decorative paintings and designs is in the Musées des Tissus, Lyon. Additional works are in the Musée des Arts Décoratifs, Paris, and in public and private collections in Florence, Lisbon, Madrid and New York.

Interiors

- c.1750 Château de Craôn, Haroué (decoration of the Salon Pillement)
- 1762–68 Oranienbaum, Russia (decoration of the Glass Bead Room)
- 1763–69 Kina, Dröttningholm (designs after Pillement and Watteau in the Green Salon)
- c.1766 Royal Palace, Warsaw (decoration of the Study)
- 1772 Adelphi, London (decoration of the drawing room)
- mid-1780s La Cintra (San Pedro), Portugal (Garden Pavilion)

Pillement provided textile designs for Jean-Baptiste André Dagoty, Oberkampf and various Lyon silk weavers. His designs were also adapted for marquetry by Januarius Zick, and for painting on furniture, tiles, enamels and porcelain.

Publications

- A New Book of Chinese Ornaments*, 1755
- Recueil de Nouvelles Fleurs de Goût; pour la Manufacture des Etoffes de Perse*, 1758/74(?)
- Recueil de différentes Fleurs de Fantaisie dans le Goût Chinois, Propres aux Manufactures d'étoffes de Soie et d'Indienne*, 1760
- Recueil de fleurs de caprice*, 1774(?)

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Pineau, Nicolas 1684–1754

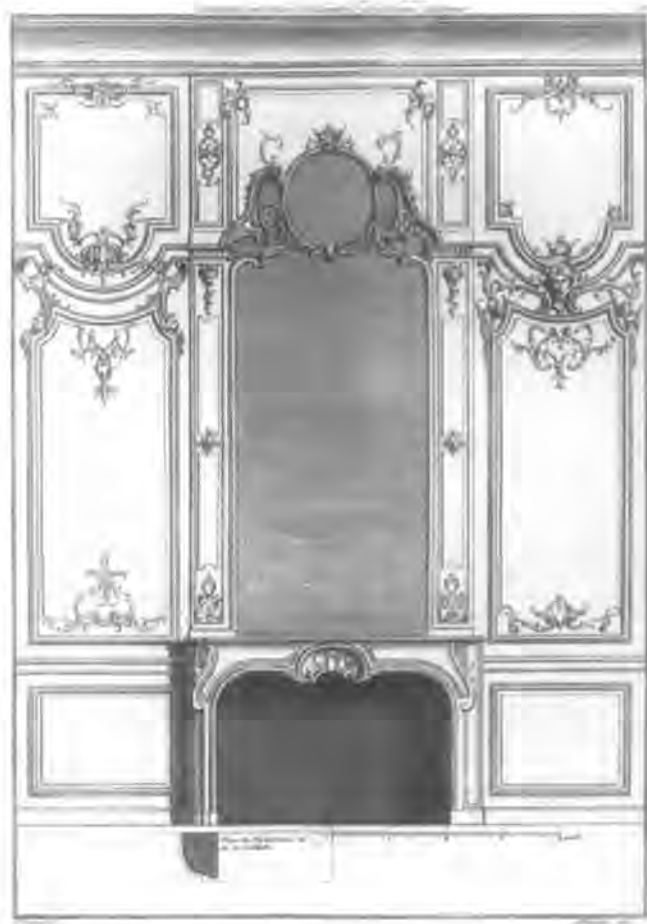
French architect, sculptor and designer of interiors

Nicolas Pineau was one of the most innovative and influential French interior designers of the Rococo period. He was even credited with inventing the Rococo (*Rocaille*) style by his contemporary Jacques-François Blondel, an important architect and theoretician. Blondel himself published some of Pineau's designs in *De la Distribution des Maisons de Plaisance et de la Décoration des édifices en général* (1737). Other examples of Pineau's imaginative approach to interior design were published by Mariette in *L'Architecture française* (1727), and *L'Architecture à la mode* (1738), a new edition of D'Aviler's *Cours d'architecture*. Through these popular publications, Pineau's designs were widely circulated. They gained for him a name and acclaim seldom experienced by interior designers (*dessinateurs*) before this time. Even though Pineau was not actually the inventor of the Rococo (called *genre pittoresque* or *style moderne* during this period), as Fiske Kimball has so clearly shown, he infused the style with vitality, freedom and a three-dimensional complexity not seen before (Kimball, 1943).

Pineau adopted the trade of his father Jean-Baptiste Pineau (1652–94), a sculptor and interior designer at the court of Louis XIV. Nicolas did not have the opportunity to train under his father, however, since Jean-Baptiste died when his son was ten. Instead he studied under Jules Hardouin-Mansart, the first Architect to Louis XIV, and later worked with his successor Robert de Cotte, who employed Pineau to help renovate the Hôtel de Ville at Lyon. Little else is known of him before he left for Russia to work for Peter the Great. It is possible that he helped with the interior design of the Hôtel de Vendôme in Paris executed by Alexandre Le Blond, since Le Blond chose him to join his entourage when he went to St. Petersburg in 1716 to help plan the city.

The Russian contract issued to Pineau specified work for doors, chimneypieces, frames, tables, ornaments, and other designs. His most admired Russian work was the carved wooden wainscoting for the cabinet of Peter the Great at the Peterhof Palace. The overall design of the room was influenced by the architect of the building – Le Blond – but the individual panels showed the originality of Pineau's work. Although still rectangular in shape, they contain fanciful and elaborate motifs that included military trophies with Russian helmets and weapons. These were all intertwined with an array of other ornaments which included masks, medallions, vegetal forms, quivers, vases, horns, ribbons, cartouches and hermes. Attributes of the Arts and Sciences completed this elaborate approach to decorative panelling which was even more ornamental than anything being done in Paris at this time (c.1720). Peter the Great was extremely pleased with Pineau's work and asked him to remain in Russia after the death of Le Blond (1719); he provided him with architectural and sculptural commissions which eventually included Peter's tomb.

Although Pineau was clearly influenced by the interior designs of Jean I Berain, Gille-Marie Oppenord, Antoine Vassé and Claude III Audran, he was nevertheless one of the first to include an asymmetrical aspect to his arabesque designs, an approach already seen in decorative panels planned for St. Petersburg. These designs consist of elaborate, off-center



Pineau: design for chimneypiece, c.1735–38

C-scrolls that are interwoven with shell motifs, sculpted busts, birds, canopies and youthful figures. These “elegant caprices” quickly gained him patrons after his return to Paris in 1727. For the Duc de Chatillon, he designed the wainscoting and *porte-cochère* for the Hôtel Bethune and many subsequent secular commissions followed. He eventually came to the attention of Louis XV, who commissioned him to do much of the interior decor for the Royal Château of La Muette (1747, now destroyed). Unfortunately, many of Pineau’s French works are no longer in existence. Those that survive are located in the Hôtel de Roquelaure (c.1733), the Hôtel de Marcilly (1738), the Hôtel Tannevot (1740) and the Hôtel de Maisons (c.1740). The *salle de compagnie* of the Hôtel de Maisons magnificently incorporates large, wide mirrors bordered by palmettes into elaborately carved and ornamented wainscoting. The decoration continues in the ceiling, where a rosette pattern of elaborate vegetal forms frames a suspended candelabra.

Pineau’s religious commissions included work for the Church of Saint Louis at Versailles designed by Mansart de Sagonne (1713–44), the Charterhouse of Lugny (1743), and his own parish church of the Penitents de Nazareth.

The diversity, fluidity and elegance of Pineau’s designs is evident in his published works and also in the drawings (more than 450) of his portfolio now conserved in the Musée des Arts Décoratifs in Paris and the Musée Stieglitz in St. Petersburg. In

these works, the interior space is covered with a graceful, elaborate compendium of the popular motifs of the time. Large mirrors are crowned by decorative cartouches and ornamented with cherubs, masks, shell motifs, and garlands. The panelling itself (*lambris*), is curved and carved with canopies, scrolls, cherubs, trophies and an array of ornament only limited by the imagination of the artist. In the case of Pineau, this meant a dizzying display of flowers, figures, and forms often gilded and incorporating works by other painters.

Elaborate chimneypieces were particularly popular with Pineau. A design conserved in the Musée des Arts Décoratifs contains a proliferation of Rococo ornamentation, which includes lion heads, rams, and dragons. Another chimneypiece published by Mariette incorporates a curved and twisted canopy, surmounted by a cartouche and flanked by panels carved with vegetal elements.

The elaborate French interior decor of the first half of the 18th century often contrasted dramatically with the quite reserved exterior elevations. Even so, Pineau was also commissioned to do a number of exterior works, including sculpted reliefs for pediments, ornamental grill work and *porte-cochères*.

The family tradition was continued by Nicolas’s son Dominique Pineau (1718–86). The two worked so closely together at the end of Nicolas’s career that it is often difficult to distinguish their individual works. By the time Pineau *père* (often called Pineau *le Russe*) died in 1754, French taste was turning towards a more reserved and rational approach. Pineau was one of many ornamentalists associated with the Rococo style that was heavily criticized by classicists like Charles-Nicolas Cochin (1715–90) who called their works “practically worthless”. Pineau’s asymmetrical and wildly inventive designs were certainly antithetical to the classical taste, but they were greatly admired for almost half a century by the aristocratic patrons of Rococo exuberance.

KATHLEEN RUSSO

See also Rococo

Biography

Born in Paris in 1684, the son of Jean-Baptiste Pineau (1652–1694), a sculptor at the Gobelins Manufactory. Trained under the architects Jules Hardouin-Mansart (1646–1708) and Germain Boffrand (1667–1754), and under the sculptor Antoine Coyzevox (1640–1720) and the goldsmith Thomas Germain (1673–1748). Married: son was the architect Dominique Pineau (1718–86). Worked with Robert de Cotte (1656–1735); employed as a designer and carver under Jean Baptiste Alexandre Le Blond (1679–1719) in the service of Peter the Great in Russia from 1716; took over Le Blond’s role as architect from 1719. Returned to France after 1727; active as an architect and designer of interiors and furniture in Paris from 1730. Member, Académie de Saint-Luc, Paris, 1739; appointed director, 1749. Died in Paris in 1754.

Selected Works

Substantial collections of Pineau’s drawings are in the Musée des Arts Décoratifs, Paris, and in the Musée Stieglitz, St. Petersburg. Many of his designs were published in Mariette’s *L’Architecture Française* (1727–38). Pineau’s room from the Hôtel de Varengeville is now in the Metropolitan Museum of Art, New York.

Interiors

1721 Peterhof, near St. Petersburg (cabinet): Peter the Great

- 1732 Hôtel de Villars, Paris (gallery)
- c.1733 Hôtel de Roquelaure, Paris (interiors including the salon and bedchamber)
- c.1735 Hôtel de Varengeville, Paris (interior decoration)
- 1736 Hôtel de Bethune, Paris (wainscoting and porte-cochère): Duc de Chatillon
- 1736 Hôtel de Feuquières, Paris (interior decoration; building by C. Bosary)
- 1738 Hôtel de Marcilly, Paris (interior decoration; building by C.L. Bonnot)
- 1740 Hôtel Mazarin, Paris (panelling)
- 1740 Hôtel Tannevot, Paris (panelling): Michel Tannevot
- c.1740 Hôtel de Maisons, Paris (interior decoration)
- 1750–51 Château de la Voyer d'Argenson, Asnières (decoration)
- 1752 Maison Claustrier, Paris (interior decoration)

Further Reading

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Piranesi, Giovanni Battista 1720–1778

Italian architect, designer, antiquarian and engraver

G.B. Piranesi was one of the seminal figures in European Neo-Classicism, and his exceptional capacity for visual experiment and lateral thinking between such diverse disciplines as architecture, archaeology and the restoration of classical antiquities, had a widespread if oblique impact on interior design. This was achieved less by his few executed works, mainly produced during the 1760s and 1770s, than by his widely disseminated etchings, especially in his publications, the *Diverse maniere* and *Vasi*, and by his personal influence on sympathetic foreign designers studying or working in Rome.

His earliest recorded work in interior design, carried out in certain unspecified palaces in Venice during the late 1740s, no

longer survives, but is probably represented in a group of exquisite Rococo designs for wall decorations and plasterwork, now in the Pierpont Morgan Library, New York. His most significant and productive period was to be the decade of the 1760s, while he was deeply involved in the polemical exchanges of the Graeco-Roman controversy which led to his advocating a highly eclectic contemporary style of design in opposition to the stark aesthetic preached by the German scholar J.J. Winckelmann and the French architectural writers, M.-A. Laugier and J.-D. Le Roy. Defending the originality of the Romans, and their putative mentors the Etruscans, Piranesi issued a remarkable sequence of lavish archaeological folios, sponsored by the newly-elected Venetian Pope, Carlo Rezzonico, Clement XIII. In particular, his *Della magnificenza ed architettura de' Romani* (1761), despite its ponderously erudite text, essentially rested its arguments on plates displaying a wide range of late Roman imperial ornament. Like his earlier archaeological publications (the four-volume *Le Antichità Romane* of 1756, in particular), Piranesi's folio offered exemplars of imaginative licence from antiquity for modern designers to emulate rather than to follow slavishly.

By 1765, with the polemical *Parere su l'architettura* – a debate between a "rigorist" architect and one supporting Piranesi's beliefs in fantasy and richness – Piranesi had moved to a position advocating a style of the utmost eclecticism, mixing Greek and Egyptian as well as Roman and Etruscan motifs. His arguments were to be illustrated by some exceptionally bizarre etched compositions, added to this work shortly after 1767.

This novel aesthetic was to be applied during the mid-1760s to a series of documented but no longer surviving interiors, complete with furniture: for the Pope at Castel Gandolfo; for the Pope's nephew, Cardinal G.B. Rezzonico, at the Quirinal Palace (two surviving gilt side-tables for this commission can be seen at the Minneapolis Institute of Fine Arts and Rijksmuseum, Amsterdam); and for the latter's brother, Senator Abbondio Rezzonico, at his palace on the Campidoglio. Equally significant was Piranesi's pioneering painted interior in the Egyptian taste for the English Coffee House (Caffè degli Inglesi) in Piazza di Spagna, destroyed probably by the end of the century and now only recorded by two etchings of its main wall compositions.

Piranesi's most important contribution to interior design, however, was to be the visual impact of the etched designs in his final polemical publication, *Diverse maniere d'adornare i cammini ed ogni altra parte degli edifizii* ... (Various ways of decorating chimneypieces and other parts of houses). The folio was published in 1769; its 67 plates represented a highly productive decade involving the design of a wide variety of furniture types and fittings, not to mention decorative utensils, coachwork and sedan chairs. Its prefatory essay (with parallel texts in Italian, French and English), addressed to an international audience of designers and patrons, offered a final act of polemical defiance to a world increasingly dominated by the austere tastes of the emerging Greek Revival. Dominating the etched designs were 61 compositions for chimneypieces, ranging from restrained essays, such as already carried out in coloured marble for the Earl of Exeter at Burghley House, Lincolnshire, to eleven examples in the Egyptian style and several intentionally provocative confections, complete with



Piranesi: design for chimneypiece with flanking chairs, using Etruscan motifs; engraving from *Diverse maniere ...*, 1769

flanking furniture and hints of wall systems, including one in the Etruscan mode. The swift effect of these plates, as a source for developing new concepts or extracting motifs, can be seen on a number of European designers by the 1770s, such as J.-C. Delafosse, F.-J. Bélanger and, most notably, Robert Adam, whose revolutionary interiors at Kedleston, Syon and Osterley had already been considerably inspired by contact with Piranesi during his studies in Rome between 1755 and 1757.

Piranesi's last decade, affected by the decline of Rezzonico patronage after the Pope's death in 1769, was occupied with, among many other activities, further production of ornamental chimneypieces (some half dozen have so far been traced), and the highly imaginative restoration of classical antiquities, particularly directed at the Grand Tour market. Many of these latter works were etched by way of advertisements for sale and directed to a growing clientele of British patrons and collectors. Eventually collected together and published in 1778, the meticulous plates of Piranesi's *Vasi, candelabri, cippi, sarcofagi* ... were to have a considerable impact on the increasingly archaeological tastes of the British Regency, represented by leading interior and furniture designers such as Thomas Hope and C.H. Tatham, and of the French Empire, as seen in the works of Percier and Fontaine.

JOHN WILTON-ELY

See also Egyptian Revival

Biography

Born in Mogliano, near Venice, 4 October 1720, the son of a stonemason and master builder. Apprenticed to his uncle, the architect and hydraulic engineer Matteo Lucchese, then to Giovanni Scalfarotto, Venice; instructed in perspective composition by the engraver Carlo Zucchi, and trained in stage design by the Valeriani brothers. Married Angela Pasquini, Rome, 1752: 5 children. Travelled to Rome as a draughtsman in the retinue of the Venetian Ambassador, Marco Foscarini, 1740; studied etching and engraving in the studio of Giuseppe Vasi (1710–82); worked at the Palazzo Mancini, French Academy, as a painter of scenery and sets for ceremonies, early 1740s. Visited Naples and returned to Venice, 1744. Lived in Rome from 1745; active as an engraver and print-seller and as a designer of architectural fittings. Published numerous sets of topographical engravings including the *Vedute di Roma* (1745) during the 1740s; commenced publication of archaeological works which included *Antichità* (1756) from 1750. Established independent design and print-making business, Via Sistina, 1761; involved in the design of several architectural projects, interiors and furnishings during the 1760s, and active as a dealer and restorer of antiquities throughout the 1770s. Prints circulated internationally and objects created out of antique fragments exported to England, France, Sweden and Russia. Elected Honorary Fellow, Society of Antiquaries, London, 1757. Died in Rome, 9 November 1778.

Selected Works

Important collections of Piranesi's designs, including drawings of chimneypieces, *boiseries* and wall panels, are in the Pierpont Morgan Library, and the Avery Library, Columbia University, both New York. Additional studies for chimneypieces are in the Kunstbibliothek, Berlin. The tables made for Cardinal Rezzonico's apartments in the

Quirinal Palace are in the Minneapolis Institute of Fine Arts, and the Rijksmuseum, Amsterdam. Examples of chimneypieces after Piranesi's designs still *in situ* are at Burghley House, Northamptonshire, Gorhambury House, St. Albans, Hertfordshire, and Wedderburn Castle, Scotland.

Interiors

- mid-1760s Castel Gandolfo, Italy (interiors and furniture): Pope Clement XIII
- mid-1760s Quirinal Palace, Rome (interiors and furniture): Cardinal G. B. Rezzonico
- mid-1760s Palazzo Senatorio, Capitoline Hill, Rome (interiors and furniture): Senator Abbondio Rezzonico
- mid-1760s Caffè degli Inglesi, Piazza di Spagna, Rome (Egyptian-style decorations)

Publications

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- Vasi, candelabri, cippi, sarcofagi, tripodi, lucerne, ed ornamenti*, 1778

Further Reading

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Planning and Arrangement of Rooms

The layout of the early medieval house was simple. The dominant element was the hall, a large room with a central hearth, where the entire household, the lord, his noblemen and his servants, all gathered to eat. Social hierarchy was maintained with the lord of the house sitting alone on a dais at one end, while his knights and servants ate below him. Food was ceremoniously brought through the hall to the dais from the kitchen. This was behind a passage screened from the hall by three arches. As social divisions between servants and masters became more pronounced, a chamber, or Great Chamber, was added to the first floor as a retreat for the lord of the house where he would sleep, entertain and dine.

Important members of the household or guests lived in lodgings which developed during the 14th and 15th centuries. Lodgings often included a principal chamber, a closet, and an inner and outer chamber. They were built in ranges around a courtyard, as in the traditional Oxford and Cambridge colleges and Dartington Hall, Devon of 1390. The closet was a small private room to which the owner of the house could retreat for contemplation, business or prayer, like the *cabinet* in France and the Italian *studiolo*. The French version of the lodgings were private *appartements*, as in the remodelled Louvre of 1360 which included a state room, bedroom, library and oratory in the castle keep. The parlour developed from monastic traditions as a room for conversation and became popular as a less formal living room.

In medieval town houses the ground floor had workshops or commercial offices with the general space for living and eating either at the back of the house or on the first floor. The inhabitants socialized, ate and slept together in one room, although there is evidence of light-weight partitions which allowed for more private spaces. In the Palazzo Davanzati in Florence of the late 14th century, the ground floor housed commercial offices, the first floor had a large public room and private family apartments, the second floor housed more family and guests, and the attic was for the servants. By the 14th century the kitchen was moved from the centre of the house to the rear courtyard, which improved domestic hygiene.

The developments of the Renaissance brought further changes in domestic planning. Palladio's villas separated the public rooms from the private. He advocated organizing the house on a basement (partly underground) which contained the kitchens and servants' day-rooms. The ground floor consisted of a central hall off which the smaller rooms opened. In *Palladio's Villas* (1990), Paul Holberton writes that it is difficult to identify the uses of these peripheral rooms. Often living rooms were slept in by the owner or his guests, and the household would remove the furniture when it travelled, thus leaving little evidence about the rooms' functions. Palladio does distinguish the *studiolo*, or private room of the owner, and he defines *mezati* as small rooms, often on the top floor, which were considered inappropriate for gentlemen. He recommends that smaller rooms on the south and west sides of the house should be kept as winter rooms, while summer rooms could be larger and facing north.

The gallery became a popular room in the 16th century and was fashionably hung with tapestries and portraits. Mark Girouard points out in *Life in the English Country House*

(1978), that the typical layout of a grand house in the mid-16th century included the great chamber, a withdrawing chamber, the best bedchamber and a gallery, all *en suite* on the first floor. Progress through such an alignment of rooms would heighten the sense of drama and ceremony as the visitor was led to the great chamber for his privileged audience.

Segregation and privacy became more desirable in the 17th century. Sir Roger Pratt and Roger North wrote independently of the growing need to remove servants from the core of the house. In some instances, the kitchens and staff areas were moved to the wings. In Coleshill, Berkshire of c.1657–c.62 by Sir Roger Pratt, the servants' space is in the basement. The private sets of rooms are arranged symmetrically around the great chamber, and are accessed by servants through the back stairs. The symmetrical and hierarchical arrangement of the major rooms is similar to that at Vaux-le-Vicomte of 1656–61 designed by Louis Le Vau, where an imposing *enfilade* culminates in the bed-sitting room in which visitors were received.

In the late 17th century, the dining room began to play an important role in the social life of the domestic house, and new rooms were provided for card playing, music, libraries, the display of art works and the receiving of guests. In some French hôtels, these living areas were placed between the courtyard and the garden, set away from the street's noise. New efforts to provide greater privacy can be seen in the Hôtel Crozat by Pierre Bullet of 1700–02, where the public rooms are still aligned in *enfilades*, but the bedrooms are set apart.

Segregation of the classes and sexes is most pronounced in the planning of the house in 19th-century England. For example, in Bear Wood by Robert Kerr of 1865–70 the female servants were isolated from the male, and the servants in general from the family of the house. Similarly, men and women had rooms in which they socialized together, and rooms which were only frequented by one sex or the other. The drawing room and morning room were considered to be the female domain and were decorated accordingly. The library and billiard room (or smoking room) were male haunts, and the dining room had masculine decor, although women ate there as well. The medieval hall was revived in large houses as part of the revival of Gothic architecture.

By the end of the 19th century, the strictly ordered plan was loosening up. The work of H.H. Richardson, and Frank Lloyd Wright in America was highly influential in England and later Europe. Wright broke down the defining walls of the public rooms, allowing a free flow of space. In his Willits House of 1902, in Highland Park, Illinois, the kitchen, living room and dining room are separated from each other only by a great central hearth. In England, C.F.A. Voysey and M.H. Baillie Scott adopted some of Wright's ideas, and Baillie Scott's work was influential on the Continent.

In the 20th century such open floorplans can be seen in Le Corbusier's *Citrohan* houses from the 1920s, and in the work of Europeans such as Adolf Loos and Mies van der Rohe, and the American Philip Johnson. In Johnson's Richard Davis House (1952) in Wayzata, Minnesota, the interior of a square is vaguely articulated into different spaces identified as the living room, dining room, library and bedrooms, but they are divided only by partitions. The kitchen, utilities and garage are placed in a connecting rectangle. In a sense, this highly sophis-

ticated design for a house has come full circle to meet the medieval plan in which living, sleeping and eating places were equally undefined and loosely arranged.

MARGARET BIRNEY VICKERY

See also Corridors; Open-Plan

Further Reading

- While there is as yet no comprehensive study of the planning and arrangement of rooms within domestic houses in Europe and America, much useful information and a survey of the principal developments can be found in Thornton 1984. An introduction to the planning of country houses in Britain appears in Franklin 1981, and a survey of French ideas appears in Dennis 1986. Additional information can also be found in the general period surveys cited below.
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Plasterwork and Stucco

Plaster is a wonderfully versatile material: it can be modelled into large-scale pieces of sculpture, moulded into decorative motifs, or simply used to seal walls and ceilings against drafts and dust. In the Midlands of England there are even plaster floors, made from the 16th to the 18th centuries, of locally mined gypsum laid on reeds.

Gypsum (calcium sulphate) occurs across Europe, but is often known as “plaster of Paris” from the large deposits found under Montmartre. It has always been a favourite basic ingredient for plaster because of its quick-setting qualities. A fine alternative, even more readily available, is lime (calcium oxide), which is produced by burning limestone, then soaking or “slaking” it in water so as to reduce its causticity. Both lime and gypsum act as setting and hardening agents, but have to be mixed with larger quantities of sand and hair so as to give the plaster body. Quite what else went into the mixture varied according to budget and artistic ambition. Basic low-class plaster might be padded out with hay, straw, cow-hair and dung; fine work required fine sand and the best white goats’ hair. For decorative work the recipe might also include lard, gelatine, curdled milk, egg-white or fig juice, to help slow down the setting time, increase plasticity, and control shrinkage. In Italy, lime and ground-up marble dust made up the brilliantly smooth “stucco” described by Vitruvius in the 1st century BC and by Vasari and other writers from the 16th century onwards.

For a decorative base, plaster has always had to be built up in layers, with coarse undercoats keyed to take finer topcoats. Vitruvius, in the seventh book of *De Architectura*, recommended an initial rendering coat, at least three layers of coarse sand plaster, then three more of marble-dust stucco as a fit base for painted decoration. He also outlined the advantages of fresco technique, pointing out that paint laid on a wet top coat is absorbed into the plaster and so proves more durable. The villas at Pompeii still bear witness to this fact. Vitruvius’ comments on relief decoration in plaster are more limited: he advised that impost mouldings be kept slender and therefore light, and that they should not be made of gypsum lest they set too fast and shrink. For methods of application we have to turn to later practices. Continuous mouldings might be “run” with a shaped template, low relief details pressed into shape *in situ*, using moulds. More complex motifs could be built up from separately moulded pieces fixed onto hidden nails, or modelled from plaster that was still damp. Boldly three-dimensional effects relied on frameworks of wood or metal armatures. As styles changed these techniques were all exploited to various degrees.

Before examining the major European developments, it is worth pausing to consider Islamic plasterwork. Moulded plaster panels were particularly suitable for covering walls with the repetitive interlace patterns, stylised foliage and flowing calligraphy favoured by Islam, and the play of shadows in intense sunlight could be increased by deeply undercutting the surface design. Fabulous examples can be found in Moorish Spain at Granada, where the 14th-century walls of the Alhambra are covered in stucco panels, and the vaults are hollowed out into a fantastic honeycomb of stucco stalactites. The Spanish love of densely-packed surface decora-

tion remained long after the Moors had left, re-emerging in Gothic, Renaissance and later fashions. In the sacristy of the Cartuja at Granada (1727–64) the profusion of stepped stucco mouldings and scrolls have a bold Mexican flavour, but the overall effect of dense richness still harks back to the Alhambra.

Elsewhere in Europe there was little interest in decorative plasterwork until the Renaissance and the late 15th century excavations of the Golden House of Nero in Rome. These revealed a wealth of stucco relief work and a whole repertoire of classical designs – sphinxes, griffins and other mythological figures, and the delicate arabesques and acanthus swirls that became known as “grotesques” (from the grottoes). The motifs were closely studied by Raphael, the composition of the stucco by his assistant Giovanni da Udine. The two then recreated the style in the Vatican Loggia, for Pope Leo X, and at the Villa Madama (c.1515–25) for his cousin, Cardinal Giulio de’ Medici. These first essays were mostly moulded in low relief, the classical decoration contained in small medallion or coffer panels on the piers and arches, but with freer flowing arabesques on the pendentives.

Students of Raphael spread the style further afield and adapted it for more striking effect. Giulio Romano’s Loggia in the Palazzo del Te at Mantua (1526–c.34) had low stucco reliefs in the Villa Madama manner, but his Sala degli Stucchi was more ambitious, with mythological scenes and a two-tier frieze of Roman soldiers in procession. Moreover, he used stucco to cover all the exterior façades of the palace, feigning rusticated stonework with architectural Mannerist “jokes” such as dropped triglyphs and half-finished columns. One of Giulio Romano’s assistants at Mantua, Francesco Primaticcio, left for France in 1531, and worked with Rosso Fiorentino on the decoration of the state apartments of François I at Fontainebleau. Here the stucco work became most exotic. Painted panels were set into lavishly moulded stucco frames dripping with heavy fruit swags, and topped with fulsome stucco putti. To either side of the panels, sometimes supporting the frame, were large figures, typically female nudes with long limbs and elegantly languid poses, sensuously modelled in stucco so as to be almost fully three-dimensional. Daringly raised arms (formed around internal armatures) exploited the sculptural freedom of working with stucco as opposed to stone. It is thought that the figures may be by Jean Goujon.

From Fontainebleau, the trail leads to England and Henry VIII’s new palace of Nonsuch (1538–47). This was a timber-framed building, and Nicolas Bellin of Modena, fresh from the Galerie Francis I, was employed to cover the timbers with decorative slates. It is highly likely that he was also responsible for the exterior stucco panels, decorated with the “kings, Caesars, sciences and gods” described by Anthony Watson at the end of the 16th century. Nonsuch fell into ruin during the late 17th century, and only a few stucco fragments of fruit swags and cherub heads survive. Its courtly style was directly imitated in only a few instances (e.g., a stucco overmantel at Broughton Castle, with nudes supporting a panel of dancing dryads), but it did much to open the eyes of local craftsmen to the decorative possibilities that stucco, and plaster, presented.

Late 16th and early 17th century country houses in Britain abound in the most wonderful plasterwork, not always sophisticated but riotous and enjoyable, and particularly suited to the



Plasterwork: bedroom, Stockton House, Wiltshire, by Henry Briggs, 17th century

great expanses of a long gallery or great chamber ceiling. These are broken up by patterns of plaster ribs, the ribs narrow and moulded at first, but from the 1590s generally broader, flatter and filled with trails of flowers or vines. The finest ceilings culminate in fabulous Gothic-style pendants. In between the ribs are stylised flower sprays, little animals, heraldic devices, Flemish strapwork patterns, and even figurative panels. These might illustrate biblical themes (as at Llanhydrock in Cornwall), or show allegorical figures of Virtues, Seasons or the Five Senses (as at Boston Manor, Middlesex). There was also a great fashion for emblems, or pictorial riddles; those at Blickling in Norfolk derive from Henry Peacham's emblem book *Minerva Britannia*, of 1612. By specifying such allegorical figures and scenes, a patron could establish a personal, moral or encyclopedic theme for a room, and even follow it through in the decoration of ceilings, friezes and overmantels elsewhere in his house.

At Blickling, we know that the plasterer was Edward Stanyan. At Hardwick Hall in Derbyshire, the continuous stucco hunting frieze, with trees modelled round real saplings (and unusually painted in naturalistic colours), was created by Abraham Smith and his team. Elsewhere plasterers generally remain anonymous, though their work is occasionally identifiable from the repeated use of a particular mould. Strikingly similar medallions with Heroes' heads, for instance, appeared in north London houses at Tottenham and Canonbury, and at Bromley-by-Bow, but could also be found at Balcarres House in Scotland. Did the London plasterer travel north, or sell his moulds? Or did a different plasterer base his design on the

same engraving? Whereas late 16th century plasterers had shown great personal inventiveness in their designs, their successors in the early 1600s came to rely much more on standardised sources, such as the engravings of Nicolas and Abraham de Bruyn, Crispin van de Passe or the strapwork patterns of Vredeman de Vries. The inspiration therefore came from Flanders and Holland, and only indirectly from France and Italy.

By the 1620s this was beginning to change. Inigo Jones introduced a much simpler style of decoration (still visible at the Banqueting House, Whitehall and the Queen's House, Greenwich), with ceilings divided into compartments by plastered beams enriched with proper classical mouldings – acanthus, guilloche, egg-and-dart, modillion brackets and beading. In the centre might be a large round or oval panel, intended for painted decoration. Plasterers of the 1650s and 1660s accepted Jones's format, but not the classical restraint, and by the 1670s and 1680s they had begun to enrich their ceilings with truly lavish detail. Central panels were surrounded by luscious wreaths of realistic fruit, flowers and seed pods, each piece individually moulded and separately applied. Outer panels were filled with sprays of foliage, the rich acanthus scrolls and drooping palm fronds taken still damp from the moulds and bent into position. The plaster worked around leather straps, then hung into place as ribbons or festoons, was also applied while still damp. Shell motifs and little putti appear as well, providing a rich texture enhanced only by a final coat of whiting – gilding was rare at this date, and colour was reserved for any painted panels. A really splendid sequence of these ceilings by Robert Bradbury and James Pettifer can be seen at Sudbury Hall, Derbyshire, (1675–76). Other masterly examples are by Edward Martin, Edward Goudge and John Houlbert.

This very rich style of British plasterwork has obvious parallels on the Continent, especially in Southern Germany and Austria. Here, wealthy abbey were building themselves grand new churches and reception rooms, fostering their own craft workshops to provide the decoration. Wessobrunn Abbey, in Southern Bavaria, became particularly noted for its plasterers, Johann Schmuzer being responsible for the gorgeous stucco work in the Fürstengang (Gallery of the Princes) of 1685–90. His extravagant acanthus leaves, foaming out of urns and scrolling round scallop shells, demonstrate techniques similar to those used in Britain, and were likewise finished in white.

During the second half of the 17th century, however, central Europe was increasingly influenced by the dramatic spirit of Roman Baroque art. Bernini, sculptor as well as architect, had used plaster for moulds and models, and readily exploited its lightness and flexibility in his extravagant ensembles – St. Theresa is dazzled by gilded stucco light rays in the Cornaro chapel (1645–52), and St. Peter's Chair floats weightlessly among puffy stucco clouds. In both these contexts stucco was no longer treated as a separate discipline, but just another medium, alongside a fabulously rich array of bronze and polished marble. In such company it ceased to be a mere artisan material and was handled with new ambition and virtuosity. The wonderful stucco angels that welcome visitors up Bernini's Scala Regia (1663–66) in the Vatican are a supreme example – they are poised so effortlessly above the archway,

their draperies billowing freely in the breeze and their arms outstretched to hold their trumpets. The stuccoist responsible was Antonio Raggi.

Bernini's great contemporary, Borromini, used stucco more as an enhancement of architectural form, with bold mouldings, cornices and coffers flowing round his walls and domes and breaking out into the space inside. Borromini himself also served as a link between Rome and the "Comacini" plasterers and decorators from the area around Lakes Como and Lugano in North Italy. Both he and his favorite plasterer, Giuseppe Bernasconi, came from that area, as did many others who took the style across the Alps into Central Europe and Scandinavia. In terms of secular decoration their work was richly sculpted and heavy with fruit swags, foliage, mask-heads and putti, but with ecclesiastical commissions there was more scope for true Baroque drama. The great monastic church of St. Florian, near Linz in Austria, for instance, was decorated in the 1690s by Giovanni Battista Carlone (from Scaria near Lake Lugano) – he furnished the gallery arches with stucco curtains drawn back by stucco putti, and perched fully sculpted stucco angels precariously on the impost blocks, leaving their legs to dangle freely into the nave.

In the early years of Louis XIV's reign, France cultivated its own sense of Baroque magnificence with the interiors of Charles Le Brun. These featured some superb stucco work – sixteen stucco caryatids "hold up" the oval dome at Vaux-le-Vicomte (1658–61), while at Versailles (1670s) the *Galerie des Glaces* is enriched with gilded stucco trophies and putti, and the *Salon de la Guerre* is dominated by Antoine Coysevox's great stucco panel of Louis XIV on horseback. These sculptural examples, however, were soon overshadowed by the grandiose painted schemes that brought Baroque art to its climax, with painted illusionistic architecture opening up into vast heavens full of gods and goddesses. Plaster and stucco work in France, as in Italy and Britain, went into temporary decline until c.1710.

During the 18th century plaster and stucco work reached new heights of popularity and sophistication. Styles varied across Europe as the Baroque legacy of opulence and dramatic virtuosity was variously tempered by a new French taste for the prettily decorative. Designers such as Jean Berain, with his patterns full of interlace bands, fancy ribbons and delicate mythological motifs, had introduced a more light-hearted approach to decoration, full of whimsy, and eager to divert rather than impose. In plasterwork this materialised in the white and gilt ceilings at Versailles – the *L'Oeil de Boeuf* antechamber (formed in 1701) has coving covered with gilt diaper patterning and an informal frieze of gilt children, all playing or holding garlands. The motifs are cast or modelled in low relief, and serve as background decoration. They do not mould the character of the room in Baroque manner. By the 1730s this French style had developed into an even more refined version of the Rococo, a supreme example being the ceiling of the *Salon Oval* of the *Hôtel de Soubise*, Paris, designed by Germain Boffrand. Here the most deeply modelled features are the delightful stucco putti which frolic astride the wavy cornice of the room. The cornice itself, and the central "hub" and "spokes" of the ceiling are all composed of leafy C- and S-curves and exquisite flower garlands, all contributing to

a delicate but lively froth of decoration, continuing the style of the carved wood panelling down below.

In Germany and Austria, where plasterwork had never been so completely eclipsed by painted decoration, the Baroque tradition survived more strongly at first. The most extreme instances are again ecclesiastical. Bernini himself would surely have relished the theatrical drama of Egid Quirin Asam's altarpieces at Weltenburg (1718–23) and Rohr (1721–23), both composed like scene sets with hidden lighting and a stucco cast, the Virgin at Rohr borne up to heaven by flying angels and an armature hidden in the stucco curtain behind. Other German designers retained Borromini's sense of flowing architectural form and covered it with exuberant but somewhat frothier stucco work, adopting the new French motifs and delicacy of style. The effect can be very sugary, as at the pilgrimage church at Wies in Bavaria, built and decorated by the Zimmermann brothers (Dominikus and Johann Baptist), along with other stuccoists from Wessobrunn, in 1746–54. The crust of stucco scrolls, cartouches, garlands, putti and lattice work, all picked out in gilt and pastel shades, is just like the icing on a wedding cake.

At Munich, however, the stucco work of Johann Baptist Zimmermann has a very different quality. Zimmermann was working here in the 1730s at the Elector of Bavaria's Nymphenburg Palace, newly extended by the French architect François Cuvilliers, and his style is much more delicate and delightful. His ceiling in the *Spiegelsaal* (Hall of Mirrors) of the Amalienburg Pavilion is a masterpiece of naturalistic detail, all in silver stucco on a pale blue background. Birds flit across the "sky", and realistic leafy branches rise from the cornice behind informal groupings of urns, putti and nymphs. The figures are posed at ease on the cornice, dangling their legs, and free-hanging garlands of flowers or shells, over the edge. The work is full of imagination and grace, and must have been produced by modelling all the details individually. There were no short-cut techniques here.

Another German family of stuccoists to embrace the French style were the Feichtmayers, also of Wessobrunn. Best known is Johann Michael Feichtmayer, who worked at the great churches of *Vierzehnheiligen*, *Zwiefalten* and *Ottobeuren*, and at the episcopal palace at Bruchsal. His decoration of the stair landing at Bruchsal (1752) features splendid Rococo scrolls, freely composed into an irregular frieze, and a magnificent freestyle cartouche of asymmetrical scrolls over the doorway.

The "Comacini" plasterers from North Italy were also busy in Germany and Austria at this time. Antonio Giuseppe Bossi produced a very free Rococo style of decoration in the *Weissersaal* of the Würzburg Residenz (1744), but his compatriots were less completely subject to French influence. They accepted the new delicacy and flowing decorativeness of the French style but remained more Italianate and classical in their choice of motifs. Typical is the work of Santino Bussi in the entrance hall of the Upper Belvedere, Vienna (1721–22), where the vaulted ceiling is covered with low relief mythological scenes in frames prettified with interlace and delicate scrolls. The vaults spring from capitals crowned with Roman military trophies, and the capitals in turn rest on four carved stone figures – Baroque titans stooping under the weight. Titans reappear, in stucco, in the palace of the Elector of Cologne at Brühl, where they act in pairs as giant figure brackets holding



Plasterwork: gallery, Strawberry Hill, Twickenham, 1750s

up the ceiling of the grand staircase. The Italian stuccoists at Brühl were directed by Giuseppe Artari and did not complete their work until the early 1760s.

Artari had spent much of his life working in England, another major haven for the "Comacini". He is first recorded there as working with fellow Italian Giovanni Bagutti in the Octagon at Orleans House, Twickenham in 1720. Together they decorated the vault with delicately shaped panels of gilt diaper ornament and pretty foliage trails, but featured classical busts in roundels and Italianate putti over the pediments. They continued to work together for the architect James Gibbs, and probably collaborated at Moor Park, Hertfordshire, where Bagutti is documented in the early 1730s, and at Clandon Park in Surrey. Their stucco work illustrates the more formalised, serious style then favoured in England. At Moor Park the hall has stucco reliefs of Michelangelesque nudes and Roman trophies arranged around an illusionistic painted cupola, still very Baroque in manner, and large stucco figures seated on the doorcase pediments. At Clandon the hall ceiling is completely stuccoed, with a scene of Hercules and Omphale in a central roundel, surrounded with draperies, classical mask-heads and

half-hidden trophies. The design is ingeniously foreshortened, with nudes holding up a broken architrave and putti sitting on the cornice. Similar sophistication is found at Ditchley Park in Oxfordshire, where Artari was working in 1725 for William Kent, alongside two other Italian stuccoists, Francesco Vassalli and Francesco Serena.

The virtuosity of the Italian stuccoists was never really matched by native English craftsmen, who proved unwilling to tackle the human figure in such a sculptural way, or embark on such ambitious designs. They were happier working in a purely architectural context, but with increasing lightness of touch: in 1725 Isaac Mansfield decorated the heavy ceiling ribs of the long gallery at Blenheim with elaborate plaster mouldings; in 1744 Thomas Roberts of Oxford contributed to the beautifully delicate coffering of the Radcliffe Camera dome (along with Artari and Charles Stanley), and by 1764 he was creating exquisite arrangements of fully-sculpted stucco violins, trumpets, horns etc., for the upper walls of Christ Church library. Thomas Perritt's ceilings at Temple Newsam, Yorkshire (1741–47), and Thomas Clark's fanciful gilt scrolls for the Music Room of Norfolk House, London (1755, now in the

Victoria and Albert Museum), both show a clear debt to the Rococo style. Less obviously Rococo but just as fanciful in spirit is the peculiarly English “Gothick” plasterwork, notably the wonderful plaster fan vaults created at Strawberry Hill for Sir Horace Walpole in the 1750s, and at Arbury Hall, Warwickshire for Sir Roger Newdigate in the 1770s and 1780s. The latter were created by local plasterers – William Hanwell, William Wise and G. Higham – under the direction of Sir Roger and his architects, Henry Keene and Henry Couchman.

English plasterwork after 1760 was dominated by the firm of Joseph Rose and family. Joseph Rose, Sr. had been a pupil of Thomas Perritt and worked chiefly for the architect James Paine. Joseph Rose Jr., his more famous nephew worked for the Adam brothers, James Wyatt and James (Athenian) Stuart. Their work was therefore subject to the European-wide change in fashion that swept aside all Rococo fancies in favour of anything that smacked of Ancient Rome and, eventually, of Ancient Greece. This new style, known as Neo-Classicism, could be monumental at first, as in Robert Adam’s Anteroom at Syon, Middlesex, where gilt stucco trophies adorn the walls and gilt stucco statues surmount real Roman columns of dark green marble. However the Long Gallery at Syon, likewise decorated by Rose in the 1760s, shows a more typical trend to a gentler, restrained style of decoration. It has very low-relief moulded plasterwork, inspired yet again by the remains of classical Roman grottoes, and is carefully ordered into a structure of flat ribs and compartments. The Adam repertoire of honeysuckle blossoms, scrolling leafy trails, husk garlands and fans is unmistakable, here picked out with gilt against a softly-coloured ground of pink and pale green. In the Library at Kenwood, North London, the vaulted ground is also pastel and the coffer-like panels give a similar sense of order, but Rose’s motifs are kept lacey white and appear even more delicate.

Along with the fashion for Neo-Classicism came a change in working practices. Rose may have been responsible for the quality of his plasterwork but he was no longer responsible for its design. At both Syon and Kenwood he was obliged to follow closely the drawings supplied by Robert Adam, who later published them in his *Works in Architecture* of 1773–79. The Adams’ rival, Sir William Chambers, went into partnership with his plasterer, Thomas Collins, but likewise kept him to order, requiring him to follow designs similar to those Chambers published in his *Treatise on the Decorative Part of Civil Architecture* in 1759. Such pattern-book designs took precedence because of their claim to Classical authenticity, and could be bettered only by illustrated accounts of excavations at Classical sites. Robert Wood’s *Ruins of Palmyra* (1753), for instance, inspired a whole series of ceilings with octagonal coffers and central sunbursts, at Osterley, West Wycombe, Drayton, Woburn Abbey and Milton Abbey. Plasterers were becoming trapped – they could interpret these sources, but they were no longer expected to invent. The presentation of correct Classical motifs from an approved source, evenly repeated from the same mould, had become more respectable than any display of imaginative flair or adventurous modelling. The art of plasterwork was being reduced to a mere craft.

Restrictions on the plasterer were further increased by developments in the composition of plaster itself. During the

late 17th century the English had begun to try out Dutch recipes using lime made from ground or burnt cockle shells, and had found the resulting plaster to be finer in quality and more durable. Experiments were then made with different shells, sands and oils, and the results were jealously guarded and eventually protected by patent. Charles Neville’s patent of 1744 was followed by David Wark’s in 1765 and John Liardet’s in 1773. The Adam brothers bought up the latter and renamed it “Adams’s new invented patent stucco”. Only with their permission could the new formula, much publicised and greatly in demand, be used.

As controls over the craft increased, it is not perhaps surprising that architects began to use plasterwork in a more subordinate role. By the 1790s and early 1800s the interiors of George Dance, for instance, were being finished with the most delicate of plaster skims, finely textured with intricate Neo-Classical coffer patterns and mouldings in very low relief, but barely impinging on the all-important spatial design of the room. Sir John Soane was even more purist, emphasising the flat surface of his walls with smooth plaster broken only by discreet mouldings, sometimes recessed into the surface. He tended towards simpler, straightforward mouldings, such as beading, reeding, Greek fret and austere paterae, in preference to the more florid classical forms, and drew attention to the novel flatness of his vaults with shallow fans and flutes. Plasterwork was becoming mere clothing for architectural form.

Architectural purism continued to limit the scope of plasterwork well into the 19th century. As serious Gothic replaced the whimsies of the 18th century, proper stone vaults were required instead of plaster pastiches, and as later revivals followed so did the fashions for wooden panelling and wooden ceiling ribs or beams, tiling and moulded ceramic detail, mosaic and painted decoration. Only in extraordinary instances, such as the amazing Elizabethan / Baroque decoration of c.1840 at Harlaxton Hall, Lincolnshire, or the fantasies of the Paris Opéra, were plasterers given free rein.

The decline of plasterwork as an art did not, however, mean its death as a craft. It simply went downmarket. Plaster moulds had become so stock-in-trade by the end of the 18th century that they became affordable lower down the social scale. Developers building the polite new squares and terraces that spread north of Bloomsbury and around the west end of London, thought houses incomplete without Classical cornices or friezes to adorn at least the main reception rooms on the first floor. No particular individuality was required – just a standard range of honeysuckle motifs, Greek frets or wave patterns, with a central rosette or patera to adorn the ceiling and support the chandelier. Designs could be chosen from pattern books or catalogues and supplied ready-moulded.

Later in the 19th century this type of “town house” decoration became even cheaper and more widely available as a competitive variety of plaster substitutes were invented. “Fibrous plaster” was patented in 1856, its canvas content allowing for greater strength, manoeuvrability and the pre-casting of large detailed panels such as ceiling roses. These became grander and most elaborate, with acanthus fronds helping to disguise the vent holes for the new gasoliers. Friezes also abandoned restraint and revelled in a fresh display of motifs appropriate to the style of the house – vaguely Rococo



Plasterwork: hall ceiling, Holkham Hall, Norfolk, by Thomas Clark of Westminster, c.1760

swags and floral festoons for Classical buildings, mini pointed arcades and quatrefoils for one with Gothic pretensions. Towards the end of the century a Tudor revival, with a penchant for patterned ceiling ribs, made particular use of papier-mâché and the new light-weight “compositions” of wood pulp, paper and canvas. These could even be compressed into textured papers such as Anaglypta or Lincrusta, and so provide instant friezes or overall ceiling decoration wherever required. By 1900 even the most standard of middle-class suburban terraces would boast an ornamental frieze around the hall, and another, along with a decorated ceiling or a fine rose, in the front parlour. Rear and upper rooms would have at least a simple cornice.

Twentieth-century Modernism disapproved of such frivolity, advocating pure forms with smooth walls and ceilings. Since the 1970s, however, there has been a mounting passion for “period detail”. A heightened appreciation of historic buildings, and a stricter approach to their restoration, have increased the demand for traditionally skilled craftsmen and the use of old plaster recipes. One of the most extreme instances of this revival has been at Uppark in West Sussex, where elaborate 18th-century ceilings, burnt out in 1989, have been completely reconstructed by the workshops of the National Trust. Less ambitious home-owners can purchase a range of pre-cast authentic historical mouldings, in plaster, fibrous plaster or composition, from specialist suppliers such as Locker and Riley, E. J. Harmer and Co., George Jackson and Sons, or W. G. Crotch. Even ordinary builders’ merchants and DIY warehouses sport a limited range of covings, mouldings and ceiling details made out of high density polystyrene or polyurethane. Plaster’s touch of style is now available, at suitable prices, for all.

CATHERINE MURRAY

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Plastics

Being the most protean of materials, plastic (meaning “mouldable”) has been alternatively acclaimed and derided for many years, yet no other 20th-century material has done more to shape the Western world. Its use has revolutionised mass consumption and has encompassed everything from industrial components to jewellery and clothing. Plastic furniture has both adorned the interiors of the avant-garde and withstood the rigours of social security offices and prison canteens.

Plastic occurs naturally in amber, horn, bone, and tortoise-shell and these materials have been used for centuries for the luxury goods market. But it was not until 1869 that Alexander Parkes patented the first alternative to natural plastic – Celluloid – a semi-synthetic plastic made from a naturally occurring polymer. The first truly synthetic plastic was developed by the Belgian chemist Leo H. Baekeland, c.1907 and was called Bakelite. Early Celluloid and Bakelite products imitated more expensive materials such as wood, but from the 1930s plastic began to be appreciated for its own intrinsic properties and its subsequent development was closely linked to Modernist and progressive tastes.

Plastic as *the* democratic material is bound to the modern age by its capacity to be mass-produced by industrial means and also by its potential to fulfil every whim of its designer. Plastic synthetic products also suited the modern age’s rejection of the tyranny of expensive craft techniques while also providing a smooth, undecorated look. Plastic laminated surfaces, simulating natural wood or marble effects, were applied to furniture throughout the 1920s.

Marcel Breuer’s *Laccio* table of 1925 is cited as the first example where a synthetic plastic material is incorporated into a piece of furniture, in the black celluloid lacquer top of the tubular steel table. No doubt the luxurious, sleek surfaces of Japanese furniture were the inspiration for the Modernists’ predilection for plastic finishes, just as oriental sources had inspired earlier japanned papier-mâché pieces. Craftswoman, architect and furniture designer Eileen Gray not only emulated Japanese lacquerwork directly, but also used celluloid lacquer panels in her bowed *Celluloid Screen* of 1931. As tubular steel furniture suited the utopian, functional ideals of Modernism, new laminates were developed from moulded high-gloss, synthetic resins, and tubular steel and plastic surfaces were combined by Breuer and Wassili and Hans Luckhardt, as seen in the latter’s Berlin diningroom illustrated in *Innen-Dekoration* of 1931.

Formica laminate was ubiquitous in the commercial environments of theatres, cafes and launderettes in the 1930s, especially in the United States, promising a hygienic, modern interior of utilitarian certainty. Laminates were created by industry in its search for insulating materials, just as the 1920s plastic

radio boom had developed alongside the rise of the car factory. Originally imitating large pieces of furniture, radios had wood-grained, laminate finishes. Pearlised, grey formica surfaces were to decorate the interior furniture of the *Queen Mary* liner – high status, indeed.

Plastics and the industrial designer had a symbiotic relationship in the 1930s and soon the magazine *Popular Mechanics* could assert, “Americans of tomorrow will live in a plastics house, drive a plastics auto and fly in a plastics airplane”. But with the growth of cheap, plastic consumer products, often poorly made by US industrial giants such as Du Pont, increasingly plastics became associated with vulgarity and shoddiness.

World War II stimulated research into plastics, notably for aircraft cockpit-covers from plexiglass and fibreglass-reinforced polyester resin which had been developed by naval research. These developments inspired the post-war architects and designers Charles Eames and Eero Saarinen to produce some of the most influential American furniture designs of the mid-20th century.

Post-war uncertainties led to a move away from the geometrical austerity and angular abstraction of the 1920s and 1930s, and towards the more comforting, organic, feminine curves of softer surfaces. Eames, and his wife Ray, and Saarinen developed a modern vocabulary of chair design at the Cranbrook Academy of Arts, fully exploiting the most technologically advanced materials and processes of the period – most notably in fibreglass-reinforced plastics. Following their researches in the 1940s and 1950s they were able to develop the sculptural and ergonomic possibilities of chair design demanded by the new architecture of glass curtain-walling and open planning. Chairs attained a liberated status as free-standing sculptures in space and light.

Exhibitions at the Museum of Modern Art (an institution central to the promotion of modern art, design and architecture) such as the Organic Design in Home Furnishings of 1940 were a crucial stimulus for Eames and Saarinen. Eames’s first experiments with the creation of a seat moulded from one unit which was coated with neoprene (a synthetic rubber) gradually evolved into a unit of reinforced fibreglass sitting on a wire base, as in the *DAR* (Dining Armchair) of 1950. Produced by Herman Miller from 1952–72, this chair transposed industrial techniques applied for the manufacture of car seats to furniture design.

Eero Saarinen endeavoured to produce a moulded pedestal (plastic) chair from one single, organic form – he wished to avoid the usual “jumble of legs”. Technical limitations meant he was only able to use metal pedestals with a synthetic coating beneath the fibreglass seat-shell. It was the Danish designer Verner Panton whose stacking chair of 1960–67 represented the first plastic chair formed from a single glass-fibre shell, again mass-produced by Herman Miller. This single chair with its graceful, cantilevered silhouette embraces the optimism of the present, and the future. Other experiments with plastic in Pop and space-age styles led to Panton’s *Plastic House* of 1960 and a circular television for Wega in 1963.

Brightly coloured plastic had become the material that characterised the modern anti-establishment values of youth and easy living, so beloved of the 1960s. New Italian designers embraced the new plastic materials – polyurethane foam, fibre-

glass, heat-shaped acrylic, polypropylene thermo-formed ABS, and welded PVC (polyvinylchloride). The *stile Italiana* of the 1960s created a new domestic landscape and plastics were at its centre producing playful furniture for the new democratic, consumerist society. Wit, colour, sensuality and irreverence broke with the puritanical traditions of northern Modernism and conventional good taste. De Pas, D’Urbino and Lomazzi’s *Blow* furniture made of inflatable, transparent PVC seating emphasised the cheeky, transitory qualities of the post-war world. Joe Colombo’s injection moulded four-legged stacking chairs such as *Model 4867* of 1965 were brash, light-weight, tough and highly popular. Vico Magistretti’s *Selene* chair of 1966 is still produced by Kartell. Archizoom’s *Superonda* of 1966 saw vinyl-covered polyurethane foam configurations enabling the user to define his own furniture shapes and living-spaces. Italian plastics, buoyed by economic and industrial development, broke new ground – technically, aesthetically and socially. They embodied freedom, fun and democratic principles for the post-war generation.

After the oil crisis of the 1970s the middle-class interior banished plastics to the impersonal hotel or office, or to the garden or patio. Patterned Formica (perhaps the most democratic of materials) was featured in Ettore Sottsass and Associates’ first Memphis collection, exhibited in Milan in 1981, thus re-establishing plastic at the heart of avant-garde furniture design. Here luxury living-room furniture combined kitsch and Neo-Classical elements in a range of brightly coloured and patterned laminates, usually associated with kitchens and bathrooms. The traditional hierarchy of furniture materials was undermined, with plastic as the medium. “A rich woman covered in gold.. can say that she has the best.. Instead”, Sottsass asserted, “Memphis was saying that you are the best if you have plastic laminate”. Memphis was trying to connect, with stylish irreverence, design and industry to the broader culture within which we live. Postmodernist Memphis style returned plastic furniture and surfaces to the leading edge of international interior design.

More recently Philippe Starck, Gaetano Pesce, Shiro Kuramata, Tom Dixon and other artist-designers have freely applied the vast possibilities of new plastic technology to their expressive and imaginative furniture pieces. Plastic materials are used alongside wood and metal, each transmitting the artistic aspirations of the new furniture, and a new generation of high performing plastics is slowing down the aging process and improving scratch-resistance and gloss. Pesce’s cast polyester resin tables, manufactured by Cassina, have surface-edges that are chipped by hand and he has recently realised the potential of the new polyurethane-based floor-material in the New York Chiat / Day offices where vibrantly coloured, poured plastic creates a floor-as-painting. Tom Dixon has used taltex rubber in works such as his *S* chair coated in lycra neoprene. Indisputably modern materials have been combined with categorically contemporary designs.

SUSAN HOYAL

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Plečnik, Jože 1872–1957

Slovenian architect and designer

Born in Labach (now Ljubljana), Slovenia, Jože Plečnik is now recognised as one of the most important European architects and interior designers of the first part of this century. He was apprenticed in his father's carpentry shop and trained as a furniture designer in Graz, then as an architect under the Secessionist architect, Otto Wagner in Vienna. Working in Vienna, Prague and Ljubljana, he developed a subtle but distinctive vocabulary, and created his own mixture of the archaic and the modern, that is not readily associated with 20th-century "classical" Modernism. He produced designs that were able, for a time, to represent a new cultural identity for the Slavic peoples. His interiors, including fittings and furnishings, ranged from apartments to major institutional buildings, and he also worked on several churches which were important as a means of expressing his religious beliefs.

Plečnik's early exposure to, and interest in, Northern Mannerism and Baroque, together with an emphasis on fantasy and organic decoration typical of those involved in the Secessionist movements of the 1890s, shaped his first designs. The ideas of Gottfried Semper which he became familiar with in Vienna also had a lasting influence. A Rome scholarship in 1898 gave him the opportunity to study antique and Renaissance classical sources, as well as the more rustic Mediterranean vernacular, in Italy. These appealed to him as representing another aspect of his cultural inheritance and

were increasingly important in his work. He later saw the Etruscans as direct ancestors of the Slovenian people, which encouraged the incorporation of such archaic forms as he considered appropriate for his version of a continuing tradition. Ljubljana was seen as a meeting point of Northern Europe and the Mediterranean world and Plečnik wished to express this in his work.

From 1901 to 1909 Plečnik was a member of the Vienna Secession, designing several exhibitions and exhibiting his own furniture, which he also showed in America at the 1904 St. Louis World's Fair. His work varied widely during this period, and includes some heavy, angular furniture in highly decorated interiors (Weidmann's Vienna apartment, 1902), typical elegant Secessionist furniture (chairs for Dr. Knauer, 1903) and some extremely modern designs (the waiting room in Dr. Pecham's apartment, 1905), similar to work by Josef Hoffmann. The Zacherl house of 1903–05 has an elliptical staircase whose form derived from an 18th-century example, but the metal balustrade is modern and the brass, abstract insect-like lamps are symbolic (Zacherl was a manufacturer of insecticide) – a typical Secessionist device. The entrance hall was simple and modern, mirror-lined with plain columns. From 1904 Plečnik moved towards a highly individual form of stripped-down classicism that incorporated more or less explicit historical references, and which he was to maintain for most of his life.

From 1911 to 1921 he lived in Prague and was much occupied with teaching. His next major interiors were a part of his restoration of Hradčany (Prague Castle) as a symbol of the new and democratic Czech Republic. This project included the apartments (1920–24) for the newly elected President, Thomas Masaryk, who, along with his daughter, was a great supporter of Plečnik's ideas. At Prague Castle Plečnik was able to draw on classical sources to create a new monumentalism and a subtle ordering of spaces and his interiors included a vaulted entrance hall with polished marble columns of Minoan derivation; a Roman-style impluvium with light, rather than rainwater, falling on a granite basin; corridors with niches containing classical vases or sculptures depicting Czech lions. New and old furniture and furnishings were combined: a Ladies' Salon had dark wood framing glass panels displaying Slovak needlework; a cloakroom was lined with smooth wood panelling topped with sculptured heads, some almost African in appearance; and 19th-century chandeliers and oriental carpets were interspersed with Plečnik's own simplified Biedermeier-style hardwood chairs and plain stone tables. All the furniture was carefully placed to form part of the architectural whole. The culmination of Plečnik's work on the interiors was the renovation of the Matthias Hall (now the Plečnik Room) of 1928–30, which had three tiers of plain stone columns lining the windowed walls above an arcaded ground floor, and a ceiling of copper which incorporated rivets that created a pattern of squares on its surface.

Despite the innovative style of his work in Prague, the Czech people were becoming increasingly hostile to his work and his Slovenian nationality, as had earlier been the case in Vienna, and in 1921 Plečnik moved back to Ljubljana. There followed a series of commissions up to World War II that enabled him to use his developing ideas in the service of his native country.



Plečnik: salon of the Prelovšek house, Ljubljana, 1931–33

The interior of the Chamber of Commerce, Crafts and Industry, of 1925–27, within an existing Neo-Renaissance building, was a more sumptuous version of the Prague Castle interiors using native Slovenian materials to showcase the country's applied arts. The staircase was particularly noteworthy. The walls were lined with marble, and the combination of polished surfaces, dark colours, gleaming metal lamps and sculptured columns, including Baroque-style "barley sugar" columns, produced a rich and mysterious effect. Plečnik used the columned staircase hall in other Ljubljana interiors such as the Vzajemna Insurance Building of 1928–30 and the later

National University Library of 1936–41 where the symbolic or Expressionist content is even more deliberate. Here the students were meant to rise from the darkness of ignorance, symbolised by the dark stone colonnade surrounding the straight stair from the ground floor, to the light of wisdom reached in the vast reading room above. As with all Plečnik's work, the quality and variety of the materials, and the detail of the applied decoration, indicate the importance of earlier craft traditions.

The interiors of his own house, which he altered from 1924 to 1930, show more restraint, with the ascetic side of his

nature evident in his monk-like bedroom. His interest in classical geometry is revealed in the circular extension he built to house a studio on the ground floor. For the house interior designed for Matko Prelovšek in 1931–33 Plečnik again drew on ideas used in Prague Castle, and other interiors. The library is panelled in wood with embroideries displayed behind glass above the bookshelves. A marble-columned arcade separates the dining area from the living room. The plain plastered walls contrast with the patterned polished wood floor, the dark coffered ceiling, the elegant but archaic, ebonised wood chairs and monumental dining table, cupboards and sideboards. While this room appears more conventional than the revolutionary interiors by contemporaries such as Frank Lloyd Wright or Charles Rennie Mackintosh, its subtle restraint and elegance are nonetheless very powerful. Strikingly individual touches are provided by the candlesticks, chandeliers and even ashtrays. And Plečnik's metalwork objects, which also included many items made for religious use, are of great interest, with a harsh, geometric but archaic feel, unlike the sweeter work of someone like C.R. Ashbee. Many of these objects are like miniature architectural designs, illustrating in microcosm Plečnik's originality in combining forms and materials in new ways with concern for craftsmanship and design.

In other domestic works of the 1930s, such as the Royal Hunting Lodge, Kamniska Bistrica, 1933–34, and the wooden lodges and summer houses he called *murke*, after a simple mountain flower, the style and furnishings are more in line with Plečnik's church interiors of the 1930s and later, such as St. Michael's, Barje. Here the influence of Slavic vernacular architecture and folk art, long of interest to Plečnik, becomes evident, in the form of carved and decorated woodwork. His post-war work consisted mainly of furnishings, and his style became increasingly decorative and rustic, although maintaining a strong element of abstraction, and always carefully made. A major commission was the furnishings for the Stelè family house in Kamnik (1945). Another important work was the conversion of the monastery of Krizanke in Ljubljana to a cultural centre in 1952–56 which shows Plečnik's success in combining the old and new in a lasting way, incorporating *sgraffito* designs based on folk art.

For much of his later life Plečnik was regarded as an anachronism but, with the emergence of Postmodernism and the increasing acceptance of work which did not follow strict Modernist precepts, interest in his designs has grown. His furniture and metalwork have influenced designers such as Boris Sipek, and a Slovenian furniture company is now producing pieces using Plečnik's designs.

DIANA HALE

Biography

Born in Laibach (now Ljubljana), formerly Yugoslavia, 23 January 1872, the son of a woodworker. Trained in his father's workshop; worked as a furniture designer from 1889; studied at the Kunstgewerbeschule, Graz, Austria, 1895–97; entered the studio of Otto Wagner, 1894; studied under Wagner at the Akademie der bildenden Künste, Vienna, 1895–98; awarded the Prix de Rome and travelled in Italy and France, 1898. Worked in Wagner's studio, 1899–1900; in private practice as an architect, Vienna, 1901–11; professor, School of Applied Arts, Prague, 1911–21; returned to Ljubljana, 1921; professor of architecture, Polytechnical School,

Ljubljana, and practising architect and designer, 1921–56. Awarded gold medal, St. Louis World's Fair, 1904. Died in Ljubljana, 1957.

Selected Collections

The Plečnik archives, containing designs, drawings, furnishings, photographs and correspondence, are preserved in Plečnik's house, now the Museum of Architecture, Ljubljana; the museum also contains reconstructions of Plečnik's bedroom, living room and studio.

Interiors

- 1902 Langer House, Hietzing, Vienna (façade and interior alterations): Karl Langer
- 1903–05 Zacherl House, Vienna (building, interiors and furnishings)
- 1904 World's Fair, St. Louis (Salon interior and furnishings)
- 1921–35 Prague Castle (restoration, additions, courtyards and gardens; interiors and furniture)
- 1924–30 Plečnik's House, Ljubljana (additions, interiors and furnishings)
- 1925–27 Chamber of Commerce, Craft and Industry, Ljubljana (building, interiors and furnishings)
- 1928–30 Headquarters of the Vzajemna Insurance Company, Ljubljana (building and interiors)
- 1931–33 Prelovšek House, Ljubljana (interiors and furnishings)
- 1936–41 National University Library, Ljubljana (building, interiors and furnishings)
- 1952–56 Krizanke Monastery (Monastery of the German Knights), Ljubljana (restoration and interiors)

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Plywood Furniture

Although plywood is typically seen as a 20th-century material with distinctly “modern” connotations, examples of the use of laminated veneers, in both flat and bent (or, more commonly, *moulded*) forms, can be found dating from as early as the mid 18th century. However, it was probably Michael Thonet (1796–1871) who was the first to use laminated veneers in any substantial way in the manufacture of furniture. Although he was subsequently to pioneer a process of bending solid wood through the use of steam, Thonet’s first experiments in the 1830s consisted of soaking thin strips of veneer in heated glue, then binding several together around cast-iron formers. Once dry, these curved pieces were jointed together and veneered, obscuring to some extent the innovative nature of their construction. Despite the Biedermeier style of their design, Thonet’s curved profile chairs could not have been produced satisfactorily by conventional methods, and, although they lacked the “springiness” of his famous bentwood furniture, they clearly made it a possibility. Across the Atlantic in the 1840s, John Henry Belter found that he could produce curved chair backs from several sheets of veneer, glued together and clamped between heated “cauls”. While some of Belter’s designs feature relatively plain expanses of moulded plywood, most were pierced and carved into the ornate Rococo patterns then in vogue.

Despite these important early experiments, the history of ply- and laminated-wood furniture before the late 19th century is one of unconnected episodes, none of which found an aesthetic that truly reflected the modernity of their innovative processes. Predictably enough, the earliest furniture that did not disguise the use of plywood was cheap institutional seating. W. Gardner, who was among the first to patent the material in the United States in the 1870s, manufactured moulded plywood seats for railway stations and hospitals. And, from the 1890s onwards, the Estonia-based Luterma company manufactured similar seats for trams. By the beginning of the 20th century, plywood was generally regarded as a cheap and inferior substitute for solid wood, being used most commonly in the production of domestic furniture for mirror backs, drawer bottoms, etc.

During World War I, demand for plywood increased, its lightness and strength proving ideal in the production of airplanes. Plywood manufacturing technology inevitably improved as a consequence, and its use in the aircraft industry also endowed the material with connotations of modernity. This, as well as its capacity for being formed into curves, located it on the Modernist palette, alongside tubular steel and reinforced concrete. Of those Modernist designers who experimented successfully with moulded plywood in the inter-war period, the most significant was the Finnish architect Alvar Aalto. Having recognised plywood’s potential for inexpensive, mass-produced furniture, Aalto developed a vocabulary of moulded plywood seat forms supported on laminated wood “legs”. Of these, the *Paimio* chair (1932) is perhaps the best known. Designed, like most of his furniture, for a specific interior – in this case the Paimio Sanatorium – the chair illustrates the state-of-the-art plywood technology at this time. Several thin sheets of birch veneer were heated to make them pliable, then coated with adhesive and layered-up with the grain of

each running at right angles to the adjacent ones. This “sandwich” was then pressed between moulds of the required shape until the adhesive had set.

Aalto’s ply- and laminated-wood furniture was to prove extremely influential, raising the profile of the material, and spawning a number of other plywood furniture enterprises. These included Gerald Summers’s Makers of Simple Furniture and Plan, which manufactured designs by Serge Chermayeff. The most significant and direct response to Aalto’s work, however, came from the Isokon company, for which Marcel Breuer designed a number of pieces including the iconic *Long Chair* (1936) – a chaise-longue, the seat and back of which consists of a single sheet of moulded plywood, supported on laminated-wood leg forms.

Throughout the 1940s, Breuer also designed a number of chairs reliant on cut-out rather than moulded plywood. Most consisted of two identical side profiles cut from a flat sheet of plywood, with a seat and back suspended between them. While this might seem a somewhat simplistic approach given Breuer’s experimentation with moulded plywood, it is symptomatic of his desire to reduce the cost and complexity of chair manufacture, and to find forms appropriate for the rediscovered material. As he explained: “It is ... possible to cut out plywood in free forms ... without sacrificing its strength. It won’t split under the stress, as wood will in this case.” While there was obviously scope for a wide variety of free forms, the aesthetic effect was always similar, and the chairs often had a rather unrefined box-like appearance.

Aalto’s furniture, and the contemporaneous designs by Breuer, Summers, Chermayeff and others, represented for many a more acceptable Modernism than that offered by the arguably austere tubular steel designs of Mart Stam, Mies van der Rohe and Breuer himself. Although equally free of ornament, the use of a traditional and somehow more natural material made modern design more palatable, especially in Scandinavia and Britain.

In all of Aalto’s and Breuer’s moulded plywood designs, the material is bent in only one plane: the production of compound curves in plywood (sometimes called double-curved plywood) had proved elusive, despite experimentation by a number of designers, including Walter Gropius. However, in their winning entry to the Museum of Modern Art’s 1940 Organic Design in Home Furnishings competition, Charles Eames and Eero Saarinen succeeded in moulding a single sheet of plywood into different directions, on different planes, at the same time.

Production of Eames and Saarinen’s seminal designs was shelved as a result of the war, although, ironically, the war itself was to prove a catalyst for technological development: investment on the part of the US Navy allowed Charles Eames and his wife Ray to develop their plywood moulding techniques for the production of leg splints, stretchers and glider shells. The Eameses were then able to produce a series of prototype chairs, the production versions of which were shown at the Museum of Modern Art in 1946. In the best known model, the *DCM*, the seat and back are independent double-curved elements supported through rubber shock mounts on steel legs. The production of compound curves was made possible through the development of stronger adhesives and a process whereby layered veneers were pressed over a single form with a pressurised bag. The separation of the various



Plywood furniture by Charles Eames, 1947

elements was fundamental to the Eameses' organic aesthetic which consciously rejected the rectilinear geometry of contemporary architecture. And, whereas Aalto's use of applied colour had been limited to black, white and one or two muted colours, the Eameses' chairs were often stained in bright primary colours.

The moulding and bonding techniques developed by the Eameses were embraced wholeheartedly by the furniture industry, and are today standard processes used by a great many manufacturers. Their furniture was also extremely influential for a whole generation of designers, both in terms of the manufacturing processes employed, and the organic aesthetic it promoted. Of particular note is the Danish designer Arne Jacobsen, whose remarkably successful *3107* (1957) and *Ant* (1953) chairs further refined the joining of metal legs to a plywood shell.

Once shunned, plywood and laminated wood are now accepted elements of the 20th century interior. Their use in the domestic sector has even been promoted through retailers such

as IKEA, although it is probably now in the commercial sector that they find their widest application.

ANTHONY HOYTE

See also Breuer; Isokon

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A useful survey and introduction to the history of plywood furniture appears in Ostergard 1987.

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Pompeian Style

The dramatic discoveries of the lost Roman cities of Herculaneum from 1738 and Pompeii from 1748 onwards – buried by an eruption of Mount Vesuvius in AD 79 – inspired a succession of experiments in the design of interiors and furnishings as well as in other areas of Neo-Classical art. While the most creative phase of this generically termed Pompeian Style occurred during the second half of the 18th century, some of its origins can be traced back to earlier attempts to revive antique decorative painting during the Italian Renaissance.

The discovery around 1500 of some surviving painted interiors from Nero's Golden House in Rome prompted the first attempts to revive antique decoration with the Vatican loggie and Villa Madama by Raphael and his followers. Through Mannerist designers, such as Giulio Romano and the artists of the School of Fontainebleau, the resulting Grotesque mode of decoration entered the European ornamental vocabulary, and was first introduced to England by William Kent during the 1720s (Kensington Palace, London, 1723; Rousham House, Oxfordshire, 1738–41).

While this Grotesque style was to become inextricably bound up with the early essays in interior decoration inspired by the Neapolitan finds, the impact of the latter discoveries was slow to take effect. Apart from random illustrations in early accounts, images of the principal finds were only widely available from 1757 when the first volume (devoted to painting) of the official publication, *Le Antichità di Ercolano esposti*, was issued by the Accademia Ercolanese, established by Charles III. Given previous restrictions on sketching as well as the severe physical constraints of Herculaneum's underground site, the *scavi* gave little idea of entire room schemes or their furnishings (apart from a few bronze and marble objects) and led to a series of particularly imaginative experiments by a succession of British designers during the 1760s and 1770s.

One of the earliest attempts to recreate an interior in the antique taste was James Stuart's Painted Room in Spencer House, London (from 1759), which involved a mixture of Grotesque ornament, painted panels after Herculaneum compositions and motifs drawn from a wide range of classical sources, including Greece. This room was originally enhanced by an exceptional suite of archaeologically-inspired furniture (partly removed later to Althorp House, Northamptonshire) including a pair of gilt-bronze tripod perfume burners on

wooden pedestals painted to accord with the wall decoration, and four gilt-wood sofas with winged-lion ends, partly derived from Roman marble benches. During the 1760s the Adam brothers, in conscious rivalry with Stuart, were quick to develop various types of painted interiors *al antica* at Kedleston Hall, Derbyshire (1760–68), Audley End, Essex (1763), and Syon House, Middlesex (1764).

In 1772 a fresh challenge was provided by James Wyatt, who produced a delicately executed system of painted decoration with furniture to match in the Cupola Room at Heaton Hall, Lancashire. During this period Wyatt also introduced the ingenious Etruscan Style, exploiting ornaments, figures and colours primarily derived from antique vase paintings, which was to be taken over by the Adams for a series of interiors during the 1770s, exemplified by the Etruscan Dressing Room, Osterley Park, Middlesex (c.1775–76). Here the painted wall areas were embellished with a system of fictive trellis constructions based on Pompeian sources and set off by vase motifs largely derived from Wedgwood. This setting was skilfully co-ordinated with chairs and other painted furniture, including a pole-screen, together with its ceiling and matching carpet (the latter no longer extant) to achieve an exceptional unity of contemporary design.

This aspect of the Pompeian Revival, which was continued into the 1780s by the Adams, Wyatt and their imitators, was introduced into the Louis XVI style by Charles-Louis Clérisseau in salons for two houses for Laurent Grimod de la Reynière in Paris (1773–74 and 1780–82 respectively). However, by then, new perspectives on Roman antiquity were being revealed, as the focus of excavations shifted from Herculaneum to Pompeii. The more accessible character of Pompeii, and the greater ease of removing volcanic ash, allowed considerable areas of houses to be explored *in situ* for the first time. These fresh developments promoted a new interest in documenting and publishing antique painted interiors as well as reconstructing complete schemes from the evidence now appearing.

By the later 1770s the Society of Antiquaries of London was receiving regular accounts from Sir William Hamilton, often accompanied by coloured sketches, of total painted schemes uncovered at Pompeii. The impact of this new material was to be demonstrated at Packington Hall, Warwickshire, where the 4th Earl of Aylesford between 1785 and 1788 produced the first fully-fledged Pompeian interior in Europe, anticipating by over half a century the more archaeological reconstructions in Germany and France. Assisted by the architect Joseph Bonomi and a team of craftsmen and decorators led by the painter J.F. Rigaud, Aylesford created an interior following the spirit rather than the letter of Third Style Pompeian wall compositions. In particular, historic methods of encaustic painting were used to devise a colour scheme involving strong reds, combined with black and gold. This was extended to the curtains as well as to the upholstery of a particularly early set of *klismos* chairs.

With the French occupation of Italy during the early 19th century, a fresh impetus was given to excavations at Pompeii as well as by the Empire taste for the sumptuous and richly ornate, reflected in the interior designs of Percier and Fontaine (see their *Recueil de décorations intérieures* of 1801). Some two decades previously, the Scottish architect Charles Cameron, working for Catherine II of Russia at Tsarskoe Selo



Pompeian Style: design for vestibule for Maison Pompéienne, Paris; gouache by Alfred Normand, 1856

in the 1780s, had already anticipated this heavy opulence, using agate, lapis and other semi-precious materials. British designers of the Regency era also valued the rich tonality of Pompeian schemes, as reflected in the London house (c.1800) of the arbiter and designer Thomas Hope, who used vivid colour schemes to set off furniture that he had based on antique prototypes.

However, it was in Germany, and later in France, that the most ambitious Pompeian interiors were created during the first half of the 19th century. Karl Friedrich Schinkel designed a Pompeian tea salon for the Crown Prince, later Friedrich William IV in Schloss Charlottenburg, Berlin (1825–26). A far greater degree of archaeological fidelity was to be shown in the elaborate Pompeianum at Aschaffenburg by Friedrich von Gärtner for Ludwig I (1841–46), imitating the House of Castor and Pollux at Pompeii.

In France, meanwhile, Alfred Normand created an exact but somewhat lifeless Pompeian interior for Prince Napoleon's Parisian house in 1854–59 (this lost work is recorded in a salon piece of 1861 by G. Boulanger). In Victorian England, on the other hand, the Pompeian Style proved of less appeal, despite the literary success of Edward Bulwer Lytton's novel *The Last Days of Pompeii* (1834). In 1838 Prince Albert commissioned a room in this taste from Agostino Aglio for a garden pavilion at Buckingham Palace (1843–45; destroyed in 1928). A particularly late flowering of the style can be seen in the Roman Room at Ickworth House, Suffolk, produced by

J.D. Crace in 1879, which closely followed the authentic decorations discovered at the Villa Negroni, Rome. By this time, however, the style had already lost momentum, apart from the sets of Hollywood epics and the celluloid fantasies of Fellini. The 1970s saw the totally unexpected phenomenon of the scholarly reconstruction in California of the Villa of the Papyri, Herculaneum (excavated by Karl Weber between 1750 and 1765), in John Paul Getty's lavish museum at Malibu, designed by the architectural firm Langdon and Wilson, and completed in 1974.

JOHN WILTON-ELY

See also Adam; Bonomi; James Wyatt

Selected Works

Notable examples of interiors incorporating Pompeian Style decoration survive in England at Spencer House, London, Ickworth, Sussex, and Packington Hall, Warwickshire; in Germany in the Pompeian House, Aschaffenburg, and Schloss Charlottenburg, Berlin; and in Italy at the Castello di Racconigi, Turin.

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Ponti, Gio 1891-1979

Italian architect, interior and industrial designer

Gio Ponti was the grand master of Italian Modernism. A multi-talented figure, he transferred his skills across several media and continents, touching each with a life-affirming spirit which he happily associated with an Italian style of living. His architecture encompassed holiday houses, office buildings, cathedrals, ships and skyscrapers. His interiors included furniture, frescoes, lighting and ceramics and often incorporated the skills of talented Italian artists and craftsmen. He was an inspiring teacher, writer and editor, and founded *Domus*, the influential art and design magazine, which he edited (with a six-month break) until his death. In its first editorial (January 1928), he asserted that the Italian house was not simply a shelter from the elements or "a machine for living in", it was also "a setting for Italian life", and this humanistic approach to architecture and interiors was evident in all his work. Above all, it is Ponti's enthusiasm for the mingling of beauty, tradition and modernity which has been so inspirational to 20th-century designers and Italian designers in particular. He desired an architecture "glowing with imagination and full of human comprehension".

Ponti's career began in the decades immediately following the end of World War I. After serving as a captain in the Engineers Corps from 1916 to 1918, he graduated as an architect at Milan Polytechnic in 1921. But his earliest major success came as a designer and art director of the Richard Ginori porcelain factory where he transformed the company's production, decorating fine porcelain with 1920s Neo-Classical architecture and nudes, and winning the Grand Prix at the Paris Exposition of 1925. He combined fine art and

decoration with factory-production methods to create a "moderne" Italianate product.

Ponti's early buildings and interiors also have distinct Neo-Classical overtones; this style enjoyed considerable popularity among progressive Italian architects during the 1920s and 1930s. In addition, however, Ponti was a great admirer of contemporary French design and the applied arts of the Austrian Wiener Werkstätte. These influences are apparent in the house designed for Christoffe, outside Paris, in 1926, and in the Holiday House exhibited at the 4th Monza Biennale, in 1930. Appointed a director of the second Monza Biennale, an international design fair, Ponti was subsequently instrumental in moving it to Milan in 1933 where it became the influential Milan Triennale.

During the 1930s, Ponti was commissioned to design several private houses, and the building and fittings for the major chemicals business, the Montecatini company. He was also active as a designer of furnishings. In the spring of 1933, he was appointed art director of the glass and lighting manufacturer Fontane Arte and created numerous large and small pieces ranging from dressing-tables in curved and coloured crystal to Deco-style wall mirrors and paperweights. The walnut furniture for the Schejola apartment in Milan (1929), by contrast, displays a Neo-Classical lightness and fine profile. The country house for Tony H. Bouilhet at Garches, Paris (1926), with its Palladian detailing and painted ceiling over the hall, has a grand staircase of the sort that Ponti particularly liked. And his interiors of the Fürstenberg Palace, Vienna (1936), and the Office of the Chairman of the Ferrania Company, Rome (1936), reveal his enduring admiration for Viennese precedents. The Rome commission, in particular, features a unified, yet boldly striped interior reminiscent of the work of Josef Hoffmann.

Not surprisingly, many of Ponti's enthusiasms were highlighted in the pages of *Domus* magazine. He used his position as editor to introduce the work of the Wiener Werkstätte and current debates in architecture and design to his fellow countrymen and to promote Italian products and styles to the magazine's wide international audience. For much of his life he was also a great admirer of Italian artisan traditions. He drew on these traditions in the manufacture of his own furniture and saw them as the basis for Italian industrial production. And increasingly *Domus* became a vehicle for his belief in the importance of combining personal expression with native traditions and for expressing his admiration for recent developments in American and European art and design. These ranged from the furniture of Charles Eames to the paintings of Picasso and Jackson Pollock.

Several elements of Ponti's interior design style appear in his own house at Casa Laporte, Milan (1936). This house has a large, open-plan, two-storeyed, central living room that faces a winter-garden and enjoys the benefits of copious natural light, spaciousness and multiple views. The roof terrace, described as "a room with the sky for a ceiling", was for sunbathing and relaxation. Every room had built-in bookcases, and another interior for the Vansetti house, Milan (1938), features one of Ponti's "organised walls", consisting of a wooden, latticed structure covering the whole wall that includes bookshelves, a bar and recesses for glass and ceramic ornaments.

Ponti's love of the Mediterranean inspired one of his



Ponti: Villa Arreaza, Caracas, 1956

favourite themes – “the house by the sea” – and examples include the Villa Marchesano, Bordighera of 1938, and the Case a Capo Perla, Elba, of 1962. White walls, porthole views through to internal courtyards, and brightly coloured, custom-designed tiled floors and ceramic-tiled swimming pools were used to create joyous buildings in which to enjoy the *dolce vita* or good life. Several designs for these houses were featured in *Domus* where they were described as “theatres for human figures; the coloured tile flooring is the scenery”. At the Villa Donegani, Bordighera (1939), the two-storeyed central living room has another of his grand staircases, and throughout the villa he uses sliding doors. Circular “cut-out” windows alternate with rectangles; none have frames, but all have window boxes. The walls are painted sun-reflecting white, the awnings are bright blue and there is colourful maiolica tiling in the solarium. Ponti’s interest in creating private and communal spaces also surfaces in the hotels that he designed with Rudofsky at Capri and Antibes. Thus, the swimming pool at

the Hotel Royal, San Remo has shaped niches where each bather can enjoy some privacy within the pool.

The Villa Planchart, Caracas, Venezuela, built for Anala and Armando Planchart in 1955, is a masterpiece of privileged, private living where a sumptuous visual experience inspires daily life. Set on a hill and surrounded by a tropical garden, the house was conceived as a giant abstract sculpture and was designed to be seen from the inside. An open patio encircles the bedroom, a double-height living room, studio, library and kitchen. The walls appear to be detached and weightless, suspended like curtains. Surfaces, such as walls, doors, ceilings, and marble floors, are toned and patterned in neutral yellows, greys and silver blues. Ceramic sculpture and tiled decorations by Fausto Melotti decorate the patio and stair-walls. A “Florentine Villa” transposed to South America, its colourful, luminous and tranquil atmosphere evokes the “relaxing visions of peace needed for the recreation of our spirit”.

In 1956, at the pinnacle of his career, Ponti completed the

Pirelli Tower, an “emblem of modern Milan”. The 1950s also marked the beginnings of his collaboration with the decorator / designer, Piero Fornasetti, with whom he worked on several interior schemes. In Ponti’s Casino rooms at San Remo, for example, Fornasetti’s printed playing-cards are “scattered” across armchairs, curtains, ceilings and walls, while the furnishings in the Vembi-Burroughs offices in Genoa and Turin include coverings decorated with Fornasetti’s *trompe-l’oeil* stationery and computers. Ponti declared that “A degree of amusement should not be excluded from interior decoration it is an old tradition”. Fornasetti’s witty, almost Surreal designs were clearly well-suited to this view, and a phantasmogoria of his printed classical borrowings cascade over the partitions and painted mirror-doors in a Milan apartment of 1951. Ponti also collaborated with Luigi Grampa, the founder of the Jsa fabric factory for which Ponti designed textiles between 1950 and 1958.

Ponti is also renowned as a designer of modern chairs. Some of his most celebrated designs were produced by the furniture manufacturer Cassina, including the 1937 *Lotus* armchair and the stylish, upholstered *Distex* armchair with its elegant “Italian” line and spiky, angled legs of 1953. The *Superleggera* chair of 1955 (produced by Cassina since 1957) achieves a unique fusion of beauty and functionalism and this deceptively modest dining chair has remained an icon of modern Italian design. Ponti is indebted to the craft traditions of the fishing village of Chiavari, especially in the chair’s cane seat and its construction techniques. The frame is made of well-seasoned ashwood, ebonised or natural, the front legs are tapered and those at the rear are lightly bent. His aim was to produce a chair that would be light yet strong, modern yet classic, and traditional yet natural. The original version could be lifted with one finger and was comparatively inexpensive. A stronger, more exclusive version was made of white lacquered wood and had a silk seat decorated with a linear pattern featuring engraved butterflies.

As Ponti’s confidence as a designer grew he branched out into other areas including products such as the *La Pavoni* espresso coffee-machine (1949) and his much admired range of sanitary fittings designed for Ideal Standard, Milan, which combine organic elegance with modern lines. His ingenuity is also demonstrated in his bed-head dashboard of 1953, and his “furnished window” and one-room accommodation of 1954. His progressive approach to new materials and technologies is revealed in office interiors such as the Pirelli building, the Montecatini offices, and his own Via Dezza studios in Milan (1952). He designed all the furnishings for the first Montecatini building in 1936 with desks made of sheet steel, chairs of tubular steel, and aluminium alloy window-frames. His Milan studio had no partitions, and its open, shed-like interior with stylish overhead lighting prefigured the High-Tech workshops of the 1970s and 1980s.

Ponti promoted a rich synthesis of Italian traditions and a commitment to international Modernism with humour and grace. His achievements were closely linked to his Italian heritage and his own view of his talents was summarized in the phrase: “Being Italian is enough”.

SUSAN HOYAL

See also Cassina

Biography

Born in Milan, 18 November 1891. Studied architecture at the Politecnico di Milan, 1918–21. Served as a captain in the Italian army, 1916–18; awarded bronze medal and Military Cross. Married Giulia Vimercati, 1921: 4 children. Worked in the architectural studio of Mino Fiocchi and Emilio Lancia, Milan, 1921; designer and product renovator for the ceramics manufacturer Richard Ginori, Milan and Florence, 1923–30; partner, with Lancia, in Studio Ponti e Lancia architectural practice, Milan, 1927–33; in partnership with architects Antonio Fornaroli and Eugenio Soncini in Studio Ponti / Fornaroli / Soncini, Milan, 1952–76. Students included Piero Fornasetti (1923–88). Designed ceramics, furniture, interiors, textiles and lighting from the mid-1920s; supplied designs for numerous firms including La Visa, Argenteria Krupp, Gallieni, Nordiska Kompaniet, Christofle, Kima, Cassina, Ideal Standard, Arredoluce and Knoll. Founded *Domus* magazine, Milan, 1928: editor, 1928–41, 1948–79. Founded *Stile* magazine, Milan, 1941–47. Executive director, Monza Biennale, subsequently Milan Triennale, 1933–79; general supervisor Italia 61, Turin, 1961, and Eurodomus exhibitions, 1966–69. Professor of architecture, Politecnico di Milan, 1936–61. Received numerous awards including: Compasso d’Oro, Milan, 1956; Academia d’Architecture Gold Medal, Paris, 1968; Honorary Doctorate, Royal College of Art, London, 1958. Corresponding Member, Royal Institute of British Architects; honorary associate, American Institute of Architects; member, Accademia di San Luca. Died in Milan, 16 September 1979.

Selected Works

A collection of Ponti’s designs and drawings is in the Centro Studi e Archivio della Comunicazione, University of Padua, which also has the entire set of documents previously belonging to the Ponti Studio. Examples of Ponti’s furniture are in the Museo della Scala, Milan, the Brooklyn Museum and the Metropolitan Museum of Art, New York, and the Vitra Design Museum, Weil-am-Rhein. Examples of Ponti’s ceramics are in the Museo delle Porcellane di Doccia, Florence. For a full list of Ponti’s architectural and design commissions see Licitra Ponti 1990.

Interiors

- 1926 Villa Bouilhet, Garches, Paris (building and interiors)
- 1928 Rotunda, Italian Pavilion, Venice Biennale (decoration)
- 1930 Casa delle Vacanze, Monza Biennale (building and interiors)
- 1932 Ministry of Corporations, Via Vittorio Veneto, Rome (entrance hall lined with Ginori tiles)
- 1936 Ferrania Offices, Rome (furnishings)
- 1936 Italian Cultural Institute, Fürstenberg Palace, Vienna (interiors and furnishings)
- 1936 First Montecatini Building, Milan (building, interiors and furnishings)
- 1936 Casa Laporte, Milan (building and interiors)
- 1937 Liviano Building, University of Padua (building and interiors; with frescoes by Massimo Camigli)
- 1938 Villa Marchesano, Bordighera (building and interiors)
- 1939 Villa Donegani, Bordighera (building and interiors)
- 1940 Great Hall and Basilica, Palazzo del Bo, University of Padua, Padua (building and interiors)
- 1944 Casa Ponti, Civate, Brianza (building, interiors and furnishings)
- 1948 Hotel Royal, San Remo (swimming pool and interiors)
- 1949–52 Liner interiors including the *Conte Grande*, *Conte Biancamano*, *Andrea Doria*, *Africa* and *Oceania*
- 1950 Casino, San Remo (interiors with Piero Fornasetti)
- 1950 Vembi-Burroughs Offices in Genoa, Turin, Florence, and Padua (interiors with Piero Fornasetti)
- 1951 Second Montecatini Building, Milan (building and interiors)
- 1952 Ponti Studio, Via Dezza, Milan (building and interiors)

- 1954 Italian Cultural Institute, Lerici Foundation, Stockholm (building and interiors with Ture Wennerholm and Pier Luigi Nervi)
- 1954 One Room Apartment, 10th Milan Triennale (interior and furnishings)
- 1955 Villa Planchart, Caracas, Venezuela (building and interiors)
- 1956 Pirelli Tower, Milan (building with the Studio Valtolina-Dell'Orto; structural consultants, Arturo Danusso, Pier Luigi Nervi)
- 1956 Villa Arreaza, Caracas (building and interiors)
- 1960 Second Ponti House, Civate, Brianza (building and interiors)
- 1960 Alitalia Air Terminal, Milan Central Station (interiors)
- 1962 Houses at Capo Perla, Elba (buildings and interiors; with Cesare Casati)
- 1963 Daniel Koo Villa, Hong Kong

Ponti designed numerous items of furniture, ceramics, textiles, flatware, lighting, silverware, glass, and sanitary fittings. His clients included: pottery and porcelain for Richard Ginori, Milan, 1923–30; cutlery and silverware for Christofle, Paris, from 1927; glassware for Venini, Murano, from 1927; crystal for Fontana, Milan, from 1930; silks for Vittorio Ferrari, Milan, from 1930; flatware for Krupp Italiana, Milan, from 1930; espresso coffee machines for La Pavoni, Milan, 1948; sanitary fixtures for Ideal Standard, Milan, 1953; textiles for Jsa, Varese, from 1954. His clients for furniture included Arflex, Cassina, Singer, La Rinascente, Knoll International, and the Nordiska Kompaniet. Furniture included *Leggera* chair (1952), *Distex* armchair (1953), *Superleggera* chair (1955) and *Armchair 1215* (1964).

Further Reading

A catalogue raisonné of Ponti's work including a chronology of works, a full list of his writings and an extensive bibliography, appears in Licitra Ponti 1990.

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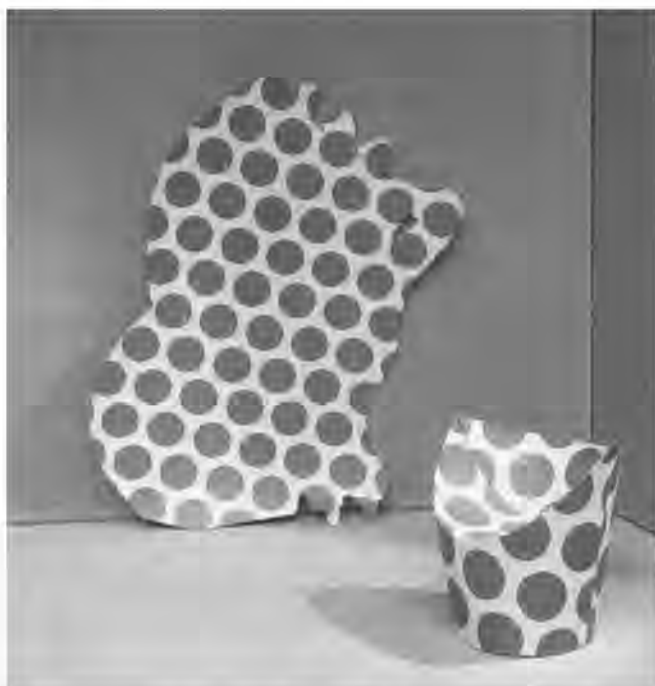
Pop Art and Design

Pop Art was a term coined during 1962 to describe a new and vibrant style in painting and sculpture. The style flourished during the 1960s in Europe and America as a direct result of the explosion in the mass media and a revolution in cultural attitudes. Images from advertising, Hollywood and pop music were, for the first time, celebrated in fine art. The trashy, the kitsch, the expendable entered the world of high culture. Pop Design also flourished during the 1960s as a direct result of this new cultural ambience and embodied a crucial challenge to the dominance of Modern design and the Good Design Movement. Interiors were created specifically for the younger generation in the form of boutiques and coffee bars. Fun furniture was manufactured from paper and interiors decorated with fake leopard-skin or painted with psychedelic graphics. Pop Design furnished the post-war teenager with a distinct, visual identity.

The roots of Pop Art lay in the work of Modern Movement artists, particularly the Cubists, Dadaists and Surrealists who used mass media images in their collages during the inter-war years. In Surrealist art incongruous objects were juxtaposed in disturbing explorations of the human subconscious. The work of the Dada artist, Kurt Schwitters, influenced the Independent Group in London. The Group are frequently, if questionably, cited as the "Fathers of Pop". Their informal meetings at the Institute of Contemporary Arts (ICA) during 1952–55 dealt with issues of mass culture and fine art, but they dealt with much more beside, including a reworking of Modernism. Members included the architects Alison and Peter Smithson, Colin St. John Wilson and James Stirling. Artist members, who went on to produce many important Pop Art images during their careers, were Richard Hamilton and Eduardo Paolozzi. Art / design critics Lawrence Alloway, Reyner Banham and John McHale were also key participants in Independent Group activities. This consisted largely of frequent, informal meetings to discuss important themes in modern art, advertising, film, interior design and fashion. The Independent Group also organised two important exhibitions around the theme of mass culture and high art. *Parallel of Life and Art* (1953) and *Man, Machine and Motion* (1955), both held at the ICA, which consisted of total environments using enlarged photographic images taken from newspapers and magazines.

Although the Independent Group ceased to meet in 1955, the erstwhile members contributed extensively towards the exhibition, *This is Tomorrow*, held at the Whitechapel Art Gallery in 1956. This consisted of twelve environments, each created by a team of three consisting of architect, sculptor and painter. Richard Hamilton created the collage, *Just What Is It That Makes Today's Homes So Different, So Appealing?* as a poster for the exhibition and illustration in the catalogue. This provocative image details every aspect of living in mid-20th century Britain which Hamilton and the Independent Group found so exhilarating. The interior featured a television, cinema, reel-to-reel tape recorder, vacuum cleaner and telephone. The images were taken from American glossy magazine advertisements which Hamilton and the Independent Group collected avidly.

In terms of interior design, Alison and Peter Smithson created one of the earliest Pop environments in March 1956



Pop: paper chair by Peter Murdoch, 1968

with their House of the Future, designed for the *Daily Mail's* Ideal Home Exhibition. The plastic impregnated fibrous plaster shell contained organically-shaped rooms, arranged around a central patio which provided daylight. Based on car styling, the compact house was trimmed with a chromium strip around its exterior. Inside many new gadgets were incorporated into the design, including an "Electro-static dust collector" and provision was made in the kitchen only for the cooking of frozen, convenience foods. The house was designed to be expendable. It could be traded in when the family outgrew the dwelling or simply grew tired of the style. It was this notion of the expendable aesthetic that distinguished Pop Design from its immediate predecessor, Modernism. While Le Corbusier or Mies van der Rohe designed interiors to last indefinitely as functional, design classics, Pop Design prided itself on being fashionable and expendable.

The theoretical foundations of Pop Art and Design were therefore laid in Britain during the 1950s by the Independent Group. At the same time Pop Art developed in the United States as a painting style and reaction to Abstract Expressionism. Robert Rauschenberg's *Bed* (1955) and Jasper Johns's *Flag* series of the 1950s celebrated the mundane in paint. This fed into the creation of Pop Art in the early 1960s, when the work of Andy Warhol and Roy Lichtenstein revelled in images from packaging and comic books, executed using printmaking techniques. In London, the Young Contemporaries exhibition at the Whitechapel Art Gallery in 1961 made a huge impact. This emerging generation of Pop painters were all trained at the Royal College of Art and included David Hockney, Allen Jones, Derek Boshier, Peter Phillips and Patrick Caulfield. Pop Art from both America and Britain was bold, brash and witty. The colours were vivid and flat, the forms heavily outlined. Whether it was cars, cigarette packets or Coca-Cola bottles, the paintings heralded the new

cultural ambience of the 1960s. Hedonistic fashion, futuristic admiration for new materials and a general spirit of playfulness prevailed. Pop Design for the interior was also a key aspect of the decade. The concept of expendability, as first proposed by the Independent Group and the Smithsons, found resonance. Design became fun. It adopted the wit and levity of Pop Art.

The classic example of the expendability of Pop Design is the disposable, paper chair. The British designer Peter Murdoch introduced the paper chair in 1964. The chair was stamped out of laminated card, scored and printed with bright polka-dots in one piece. They were designed to last only three to six months, and this deliberate expendability was a major departure from average family expectations, whereby a traditional three-piece suite was bought upon marriage and lasted a lifetime. Such expendable items of Pop Design were created primarily for the new, youth market. A new type of consumer had emerged during the later 1950s: the teenager, who began in America and made an impact throughout Europe by means of advertising, consumer goods and film. A report commissioned by a London advertising agency in 1959 estimated the spending power of the teenage sector in Britain during 1958 to be £900 million. The result was a new market sector that craved a distinct identity, different from that of the older generation. Before the 1950s young people had unquestioningly adopted the style and fashion of their elders. Now young consumers wished to express their own identity through distinct clothing, music and interiors. Thus the Pop interior was born.

Interior design was affected, in that new types of public space had to be styled which had never existed before. In Britain the coffee bar of the 1950s was the meeting place for the new teenager. These were generally run by first-generation Italians, and their cramped interiors usually featured a coffee machine prominently displayed on the counter. The classic example of the espresso coffee machine was designed by Gio Ponti for Gaggia in 1949. Young British designer Douglas Fisher designed the interiors of *The Gondola* in Wigmore Street and the *Mocomba* and *El Cubano* in Brompton Road for the youth market. Lightweight tables were covered in garish plastic laminate with aluminium trim and had popular, Contemporary Style chairs. An Alpine motif was frequently added with walls faced in stone or hung with stone-effect wallpaper. The central focus was the jukebox, the all-American icon with the Wurlitzer model based on the chromium plating, wrap-around screen and tail-lights of the American car.

A key example of the Pop interior, designed specifically for the teenager, was the boutique. One of the first examples in London was *Bazaar*, opened by young fashion designer Mary Quant in collaboration with Archie McNair and Alexander Plunket Greene in King's Road, Chelsea in November 1955. In 1957 John Stephen opened the first menswear boutique in Carnaby Street, which was to flourish into a teenage shopper's paradise during the 1960s. Boutiques were decorated with visual devices borrowed from Pop Art, including blown-up advertising images, bright colours and undulating shapes. The influence of Op Art was also obvious in the design of boutiques as well as the television graphics and set designs for youth programmes such as *Ready, Steady, Go!* Op, as exemplified by British artist Bridget Riley, consisted of linear



Pop: *Hecuba* vinyl wallpaper, designed by David Bartle for Sanderson's *Palladio 8* collection, 1968

patterns created to provide optical illusions of movement or depth. Most frequently executed in black and white, the impact of this style was seen in the adoption of targets and bull's eyes for the decoration of interiors and as logos, as for example, the Biba clothes store. Biba was the most successful of the Pop interiors, exploiting Op and Revivalist idioms.

The first Biba boutique opened in Abingdon Road, Kensington in 1964 to provide the young consumer with cheap, fashionable clothing. Barbara Hulanicki was the designer of the merchandise and the interiors. At Abingdon Road she retained many of the original, Victorian features to create a mysterious and magical atmosphere with dim lighting, dark blue walls with matching Morris print curtains, potted palms and loud music, while the clothing was hung on Victorian, bentwood hatstands. This introduces another key aspect of Pop Design, the revival of Victorian and Edwardian style at a time when modern design only looked forward and antique collectors did not look beyond the 18th century. Hulanicki plundered the past in her romantic interiors. In 1966 Biba moved to larger premises in Kensington Church Street where the windows were painted black with an Art Nouveau-inspired Biba logo in gold. With the next move to larger premises in Kensington High Street in 1969, Hulanicki employed an Art Deco influence, spraying the Egyptian-inspired decoration at the tops of the pillars gold. Art Deco glamour provided the inspiration for the last of the Biba stores in 1973, at the Derry and Toms building on Kensington High Street, built in 1933. The interior was designed by Whitmore-

Thomas with the help of the John Grasemark Film design studio. Pop Art provided the inspiration for the basement, where groceries could be bought – tins of baked beans were housed in giant, mock bean tins. The ground floor housed the Casbah in one corner, selling exotic brass and other objects from the Near East. In the centre was the mirrored boot and shoe counter. An escalator carried customers to the women's clothing department on the first floor, decorated with the familiar hatstands and potted palms. Above this was the maternity and children's wear, the third floor was used for menswear and the fourth for household goods. Prints, wallpapers, furniture and even black and gold Art Deco bread bins could be bought to recreate the Biba atmosphere in your own home. On the top floor was the Rainbow Room, restored to its original elegance with peach mirrors and concealed lighting. The store was like a hotel rather than a shop, and only 90,000 of the available 200,000 square feet was utilised. It was a fantastic place to visit and be seen in but not commercially viable, closing in 1975.

The boutique interior influenced the decoration of bedrooms and teenage bedrooms throughout the 1960s. British interior designers David Hicks, Michael Inchbald and Jon Bannenberg created daring interiors for more upmarket clients by mixing modern and antique furniture and by contrasting strong colours and surface patterns. Leading British interior designer Max Clendinning created powerful room sets using strong, single colours. His design for a living area was published in the *Daily Telegraph* in 1968 and consisted of smooth, integrated solids for tables, seating and storage space inspired by recent space travel. In France the designer Olivier Mourgue created science-fiction sets for the film *2001: A Space Odyssey* with low seating, based on exaggerated organic forms. There was a marked reaction to Modernism in Italy during the later 1960s among young designers. For example, Gatti, Paolini and Teodoro designed the *Sacco* seat for Zanotta in 1970. This was simply a textile sack filled with polyurethane granules, adaptable and formless. Inflatable furniture was also manufactured by Zanotta including the *Blow* chair designed by Lomazzi, D'Urbino and De Pas in 1967.

The pluralist approach of Pop to the past and to the mixing of styles and colour laid the ground for the revisions of Postmodernism in the mid-1970s. The dominance of Modernism had successfully been questioned by the verve and wit of Pop Design.

ANNE MASSEY

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Porcelain Rooms

The fashion for having rooms filled with, and dedicated solely to Chinese and Japanese porcelain was an aspect of the craze for all things oriental in 17th- and 18th-century Europe. Prior to this period, porcelain was not imported in sufficient quantities to make such displays viable, and pieces of porcelain were treated instead as treasured items worthy of individual display. With the establishment of the East India companies in Holland, England, and elsewhere, the situation changed. Porcelain entered the West in far greater amounts, most often as an ancillary cargo to imports of tea, raw silk and spices. Ownership of porcelain became steadily more fashionable among the European royalty to whom it was initially restricted due to cost; the Dutch, for example, made a gift of "two large basins of China earth" to Charles I of England in 1635.

During the early 17th century porcelain was displayed in small, glass-fronted cabinets or on lavishly carved wooden wall brackets specially made for the particular item. The later move towards distinct rooms or "closets" for the display of porcelain seems to have emerged first in northern Europe. Here, the porcelain room developed from decorative traditions which already existed in Holland, where the display of "objects of virtue" on wall brackets, over doors, on and around fireplaces, and on the top of cabinets was extended to the display of porcelain by the courts of the House of Orange. The transference of this heritage to England is seen in the building of the Dutch Banqueting Room at Tart Hall (c.1641), and on the

Continent in a number of pavilions decorated in a Chinoiserie style such as the Oranienburg Palace outside Berlin (c.1663) and the Oranienstein near Koblenz (1683).

The development of the porcelain room was assisted by the work of a new breed of interior designer who integrated displays of porcelain into decorative schemes, along with the complementary use of imported lacquerwork wall panels, printed silks, and wallpaper. The most notable of these designers was Daniel Marot (c.1663–1752) whose published prints of designs for porcelain rooms (such as *Nouveaux livres de Parterments* of c.1700) did much to make them popular.

Marot's career is a useful example of the significance of royal interest to the development of the porcelain room. By the time Mary II was crowned Queen of England in 1689, Marot was virtually court designer to the woman to whom Daniel Defoe somewhat acidly attributed "... the Custom or Humour, as I may call it, of furnishing Houses with *China*-ware, which increased to a strange degree afterwards ...". Mary had been collecting porcelain steadily for some years, and had commissioned Marot to design apartments at her country house of Honslaadjik, near the Hague. These were, according to a contemporary (1687) account "very richly furnished with Chinese work and pictures. The ceiling was covered with mirrors, which showed the room afresh, so that, with the most beautiful effect imaginable, the more one gazed into the reflections, the more endlessly extended the perspectives. The chimney-piece was full of precious porcelain, part standing half inside it, and so fitted together that one piece supported another".

After Mary's accession to the English throne, the remodeling of Hampton Court Palace and the new premises built her porcelain collection provided a model which was to be followed elsewhere in England. Mary's collections of porcelain at Hampton and at Kensington Palace found parallels in many stately homes, such as the famous collection formed by the Earl of Exeter at Burghley. An obviously smaller enterprise was the "china room" of Sir Andrew Fountaine at Narford which, according to Lord Oxford in 1732 was "... a most wretched place, set out upon shelves like a shop, no red china, a mere baby room".

The porcelain rooms to be found at this time in England were small by comparison with some of those in Europe. Especially influential was that built at Charlottenburg by Frederick III for Sophie Charlotte (c.1705). The importance of this room lies in its very complete approach to the display of porcelain. Large quantities of mirror glass, and the most ornate carved and gilded mounts, are dedicated solely to displaying the collection, carefully arranged according to colour and decoration.

The grandest collection of porcelain directly influenced by Charlottenburg was formed by Augustus the Strong, Elector of Saxony and King of Poland. This was acquired relatively quickly and quite late in Augustus's life. According to the historian Oliver Impey, Augustus started collecting in about 1715, but by 1717 had acquired the Dutch Palace in Dresden (later re-named the Japanese Palace) to house the collection, which by 1723 was so large that even the cellars were fitted to take porcelain (Ayers, Impey and Mallet, 1990).

Perhaps the most significant aspect of this activity was Augustus's attitude towards the porcelain. He acquired huge



Porcelain Room, Charlottenburg, c.1705

amounts (often by buying whole collections) rather than collecting with any discernment, and pieces were given only very loose attributions such as Old Indian, *Imari*, and *Kraak*, with Japanese and Chinese wares frequently confused. This suggests that despite the collection being an important design source for the Meissen porcelain factory (itself founded by Augustus) it was its decorative role that was considered most significant.

A second and rather different evolution of the porcelain room took place in the Mediterranean countries. An early example of this trend is at the Santos Palace in Lisbon, where a room probably dating from the middle of the 17th century has a ceiling containing Chinese (Ming Dynasty) blue and white plates held in place by a wooden framework. This can tentatively be seen as an extension of the South European and Islamic tradition of using ceramics (most obviously of course tiles) within the architectural context.

On a similar scale, but using a very different approach are the porcelain rooms at Portici, Naples (1757–59; later moved to Capodimonte) and at the Aranjuez Palace, Madrid. Both were made for Carlo III, King of the Two Sicilies and later (1759) of Spain, by workers from the porcelain factory at

Capodimonte. They create a rich Chinoiserie effect by clothing the walls and ceiling with interlocking pieces of richly decorated porcelain (approximately 3,000 in all). Modelled figure groups of chinamen in various poses are framed with festoons of flowers, musical instruments and other ornamentation. The two rooms have distinct stylistic similarities, and in some cases, such as in the chandeliers which light the rooms, elements seem to have been produced using the same moulds. However, the rather more sophisticated approach to the depiction of the figure groups at Aranjuez has led to the tentative attribution of the work to Gian Domenico Tiepolo, whose work is stylistically similar, and who was working locally at the time the room was being constructed (Honour, 1961).

The decorative effect of these rooms is exceedingly rich and lavish, but they have a very different role from the North European rooms which were intended to be vehicles for the display of original oriental porcelain. However, the wife of Carlo III was a granddaughter of Augustus the Strong, which suggests a possible link between the two traditions.

By the end of the 18th century attitudes towards porcelain were changing. The integration of pieces of Meissen porcelain into the collection of Augustus the Strong at Dresden was an

early indication of the technical and stylistic advances that were to make wares imported from the Far East increasingly less fashionable beside European productions. Moreover, the demise of the Rococo style in Europe and the development of aristocratic collectors who emphasised quality above quantity hastened the decline of the porcelain room.

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See also Chinese Export Wares; Chinoiserie

Selected Collections

Notable examples of porcelain rooms or porcelain cabinets survive in Germany in the Oranienburg Palace, the Schloss Charlottenburg, Berlin, and in the Schloss Herrenchiemsee, Bavaria; in Italy at the Museo di Capodimonte, Naples; and in Spain at the Aranjuez Palace, Madrid.

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Portières

The French word *portiere* describes a curtain hung across a door or door opening and is a term which has come into use in English (as *portière*) because no equivalent exists. Textiles rendered as soft furnishings have always been used in domestic interiors, partly for the sense of luxury they impart but also for comfort, privacy and warmth. Portières have generally fulfilled both functions, although early documentation in England suggests more of an emphasis on the latter. The Gage Inventory of 1556 noted a curtain of green kersey (a coarse woollen cloth) "wth. a curtyrn rod of iron wh. is to hand afore the door" and also "a great hooke to putt it up when it is not

drawn". The aged Bess of Hardwick's own bedroom chamber was furnished with a "coverlet to hang before a dore", as described in the 1601 inventory of Hardwick Hall. By contrast with the rich velvets and silks in other bedchambers, the textile hangings in this room imply her desire to exclude draughts and keep warmth in.

Portières were an important feature of many grand doorways in Italian Renaissance interiors and formed an intrinsic part of the apartment system in Italy where the prevailing standard of comfort and luxury reflected the wealth and power of the city states (Thornton, 1991). They also played an important role in the unity of interior schemes through soft furnishings, which was in evidence by the 1530s, where they could match wallhangings, or bedhangings in grand bedchambers. The term used to describe such curtains during much of this period in Italy was *usciale*, until the end of the 16th century when *portiera* was generally adopted. In the 1449 Pucci Inventory (Florence), reference was found to a "panno da uscio richamato (a door cloth, embroidered)", while one of sky-blue cloth in the Tura Inventory (Siena) of 1483, was described as being embroidered with the family coat of arms. Another, of gilt leather, in the Palazzo Correr in Venice in 1584 was decorated similarly. Others, including one of Arras tapestry, had figurative decoration. The inventory taken at the Villa Medici in 1598 describes a portière of silk damask with fringe and trimmings of gold and silk, matching the wall hangings.

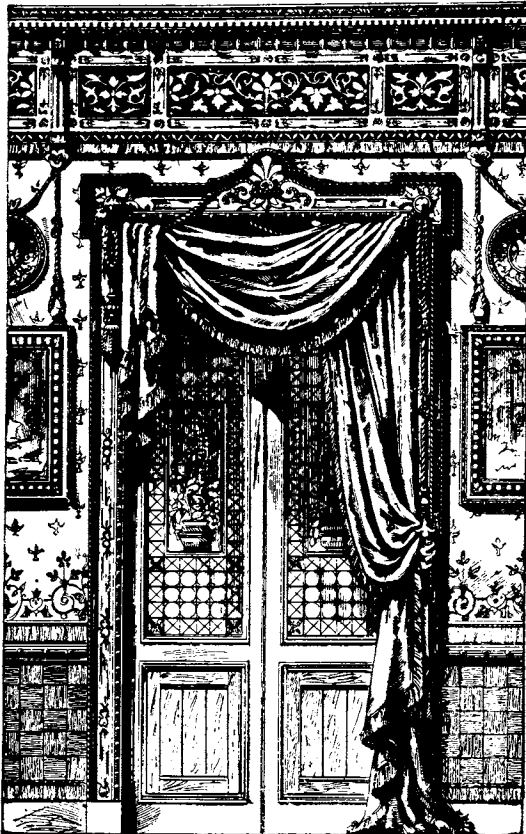
Portières are also represented in contemporary paintings. One of verdure tapestry, stretched flat against a door and hung over a thick rod supported on large hooks, is seen in *The Birth of John the Baptist* by Domenico Ghirlandaio (S. Maria Novella, Florence). In a *lavoro di intarsio* portrait of the Duke of Urbino, created in the Palace at Urbino during the 1470s, divided portières are drawn up and held in place by passing the bunches of fabric through two rings. Many of these decorative forms and hanging techniques were to reappear in the historic revival styles of the later 19th century.

By the 1630s Italian taste and style had been adopted in France, and in turn French fashions were imitated by neighbouring countries. By 1660 interior schemes in Northern Europe were becoming more unified. It became usual to have hangings in front of the doors of grand rooms, which would be made of the same fabric and be trimmed in the same manner as wall hangings and furniture upholstery, although they occasionally contrasted. They were described in French royal inventories of the time, and the richest, like those noted in a 1653 inventory of Cardinal Mazarin, the powerful Minister of Louis XIV's minority, had their own protective curtains.

In England, the luxurious refurnishing of Ham House was strongly influenced by contemporary French styles. In the Duke of Lauderdale's richly appointed closet, the inventories of the 1670s note "one guilt rodd over ye door" which was hung with two curtains to match those draped over the canopy of a couch, and the wall hangings of "black and olive coloured Damask" trimmed with "silver & black edging". Two-colour damask was the most expensive and luxurious of fabrics and the gilt rod used would accordingly be in keeping for the portière, which was tied back with a silk cord over a gilt hook. By contrast, the Duchess of Lauderdale's functional dressing room was furnished with a simpler portière, being of "white scots stuffe" (probably a thick woollen material), and was

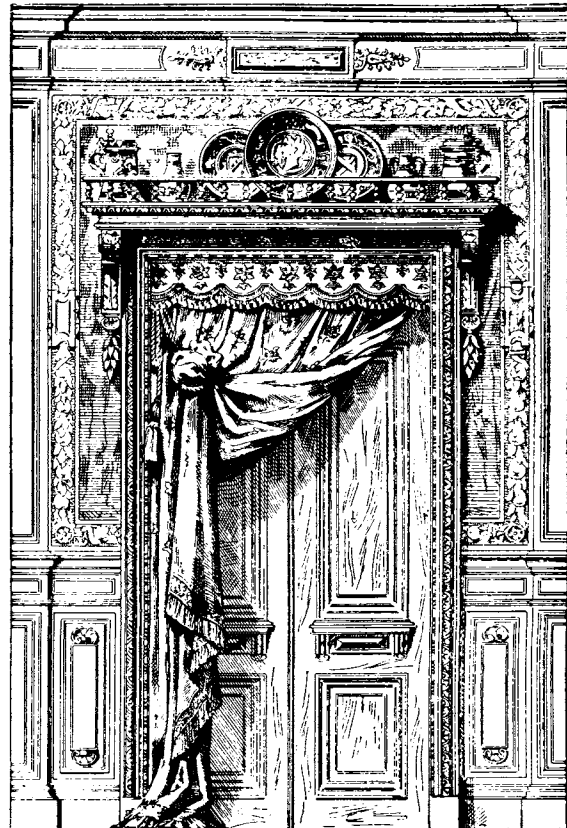
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OETZMANN & CO



D. 2531.—Portiere Drapery in the Renaissance Style.

For Prices, in various materials, please see page 774.



D. 2532.—Portiere Drapery in the Renaissance Style.

FOR CONDITIONS UNDER WHICH GOODS ARE SENT CARRIAGE PAID PLEASE SEE PAGE 3. ALL CARPETS MADE UP FREE OF CHARGE.

Portières: two designs from Oetzmann & Co.'s catalogue, mid-19th century

replaced by 1683 with a paragon hanging (a heavy camlet or ribbed worsted fabric). By the 1690s, the fashion for completely unified decorative schemes had become widespread in most parts of Northern Europe and the published designs of the architect Daniel Marot include many illustrations of portières en suite with lavish wallhangings and bedhangings with complex flounced valances and lavishly applied fringes.

According to the historians John Fowler and John Cornforth, although portières were still in use in some French and Italian houses, they had generally fallen out of favour in English houses by the end of the first quarter of the 18th century (Cornforth and Fowler, 1974). Where they were still used they were frequently part of a matching interior. For example, Celia Fiennes noted that the best drawing room at Chippenham Park had "a very rich hanging gold and silver and a little scarlet" with a border of green damask matching the curtains and portières. Thomas Roberts charged for making curtain rods for portières at Kensington Palace in 1691–92, where portières were listed in the State Bedroom in a 1697 inventory and at Erthig, they are recorded in the Gallery in 1726. In the Dyrham inventory of 1717, they were found hanging in the Tapestry Room and State Bedroom, where they

matched the bedhangings. At Dyrham the portières are described as having valances and at Cannons in 1725, they were said to be "without valance or cornice".

Examples of divided portière curtains appear in paintings of French interiors of the second quarter of the 18th century, a period that ushered in a new sense of comfort and informality in wealthy Parisian circles. Divided portières also seem to have been used in Italian interiors of this date, often in drawing rooms (Thornton, 1984). In England references found for portières seem to indicate that their use in the middle of the century was limited to more private areas. The 1770 inventory of Chiswick House describes a "Chintz Door curtain and Rod" in the Garden Room and Closet, which in 1760 was described by Horace Walpole as being "Lady Burlington's Dressing room". A 1766 specification by the Duchess of Norfolk for the Duke's room at Worksop requires that the en suite blue indian silk damask was to have "A Door of the same to slide on a rod fixed to the Door going into the Dressing Room & fastened to the Architrave on the south side next the Bed to keep out the wind on that side."

Although draw-up "festoons" had been the most fashionable form of window curtain since the end of the 17th century,

there is little information about their use as portières. Cornforth and Fowler knew portières of this type from the later 18th century in Italian palaces, while in England, the Saloon at Stowe had “crimson festoons with rich fringe” over its four doorways. But by 1800, divided window curtains were becoming popular again and generally replaced festoons. Giocondo Albertolli’s classical designs for the Royal Palace, Milan c.1780, include one for a divided portière with a pelmet, both trimmed with fringe, and drawn up “in drapery”.

Portière curtains were not usually a feature of the austere, archaeologically-cast Neo-Classicism of the late 18th century’s most fashionable interiors. The French Empire and English Grecian style of the early 19th century adopted an increasingly exuberant use of draped wallhangings and window curtains, creating interiors for which portières would have been extraneous items. But they enjoyed renewed popularity from the 1820s when interest in this kind of hanging was no doubt encouraged first by romantic antiquarianism and second by the exploration of the architectural and decorative traditions of the Middle Ages, and the 16th and 17th centuries. Examples from this period illustrated in the Samuel J. Dornsife Collection (Victorian Society of America at the Athenaeum of Philadelphia) include an extravagant French Portière with Lambrequin – a type of pelmet formed out of shaped lappets – and clearly reflects the influence of the “Renaissance” style which assimilated most expressions of the Classical tradition.

The mid-19th century was characterised by a search for novelty and eclecticism in interior decoration; this was mostly of a revivalist nature, with the richest stylistic effects being achieved through new tours de force of the upholsterer’s art. Different historical styles were thought suitable for different rooms, depending on their function, and the use and style of portières, which became increasingly popular features, followed accordingly. Unity of design was still important for all styles, at least until the 1880s, and thereafter continued in traditional French-style rooms. Portière curtains were used mostly in more formal and public rooms, drawing rooms, dining rooms and libraries, where they were hung at entrances to rooms without doors, over sliding doors and even across hinged doors, either within the doorjamb, at the spring of an arch or on a rod attached to an adjacent wall or the door itself, as still seen at Linley Sambourne House, London.

An 1825 watercolour of the 6th Duke of Devonshire’s billiard room in the Hall of the medieval Lismore Castle in Ireland, shows simple, long and trailing, draw curtains on rods. Similiar curtains, using a more conventional classical vocabulary were provided, between 1861 and 1863, for Charles Augustus Thelluson’s newly built Italianate house, Brodsworth Hall, near Doncaster, South Yorkshire, by Lapworth Brothers of Bond Street. The Entrance Hall of this house leads through to a sequence of halls and corridors, richly marbled and linked by *scagliola* columns which provide a backdrop for contemporary sculpture. It is a formal route, linking the separately compartmented Dining Room, Billiard Room, Drawing Room and Library and is punctuated by a set of five portières and three matching window curtains. Double sided, “Ingrain Crimson Cloth” was used, trimmed all round with “Satin Binder”, woven in a gold, blue and crimson guilloché pattern, the decoration and colour scheme being echoed in the border of the crimson ground Axminster-style carpets,

across which the portières trailed, and which in turn were bordered with Minton tiles of the same pattern and colour scheme. To hold back the portières, there were “10 Gimp Embraces with Double Tassels” and to hang them, “French polished & grooved Mahogany Cornice Poles Ends rings and all fixings”. These portières survive, with few alterations, at Brodsworth Hall.

The taste for lavish, co-ordinated schemes including long, trailing portières epitomised the “eclecticism” that was so despised by many of the design reformers in the second half of the 19th century. Charles Locke Eastlake, whose influential *Hints on Household Taste* (1868) helped to popularise the work of the younger generation of Gothic Revival and reformist architects such as William Morris, Bruce Talbert and E.W. Godwin, emphasised the practical function of portières and window curtains, and recalling the simplicity of much earlier examples, he called for hangings that should “touch but not ... sweep the ground”.

The influence of Eastlake and other reformers was popularly expressed by the so-called Aesthetic Movement of the 1870s which was fashionable throughout England and America. This movement was a confluence of many differing stylistic tributaries, one being the revived Gothic ideals first formulated by A.W.N. Pugin and the medievalising of Morris, Marshall, Faulkner & Co. Thick wool plushes and stamped patterned velvets, commonly known as Utrecht velvet, could be purchased in Morris & Co.’s familiar stylised floral patterns, as could their silk damasks based on 15th-century designs. Morris’s woollen double cloths, being double-sided, were particularly suitable for portières. And embroidered curtains, such as the *Vine* portière of 1878 and Henry Dearle’s series of large silk damask portières, were unique, one-off items that exemplified Morris and Eastlake’s injunction to have only objects of beauty in the home. A Morris-style portière in the collections of the Essex Institute, Massachusetts, is made of block printed gold velvet and consists of four horizontal bands of contrasting patterns, richly decorated with couched metallic threads and gilt spangles.

The simplicity and exoticism of Japanese design also found favour among artists and designers at the forefront of the Aesthetic Movement. The architect E.W. Godwin designed several light and sparsely furnished interiors for commercial manufacturers in the 1870s that included Japanese-inspired designs for furniture, and portières whose strong horizontal banding corresponded to the Aesthetic Movement’s layering of patterns and contrasting colours on wall surfaces and mouldings. Similar treatments were illustrated by Bruce Talbert and in many of the books published in England and America in the 1870s and 1880s that were aimed at a middle-class readership anxious to express its new-found artistic sensibilities in interior design. These portières were often sewn onto rings, without pleating, and hung over simple rods on which the rings were visible. Other fashionable “artistic” styles included the exotic styles of North Africa and India which encouraged a taste for portières made from fabrics such as India shawls and Turkish or ingrain carpets.

More mainstream interiors in France and America often featured wide openings between reception rooms, particularly in houses designed in the French-influenced Renaissance styles. These openings were usually hung with portière curtains

which, in contrast to Aesthetic taste, were frequently designed to co-ordinate with the other hangings and upholstery. About 1880, the Yorkshire mill owner Henry Isaac Butterfield furnished a suite of five reception rooms at Cliffe Castle, Keighley, in opulent French style. The wide openings between the rooms could be closed off by sliding mirrored doors and were furnished with naturalistically patterned silk brocatelle portières matching the seat upholstery, wall hangings and window curtains. The pelmets of "continued drapery" were drawn up in swagged festoons, alternated and terminating in tails hung with elaborate tassels and edged with a complex fringe, repeated on the edges of the curtains drawn back by thick, double corded tasselled tiebacks. Each side of the door openings was draped with a set of these *de luxe* portières but each was in a different colour, co-ordinated with the room into which they faced. Mrs. Haweis described interiors of this type as "like a magnified *bonbonniere* in which we are the bonbons."

Despite the best efforts of the reformers, interiors became increasingly opulent and densely furnished during the 1880s and their draperies became correspondingly more elaborate. This was especially the case after the onset of the new fashion, known as "French drapery", which involved swathing mantel shelves, mirrors and other architectural features with fabric. Portières were an important feature of this new style and their use was sometimes extended to replace interior doors. Extraordinarily complex arrangements, involving richly draped and swagged material trimmed with expensive fringes and cords, and often topped by equally sumptuous pelmets, were favoured in some wealthy, upper-middle class homes.

Portières of this kind were strongly criticised by health reformers like R.W. Edis who decried such excesses as "the receptacle for dust and dirt, or the hiding places of some pet's dinner". They were also deplored by fashionable arbiters of taste like Edith Wharton and Ogden Codman, whose influential book *The Decoration of Houses* (1897) singled out portières with "yards of plush or damask, with the addition of silk cord, tassels, gimp and fringe" for particular disdain. Yet despite criticisms of this kind, the popularity of traditional, heavily upholstered styles endured within more conventional circles well into the first decade of the 20th century. By the 1930s, however, the growing influence of more Modern styles, together with a shift to smaller, more practical forms of housing, had sounded the death-knell for portières. Thereafter, hangings and upholstery generally became plainer and, with the exception of the fashion for bamboo and bead door-curtains that flourished briefly in the late 1960s and early 1970s as part of the interest in exotic and retro styles, there have been few developments in the form or use of portières in the 20th century. Similarly, although the emergence of the English Country House Style and the more recent enthusiasm for "authentic decor" may have encouraged the incidental revival of portières as draught excluders, they have never attained the same importance or level of popularity that they enjoyed in earlier periods.

DORIAN CHURCH

See also Curtains

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Postmodernism

The failure of Modernism underpinned many disciplines from 1970 onwards. In the study and practice of literature, culture, art, philosophy and the sciences the sense of a new beginning and the creation of a new conceptual base was common. The central ideas of Modernism were a faith in technology, the reduction of nature to simple, rational laws and the linear notion of progress. These fundamental concepts were expressed by the Modern Movement in interior design during the early 20th century. Le Corbusier, for example, designed houses which were "machines for living in" – the machine ruled supreme and town planning was reduced to simplistic zoning based on mass activities. Modern architects never revived past styles. The functional, even bare, interiors were regarded as the pinnacle of achievement. Decoration was stripped away and condemned as superfluous, colour was limited. The absolute standard of "good design" dominated.

Such certainties were challenged by Postmodern designers and critics. Modernism was called into question in the late 1960s with the impact of Pop Design and the counter-cultural movement. Pop Design emphasised bright colours, wit and expendability. An early challenge to Modernism in architecture came from the American architect and writer Robert Venturi. His seminal book, *Complexity and Contradiction in Architecture* (1966) highlighted the crisis of Modernism. He argued against the universal, machine-inspired aesthetic of Modernism and advocated pluralism which would allow for regional variations, the subjectivity of the designer, the importance of decoration and past styles. In *Learning from Las Vegas* (1972) he analysed the design of roadside cafes to arrive at the point that decoration is legitimate whether its source be past high architecture or contemporary popular culture. Venturi put theory into practice with his *Architectural Chairs*,



Postmodernism: Michelle Mabelle store, Milan, by Ron Arad, 1994

which were the same in profile but were decorated in different period styles when viewed from the front.

In Britain Charles Jencks challenged Modernist architectural theory in his book, *The Language of Postmodern Architecture* (1977). Jencks used the linguistic theories of Ferdinand de Saussure and Louis Althusser to analyse design. He did not judge by a timeless, universal aesthetic but by decoding surface appearance and related meaning. He put theory into practice with the design of domestic interiors on both sides of the Atlantic. His own Thematic House in Holland Park, London of 1979–84 was based on a mixture of past styles. Each room is based on a different historical theme, from Gothic to Biedermeier. This conscious manipulation of architectural language is typical of Postmodern design. By the 1970s modern housing schemes and anonymous office blocks had alienated most of the population. Postmodern design succeeded in communicating at a popular level by mixing historical styles with appealing, playful elements. For example, the Austrian architect, Hans Hollein designed the exciting interior of the Austrian Tourist Bureau in Vienna from 1976 to 1978. The metal palm trees, reminiscent of the kitchen at the Regency Brighton Pavilion (1818–21) with copper leaves, symbolise the theme of travel. This is reinforced by a decorative lifebuoy hanging from the railing and an Austrian flag, ostensibly blowing in the breeze. Postmodern design is witty,

and it does not take itself too seriously, but plays around with signs and symbols to the delight of the cognoscenti and general public alike. Postmodern design is popularist, its ironic playfulness means something to everybody. For instance, the London headquarters of the breakfast television company, TV-AM designed by Terry Farrell in 1983 has a skyline decorated with egg-cups. The interior is dominated by brightly contrasting colours, particularly yellow and blue to symbolise the morning sun against the sky.

Italian design also contributed extensively to the creation of Postmodernism. Two groups founded in Florence in 1966 to explore the failure of Modernism were Superstudio and Archizoom Associati. Superstudio publicised their iconoclastic visions of future environments in illustrated catalogues and exhibitions. Archizoom, which was founded by architects Andrea Branzi, Gilberto Corretti, Paolo Deganello and Massimo Morozzi was inspired by the mass media, particularly television, urbanism and popular taste. The group undertook various critical projects which subverted the principles of Modernism. The *Dream Beds* of 1967, a prototype scheme for exhibition purposes, consisted of ritualistic beds decorated with a deliberately provocative mix of imagery. This included images of Bob Dylan, Art Deco and kitsch elements such as fake leopardskin. Archizoom also poked fun at the Modern Movement by designing their own version of a “Mies Chair”

in 1969 which consisted of a rubber sheet fixed taut between two metal triangles. The seat was created only when sat upon, and the rubber stretched to support the sitter. Archizoom was included in the celebrated exhibition of Italian design held at the Museum of Modern Art, New York in 1972. Italy: The New Domestic Landscape, Achievements and Problems of Italian Design consisted of micro-environments designed by leading members of the Italian avant-garde and also acted as a useful stocktaking exercise for Italian design as a whole.

Ettore Sottsass, Jr. designed a cluster of grey, plastic modules which contained different functional apparatus; one was the toilet, one the kitchen, one the sleeping area and so on. Sottsass aimed to liberate consumers from what he termed the "tyranny of the object"; living in a series of modules would enable inhabitants to arrange the surroundings according to their own needs rather than having to adapt to the rigidity of a conventionally planned dwelling. Mario Bellini designed the mobile *Kar-a-Sutra* for the exhibition which combined cushions and a glass roof with a car chassis, while Joe Colombo created the *Total Furnishing Unit*. Based on space research, this consisted of four mobile units: Kitchen, Cupboard, Bed and Privacy and Bathroom. Each unit was adaptable; the Bed and Privacy block contained beds which could be pulled out or a television with dining table and chairs. The unit was produced in white and yellow, and its smooth, rounded corners and high-tech appearance locate it in the 1970s. In 1976 Sottsass, Alessandro Mendini and Michele De Lucchi founded Studio Alchymia which continued with the Postmodern project. Through exhibition projects the group antagonised the Italian design establishment by questioning Modernism and trying to blur distinctions between high and popular culture. The Group's two collections of 1979 and 1980, *Bau Haus* and *Bau Haus Side 2* drew on the banal influences of 1950s kitsch. In 1981 Mendini exhibited the *Infinite Furniture* collection for Studio Alchymia which consisted of avant-garde furniture with movable motifs that users could arrange to satisfy their own personal taste. This typical Studio Alchymia project was intended to subvert the dominance of the individual designer over the consumer. Mendini continued to work out the problems posed for design by mass consumption throughout the 1980s, concentrating more on polemic than production.

Sottsass, by contrast, was concerned that his designs be put into production, and so he founded Memphis in 1981 with a circle of young, Italian designers like De Lucchi and British-born George Sowden. The American Postmodern architect Michael Graves and the Austrian Hans Hollein also contributed to the project. Memphis galvanised the international design scene with their display of ceramics, furniture, lighting and clocks which coincided with the 1981 Milan Furniture Fair. 1950s kitsch and plastic laminates were mixed with Aztec decoration and elements of "good" design. At the second Memphis exhibition of 1982 Sowden showed the *Luxor* wardrobe with its screen printed door in a bold pink and powder blue design. Surface patterns such as these inspired design worldwide, as can be seen with the corporate identity of the British chain of record shops, HMV which used a leopard-skin print for the interiors of its shops during the 1980s.

The designs of Memphis initially shocked the design establishment, but it wasn't long before manufacturers were producing Memphis designs commercially, and the radical and the

mainstream merged during the later 1980s. Zanotta, Driade and Artemide commissioned Memphis to produce designs, and Alessi commissioned an exciting range of metalware from avant-garde designers such as Aldo Rossi and Michael Graves. This work represents the classical strand of Postmodern design. While the work of Archizoom and Memphis was inspired to a significant degree by mass culture, there was a contemporary strand in the critique of Modernism that centred around a reactionary revival of 18th-century classicism. This was particularly the case in Britain, where a collection of "Young Fogies" tried to forget that Modernism had ever happened. Architects Quinlan Terry and Robert Adam have created Georgian-style buildings for use as offices and homes. For architects of this school of thought, Modernism was a brief and unfortunate interlude in the traditional narrative of classicism.

The classical tradition underwent a revival in France during the 1980s. Andrée Putman's designs for the offices of the Minister of Culture in Paris incorporate traditional *boiseries*, lighting and window treatment with Postmodern furniture. Postmodern design in France received official encouragement during President François Mitterrand's term of office. Jean-Michel Wilmotte, Philippe Starck and Ronald Cécil Sportes were commissioned to decorate the private apartments of the Elysée Palace in 1983. A plurality of styles is in evidence, from Art Deco to High-Tech. With such official support, French Postmodern interior design flourished during the 1980s and 1990s. Starck's design of the Hotel Paramount, New York (1990) uses an adventurous mixture of materials. Artificial roses sprout from the marble-faced entrance hall and in the conference room matt aluminium is used to face the walls. In America this concentration on materials has been dubbed "High Touch" by the editor of *Interiors* magazine, Robert Janjigian. He identified the work of American designers Kevin Walz and Rex Designs who manipulate unusual materials in interior design to surprising effects. Concrete furniture, formica-covered cupboards and hand-sanded, steel chairs combine to introduce a craft presence in the domestic interior in stark contrast to the tendency of new technology to be packaged in Modernist black boxes. This new materialism has also found resonance with British designers, particularly Nigel Coates. He encapsulated the splendid decay of Europe by combining metal girders, columns, brickwork and the wing of an aircraft in his design for the interior of Caffé Bongo, Tokyo in 1986. Like members of the "High Touch" school, Coates uses the inspiration of literature, drawing and fine art in his work.

Such diverse influences also inspired the Deconstructivist revolt against the hegemony of Modernism in architecture and interior design. At the Deconstructivist Architecture exhibition at the Museum of Modern Art, New York in 1988 and the Deconstructivist seminar at the Tate Gallery, London in the same year the radical approach of French philosopher, Jacques Derrida was applied to design. This resulted in architects designing buildings that looked as if they were literally falling apart. At the Parc de la Villette in Paris Bernard Tschumi designed a series of pavilions which aimed to dismantle fixed meaning and to present buildings which have multi-layered significance. The exhibition halls, devoted to the public display of science and technology, are flexible with no fixed routes

through, and multi-media displays to distract the spectator at every turn. Following directly on from the Deconstructivist tendency, Charles Jencks has now incorporated recent scientific theories around chaos and complexity to explain and inspire future architecture and design. In *The Architecture of the Jumping Universe* (1995) he argues that a new world view has emerged which recognises that nature is creative and that previous divisions between nature and culture no longer exist. Designers should draw inspiration from the dynamic and surprising aspects of the universe and not impose a narrow, Modernist understanding of form, drawn from a machine aesthetic. Jencks cites the work of Peter Eisenman, the SITE group and Frank Gehry as exemplifying this more organic and complex aesthetic. This latest development in the overthrow of Modernism is a further refinement of Postmodernism. Designers are now more self-conscious of the multiplicity of styles at their fingertips. There is more respect for a broad range of materials and for the environmental impact of design today. There is also more respect for the consumer, the user of the building, rather than the Modernist vision of a universal language that everybody was impelled to learn.

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See also Nigel Coates; Gehry; Graves; Hollein; Isozaki

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Print Rooms

The term Print Room is the name given to interiors decorated with arrangements of black and white prints, cut out and framed with engraved paper borders, and pasted directly onto a plain coloured wall. Such schemes were fashionable mainly in England and Ireland from the 1750s to the early 1800s and were predominantly a feature of wealthy and aristocratic homes. They were most often employed in secondary areas such as bedrooms, closets, small dining rooms and dressing rooms where the highly idiosyncratic nature of their appearance complemented the informal nature of these settings and formed a marked contrast to the richness and formality of the decorations used in state and public rooms. The background colours of the walls were generally quite light – buffs, straws and creams were popular in the 18th century as were yellows and shades of pale blue and blue-grey. Other than this, however, print rooms obeyed few rules and the arrangements themselves could vary from the rigidly symmetrical and complex to the fairly random and simple. Indeed, their principal attraction was their novelty and individuality, and they afforded welcome opportunities for their owners to exercise ingenuity and personal taste both in the selection of prints that were used and in the manner in which they were combined. More than forty examples have been documented, suggesting that such schemes were quite popular, and a recent revival has resulted in the fashion for interiors that aim to reproduce the effects of 18th-century originals.

Precedents for the Print Room can be traced back to the 16th century when Italian cognoscenti and noblemen decorated the upper parts of their studioli with friezes of etchings and engravings. But it was not until the 1720s that the practice of arranging prints all over the wall emerged, when it was first taken up in France. It began as more of a hobby than a serious artistic pursuit, and according to contemporary observers fashionable Parisian gentlewomen spent many of their leisure hours cutting up coloured prints to paste down onto boards and make into wallhangings and screens. Several examples of whole rooms decorated with prints are documented, although most, such as the Moulin (mill-house), built in 1783 for the Hameau of Mesdames Adélaïde and Victoire at Bellevue, where 95 Chinese prints and an assortment of engraved paper decorations imitating mouldings and cameos were stuck down on English green ground wallpaper, date from the last quarter of the century.

In Britain, the fashion for Print Rooms emerged some twenty years later than in France and was confined almost exclusively to the use of black and white prints. Engravings of the most admired Old Masters, classical sculpture, and the most celebrated monuments of antiquity had long been collected by country-house owners on the Grand Tour. But by the mid-18th century developments in copper-plate engraving greatly increased the supply of cheap, good quality, reproductive prints and the passion for print collecting among the nation's cognoscenti increased. One of the earliest enthusiasts was the antiquarian Horace Walpole who described two of the bedrooms at Strawberry Hill as decorated with black and white engravings stuck down on yellow and red paper grounds in 1753. Until quite recently this description was thought to represent the earliest mention of print rooms in Britain, but



Print Room at Castletown, Co. Kildare, c.1773

Walpole was neither the first, nor the only collector to employ such schemes. Additional examples have been documented at Cassiobury, Hertfordshire, where the Duchess of Northumberland recalled "a hall fitted up with Prints on a Straw coloured Ground" in 1752, and at Russell Farm, near Watford, where the same writer described a "Very good Dining Room ... fitted up with prints on yellow paper" later in the same year.

By the final quarter of the century the fashion was in full swing and the relatively simple appearance of the earlier schemes had given way to more complex arrangements involv-

ing additional decorative elements such as paper swags, festoons and brackets, as well as various kinds of cut-out paper borders, ribbons and bows which were interspersed among the prints. Many of these accessories were available from a number of specialist print-sellers and a flourishing trade grew up that catered specifically for this market. The work of the London-based engravers J. Mayor and François Vivares, for instance, was apparently in high demand and a Vivares catalogue of 1753 advertised "all Sorts of the best Borders, Festoons and Trophies, Etc. Likewise all Sorts of Prints for Hanging Rooms". Examples of his frames and floral decora-

tions are preserved in the Print Rooms at Rokeby Park, Yorkshire (c.1775) and at Woodhall Park, Hertfordshire (1782).

The Print Room at Woodhall Park, created for Sir Thomas Rumbold, is among the most elaborate of any of the surviving schemes. It was fitted out with more than 300 engravings, including a set of Piranesi's *Views of Rome*, engravings of the pilasters from Raphael's Vatican Loggia, a large number of Swiss landscapes, copies of famous paintings, and small oval portraits of English and foreign notables. These are interspersed with innumerable prints of busts, plinths, vases and floral swags and the whole ensemble is arranged symmetrically to complement the proportions and architectural features of the room on a pale blue ground.

The complexity and sheer scale of this scheme clearly required the skills of a professional designer – in this case R. Parker – and several upholsterers were quick to take advantage of the extra business that this style of decoration might afford. No less a person than Thomas Chippendale was involved at the Print Room in Mersham Le Hatch, Kent, where he charged £14 for “Cutting out the Prints, Borders and Ornaments and hanging them in the Room Complete” in 1768. But more frequently this work was done by amateurs, and references in several letters and diaries mention the cutting up of frames and ornaments for prints as an especially enjoyable means of whiling away the hours spent indoors during long, rainy afternoons. Moreover, many of these amateur schemes were quite sophisticated, and the decorations created by Lady Louisa Conolly in her dining room at Castletown, Co. Kildare (c.1773) combined groupings of oval, octagonal and rectangle-shaped prints with arrangements of floral swags and festoons in a manner that was both elegant and skillful.

By contrast, the chaotic positioning and somewhat crude assembly of the engravings in the caricature room at Calke Abbey, Derbyshire, betray the efforts of a less talented hand. This room was decorated with a selection of satirical prints after Thomas Gilray and his contemporaries. Such thematic consistency was comparatively rare. Most print rooms used an extremely varied assortment of work and, with the exception of one or two examples, like the room at Bretton Park where all the prints came from Piranesi's *Views of Rome*, and another at Stratfield Saye, Berkshire, which was entirely filled with Russian scenes, there was little standardization in the choice of themes. Similarly, as mentioned previously, there was also little uniformity in terms of the style in which the prints were displayed. But, as the lightness and delicacy of Rococo styles gave way to the formality associated with Neo-Classical taste, arrangements became on the whole more simple and the simplest treatments can be seen in the severely plain effects created in the early 19th century rooms at The Vyne, Hampshire (c.1815) and Heveningham Hall, Suffolk, (c.1810) where no additional ornaments were employed. Similarly, economical effects also proved quite popular in Sweden where English-style print rooms became highly fashionable in the 1790s after Gustav III used the technique to decorate one of the rooms in the Royal Palace, Stockholm, with engravings by Piranesi.

After 1820 few print rooms were devised and it was not until the middle of the 20th century that this form of decoration began to be revived. Pioneers within this field include the

Mexican aesthete and millionaire, Carlos de Beisteguy, who commissioned a print room in his château at Groussaye, near Versailles, in the 1950s, and Desmond Guinness, President of the Irish Georgian Society, who recreated an 18th-century print room in Leixlip Castle, Co. Kildare, during the 1970s. Since then, heritage organizations like the National Trust have played an important role in stimulating an interest in such schemes. The Trust has restored print rooms at Blickling, Norfolk, Calke Abbey, and The Vyne, and their most recent project has been the restoration of the print room at Uppark, Sussex. Increased exposure has also led to a growing demand within the commercial sections of the market. During the 1980s Laura Ashley featured a print room in their decorators' catalogue and several firms of interior decorators on both sides of the Atlantic now specialize in creating customized print rooms.

JOANNA BANHAM

Selected Works

Documentation exists for more than 40 print rooms in Britain, Ireland and North America; important examples survive at Ston Easton Park, Somerset; Castletown, Co. Kildare; Rokeby Park, Yorkshire; Uppark, Sussex; Woodhall Park, Hertfordshire; Calke Abbey, Derbyshire; The Vyne, Hampshire; and Stratfield Saye, Berkshire.

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Printed Designs

The spread of styles and tastes through Europe during the 16th and 17th centuries was a haphazard process but often an effective one. The dispersal of designs through commercial ventures, wandering craftsmen, exchanges of ambassadors and courtly gifts were all important mediums, while the transmission of ideas could also take the form of objects, models or casts, verbal descriptions and printed designs. The role of printed designs either in sheet or book form was to become the primary method of dissemination from the middle of the 15th century.

The earliest printed designs on paper were woodcuts, which

first appeared around the end of the 14th century. The woodcut process was a relief printing method whereby a block of wood might have a design cut into it so that when it was inked and applied to paper, only the raised portions would register as colour, leaving the remaining part of the design white. This process meant that multiple copies of a design might be produced, as the blocks could be used many hundreds of times. Although initially used to reproduce pictorial fine art images, woodcuts were also used as a medium for designers.

More successful was the notion of producing printed designs on paper through the adaptation of goldsmiths' techniques, resulting in what are known as engravings. First recorded in 1446, line engravings are produced by using a graving tool pushed into a copper plate to cut the design. Once completed the plate is inked, but the surface is then wiped over only leaving ink in the cut lines (*intagliate*). Damp paper is then laid onto the plate and both are rolled through a heavy press. This method transfers the ink from the grooves to the damp paper that is forced into them.

Whether produced as relief woodcuts or *intaglio* metal plates, the prints would have been quickly adopted by a variety of trades as a ready source of ornament that could be transferred to their particular needs. In addition, the decorative title pages of un-illustrated books would have been another source for designs and patterns ready for adaptation by craftsmen.

Although the earliest engravings are considered to have been produced by goldsmiths for their own use, designs of an architectural nature were soon followed by interior details as well as decorative forms that could be adapted to many interior arts. As prints were soon considered common currency, it is difficult to be specific about the reasons for individual productions, however it is clear that demand was very high and many engravings were re-worked many times, some being re-used over a period of 200 years or more. It is also clear that there was no demarcation between usage. The same printed designs might be used for architectural detailing, furniture, silverware, ceramics, stained glass or other ornamental use. Sources of patterns in the oriental style for example, were widely adapted to architecture, furniture, textiles and wallpaper in the 18th century.

Among the earliest engraved designs were those from Italy. Italian engravers were quick to capitalise on the decorative finds associated with excavations of their own Roman remains. Interpretations of sources derived from these classical remains were soon produced in widely published engravings and helped to establish a canon of designs that were to be influential across Europe. Two main decorative themes were soon apparent, which were to remain important for many years. The first, entitled *la candelabra* was based on a central pillar with an arrangement of scrolls on each side, either naturally or in a complex arrangement built up with other motifs. It is clear that this format of design was easily adapted to pillars, panels, and window surrounds as well as furniture. The second was the *grotesque* which was a highly adaptable arrangement, often symmetrical, containing figures, connected to other parts of the design by a scaffolding itself linked with monsters, vases, trophies, putti, scrolls, and various architectural elements.

Grotesque designs were disseminated by Italians such as the engraver Enea Vico (1523–67) as well as painters like Raphael

and Giovanni da Udine. In the mid 16th century, grotesque designs were used at Fontainebleau, while the combination of strapwork and grotesques was developed and engraved by Antwerp designers like Cornelis Floris (1514–75) and Cornelis Bos (d. 1556). Vredeman de Vries (1526–1604) was also responsible for the engravings of such work and encouraged its popularity in Northern Europe. The versatility of the grotesque meant that it was suitable for regular or irregular wall spaces, or for flat surfaces such as textiles or bookbindings, indeed it could be adapted by the designer for almost any decorative surface.

The role of Italian designers who reproduced grotesque ornament in engraved designs was important for much of the 16th century. The grotesque designs of Agostino Veneziano, working in Rome in the 1520s and 1530s, became very influential among designers in Northern Europe including Lucas van der Leyden and J. A. DuCerceau, while the work of Enea Vico was also highly influential on DuCerceau and others. His decorative framed portraits based on his numismatic experience were responsible for many variations of profile head designs combined with decorative borders.

The works of Sebastiano Serlio (1475–1554) represent a milestone in the progress of engraved design. An Italian painter, born in Bologna, who later moved to Venice, he was the first to bring out a widely illustrated book on architecture. The work entitled *L'Architettura* was published in six non-consecutive parts between 1537 and 1551. The influence of these volumes was soon apparent. The engraved work, which represented the architectural Orders as well as examples of the grotesque, was reprinted with translations into Flemish in 1539, German in 1542, French in 1545, Spanish in 1563, and English in 1611. This clearly demonstrates the spread of Italianate Renaissance and Mannerist styles in Northern Europe. Serlio's illustrations were used widely by furniture carvers and for panelling work, and his ceiling designs were particularly recommended for transfer to furniture. Serlio's Books IV and VII include designs for chimneypieces which can be found in Burghley House and Hardwick Hall.

The efforts of entrepreneurs such as Pieter Coeck (1502–50) were also important in this process. Coeck was himself a designer but was also responsible for Flemish, German and French translations of various of the books of Serlio.

There appears to be little parallel in Italy for the books of engraved ornamental design found in Northern Europe. In the Low Countries craftsmen were influenced by Lucas van der Leyden who published engraved designs in the 1520s derived from Veneziano. These decorative designs of Renaissance grotesques and other detail were ideal for woodcarvers and goldsmiths, but were also influential as sources for enamels and stained-glass windows. The Low Countries also benefited from a translation of Serlio's *Fourth Book of Architecture* in 1539. This was supplemented by Hans Vredeman de Vries (1526–1604), whose work *Variae Architecturae Formae*, published in Antwerp during 1560, was soon followed by his works on ornament. Vredeman's influence spread far beyond his native country as his designs were usually practical rather than inventive, making them accessible to a whole range of craftsmen.

The complex relationships between the various designers can be exemplified in Vredeman's borrowings from DuCerceau



Printed Designs: engraving of grotesque ornament by Cornelis Bos, mid-16th century

and Crispin de Passe's borrowings from Vredeman. Perhaps these interconnections helped in the construction or development of a codified style.

In Germany developments in engraved design followed the same pattern, starting with textbooks on perspective such as Lorenz Stör's *Geometrica et Perspectiva* (1567) and then developing into books on architecture, which were then combined into architectural primers. These would include the Orders as well as designs for decoration and furniture, for example, Wendel Dietterlin's (1551–99) *Architectura und Ausztheilung der V Seülen* (1594) which showed designs for windows, chimneypieces, doors and so on, arranged in the five orders in combination with the strapwork grotesque style.

German skills in engraving included the work of Peter Flötner (1493–1546) of Nuremberg who used woodcuts to illustrate designs that incorporated classical motifs, grotesques, arabesques etc. He is remembered for his *Kunstbuch* published three years after his death which has Moresque designs which were to be very influential throughout Germany. The Master HS also produced woodcuts for furniture and wall panels around 1530–40 which, although derived from Flötner, have a "crude" artisanal quality. His importance therefore lies in the

demonstration of a craftsman producing his own interpretation of high-style models. On the other hand, the influence of Crispin de Passe's *Oficina Arcularia* (1621), with its depictions of the orders followed by furniture designs, was to set the tone for many subsequent publications up to the end of the 18th century.

In France, engravings relating to interior decoration were produced by Jacques Androuet DuCerceau and his publishing house which specialised in architectural and ornamental designs. From his *Grotesques* (1550) to *Les plus excellents batiments de France* (1576 and 1579), with a number of influential works in between, DuCerceau's role as a disseminator of Mannerist and grotesque ornament cannot be overestimated. The influence of the French engraved designs took on an even greater importance by the middle of the 17th century.

The works of Jean Barbet (1591–1654?), Jean I Berain (1640–1711) and in particular Jean Le Pautre (1618–82) were to be widely influential through their engraved designs. In all cases designs were adapted or redrawn and reissued in other capital cities of Europe. Barbet influenced Inigo Jones and his designs were partly reproduced in London in 1674; Berain's designs eased the advance from Baroque to Rococo; while Le Pautre's engravings of Roman Baroque ornament based on the work of Le Brun were published in London, Amsterdam, Augsburg, and Nuremberg. Indeed his designs were reissued in Paris in 1751. All this activity increased the output of French designers and engravers and made French superiority in interior design a self-fulfilling process.

The importance of France was neatly explained by Christopher Wren when he told how the engravings he had purchased in Paris would "give our Country-men Examples of ornament and Grotesks, in which the Italians themselves confess the French excel" (Thornton, 1978).

The 18th century was also witness to a wide range of designers whose work was reproduced in engraved form, often as bound books, and was to have a widespread influence of decorative arts and interior decorations. J.F. Blondel (1705–74), an architect who initially designed engraved plates for others' architectural works, published *De la Distribution des Maisons de Plaisance* in 1737 which was influential in defining Rococo designs for interiors and ornament. Blondel inspired François Cuvilliers (1695–1768), who mainly worked in Germany and was responsible for much of the Munich Rococo style. His designs were published as engravings in Munich, Augsburg and Paris, the first appearing in 1738, with a second series in 1745, and a third in 1756.

Important engraved designs in a range of styles from Neo-Classical to the Baroque and even Rococo were published by Jean Delafosse (1734–91) in his *Nouvelle Iconologie Historique* produced in 1768 with a second edition in 1771. An edition for the Dutch market was produced in Amsterdam.

The work of many other important designers is also known through their surviving engravings. Masters such as Daniel Marot (c.1663–1752) published their works in various editions as an *Oeuvre*. The same method was used by Juste-Aurèle Meissonnier (1695–1750) whose collected designs were published in 1734.

It seems clear that printed patterns were an important source for craftsmen both for direct borrowing as well as a springboard toward their own inventions. The publication of a

growing number of pattern books did not interfere with the engraved print market which seems to have been complementary to the books. In some cases the prints were perhaps seen as expendable; they were cut up and put into scrapbooks, in comparison to pattern books which were often prized library possessions.

The history of printed ornament is therefore the history of changing taste in design. However, in many cases published designs have acted over many years as the basis for a model which has then been adapted by exaggeration or diminution. It is for this reason that 18th-century furniture designs, 17th-century candelabra, or 16th-century maiolica might have their origins in engraved designs produced anything up to 250 years before.

CLIVE D. EDWARDS

See also Pattern Books

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Printed Textiles

Printed fabrics have been used in home furnishing since ancient times, but early production was limited to small quantities because of the time-consuming hand methods required to print cloth. Block printing of dyes with hand carved hardwood blocks was practised in many countries, and continues to the present in Asia. Several types of resist printing using wax, starch, or mud were devised, and are now used mainly in tropical countries. Discharge printing, in which the cloth is first dyed and then the design bleached out, also continues as a hand production method.

Early block printed textiles often had patterns that derived from those found in Byzantine and Italian woven textiles, and for much of the 16th and 17th centuries they appear to have been used as a cheap alternative to woven silks and velvets. With the establishment of the Dutch (1597), English (1600) and French (1664) East India Companies, however, large numbers of painted and dyed Indian cloths began to be imported into Europe. These lightweight fabrics were far superior both in appearance and quality to their European counterparts. They were brightly coloured and had exotic floral (chintz) designs and were soon in demand for fashionable furnishings and hangings.

The popularity of Indian cloths prompted European manufacturers to produce imitations and to improve their methods of printing. The first of the technical innovations was intaglio printing from a flat engraved copperplate. Such printing was begun in Drumcondra, Ireland in 1752 by Francis Nixon and Theophilus Thompson, and Nixon is credited with setting up the first English copperplate printing works in Merton, Surrey, in c.1756. The size of the plate made pattern repeats up to a metre in length possible, but only in one color. Purple, red, sepia, and blue were favored. Additional colors were sometimes added by hand with blocks or a technique called “pencil-ing”, but the monochrome prints themselves were very fashionable as hangings and upholstery.

For much of the third quarter of the 18th century, London printers enjoyed a virtual monopoly of copperplate printing, but in 1760 the technique was taken up by C.P. Oberkampf who opened a printing works at Jouy-en-Josas in France. Although Oberkampf’s factory also produced block prints, or indiennes, it became famous for its *toiles de Jouy*. *Toiles* were monochrome prints – usually red, black and blue – depicting realistic landscapes, architectural features, and historical scenes, many of which were designed by Jean-Baptiste Huet. They quickly became popular as furnishings and in grand houses they were often used in the summer months as a replacement for the heavier silk or wool textiles used for winter wallhangings, upholstery and loose covers. Copperplate printing, which was introduced at Jouy in 1770, was eventually



Printed Textiles: block-printed indienne, Jouy, late 18th century

rendered obsolete by engraved copper rollers adopted by the factory in the 1790s.

During the first decades of the 19th century the centre of printed textiles moved back to England where the new technique of rotary printing from engraved metal rollers was increasingly used after 1815. The initial patent was taken out by Thomas Bell in 1785, and roller printing was already being done in parts of Lancashire by 1790. At first its usefulness was limited to the printing of small dress patterns, but it soon adapted to accommodate the larger patterns required for furnishing fabrics. Rotary printing allowed for much faster production because cloth could be printed continuously and rolled on bolts during the printing process. However, the size of pattern repeat was limited by the diameter of the roller (rarely more than 30cm.), and pattern motifs became smaller.

Another advantage of roller printing was that it could be done in multiple colours, making it possible to copy the colourful block prints. And advances in dye chemistry, which developed alongside improvements in machinery, had a dramatic effect upon the palette of furnishings and upholstery generally. Whereas previously most printing was done with vegetable dyes which produced a limited number of soft, rich hues, by 1830 a whole new range of colours was being produced from mineral sources, including manganese bronze, chrome yellow, single green, and antimony orange. The effect of these new dyestuffs was to produce colours that were much brighter and harsher and, despite their fine drawing and engraving, most mid 19th century printed textiles were extremely garish.

The designs themselves were fairly eclectic and changed every two to three years. During the early 19th century Indian and Chinese chintz-style patterns were popular as they had been for much of the preceding century, but Neo-Classical patterns also became fashionable as did *trompe-l'oeil* designs

imitating architectural details, swagged drapery, woven silks and needlework. Revivals of past styles were a recurrent feature after 1820 with neo-Gothic, neo-Renaissance, and French styles taking the lead, and the perennial floral patterns, drawn in increasingly naturalistic styles, remained popular, especially for bedrooms and sitting rooms, throughout much of the 19th century. Mass production meant that printed textiles were available on an unprecedented scale at prices that most people could afford. So, whereas previously they had been limited to the houses of the upper classes, by the mid 19th century even quite modest houses might contain decorative fabrics used on beds, furnishings, and at windows.

Modern textile printing has been greatly enhanced by the introduction of screen printing. Screen printing is very versatile in that almost any design can be reproduced with great fidelity. The technique of printing fabrics with a stencil held in place by silk threads or human hair was first used in Japan in the second half of the 17th century. Later a silk screen was used with a squeegee to force ink through the screen. In the 19th century silk screening was used to print a small group of expensive silks at Lyon. Although commercial patents for screening processes were taken out in America in the early 20th century, the first commercial printing in quantity is believed to have been in France in 1926. Hand screen printing was used for furnishing fabrics in Europe and America from the 1930s until the 1950s when the process was mechanized. Mechanization, computerization, and the use of nylon and polyester screens has made screening the most economical type of textile printing in use today.

The influence of individual artists and movements in the art world on textile design has been evident throughout the late 19th and 20th century. William Morris not only encouraged a return to the softer, subtle colouring characteristic of vegetable dyes, he also did much to reform the state of late Victorian design, producing stylized representations of natural forms that were inspired both by botany and historical examples. Abstract patterns were introduced following the New York Armory Show of 1913. The Wiener Werkstätte (Vienna), the German Bauhaus, and French Art Deco influenced textile design in the 1910s and 1920s. The taste for Scandinavian "modern" in the 1950s extended to fabrics with bold, colorful geometric designs. Finnish companies such as Marimekko specialized in high-quality prints for cushions and wallhangings. In the 1960s large-scale floral designs were popular.

Japan has recently taken over innovation in design and process. The Miyake Design Studio in 1977 developed laser-beam printing of geometric prints in graduated colors. Hiroshi Awatsuji has been well known as a textile designer since he founded his own design studio in 1958. Although the emphasis in Japan has traditionally been on clothing fabrics, the eclectic tastes of modern consumers make it certain that new fabrics will find their way into furnishings, regardless of the original intent.

Another recent printing innovation is the heat-transfer process in which designs on waxed paper are applied to fabric that is passed through heated rollers. This is often used for pictorial designs on bedsheets and other piece goods. The print is very long-lasting, although it has a rather stiff finish until the piece has been laundered several times.

Furnishing fabrics are generally distinguished from dress-

making fabrics by larger designs and heavier weight. However, lighter weight fabrics have been used for bed quilts since the introduction of the first chintz fabrics from India. Some were used whole as coverlets, but often individual motifs were cut out and appliquéd to a background cloth to make a larger piece with a new design. *Toiles de Jouy* were cut up and pieced, as were printed squares intended as handkerchiefs. Makers of patchwork quilts from the late 18th century to the present have utilized dressmaking fabrics with smaller prints to form geometric designs in which the printed patterns have no relation to the final form except as part of the color scheme. These printed cotton pieces come from any source that the quilt-maker has at hand, particularly remnants of fabric used for other purposes. An unusual source of fabric in rural America of the 1930s and 1940s was the printed cotton sack in which flour or animal feed was sold. These feed sacks were printed in colored designs similar to popular commercial goods, and were widely used for quilts, curtains, and other household purposes.

Recently there has been a revival of many print patterns from the past such as floral calicoes and "document", or historical styles made specifically for use in quilting and "country" furnishings. Tropical fabrics including batik, African prints, and Hawaiian prints have also become popular as quilt materials.

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See also Chintz

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Protective Coverings

As interiors in Europe became increasingly sophisticated at the end of the Middle Ages, the desire to protect the furnishings, which often represented considerable financial investment, prompted the use of various protective covers. Dirt, sunlight and wear were recognised as the major enemies of interior furnishings, particularly upholstery and fragile furniture finishes, which unlike modern products, were expected to last beyond a single generation. In an introduction to *The Housekeeping Book of Susanna Whatman* (1987) Christina Hardymont describes how "great houses spent most of the time shrouded in a perpetual twilight against the twin enemies of light and dust. When Mr Sponge set off on his Sporting Tour, 'he had the house put away in Brown Holland, the carpets rolled up, the pictures covered, the statues shrouded in muslin.'"

While "case covers" for beds and seat furniture in particular had a protective function, they have also operated at certain periods as the primary cover and as an intrinsic part of a decoratively co-ordinated interior. Protective covers were made for bed hangings, curtains, carpets and rugs, furniture, wallhangings and tapestries, books, pictures and watercolours, and were generally made of less expensive, more utilitarian materials, such as leather, cottons, linens or woollen fabrics such as baize (or bays), broadcloth or flannel. Oilcloth, usually employed as cheap floorcovering, and paper were also used. Some protective covers were incorporated into the everyday operations of a household and removed exclusively for special occasions, whereas others might only be brought out when the residence was not in use. Protective covers of leather, serge or paper were also made for fragile furniture and other items for transportation.

Protective covers, along with sun curtains and blinds, were an important aspect of "housekeeping". Surviving manuscripts of house-owners in the 18th century and the rigorous instruction manuals published in increasing numbers in the 19th century show a strong awareness of the destructive effects of time, the elements and over-zealous cleaning, clumsy handling or vigorous use. Certain practices became household rituals, aimed towards the preservation of "the best", those costly symbols of wealth, status and taste used in principal rooms, that were expected to last for several generations, "so as to become part of a family's dignity and evidence of its antiquity." (Cornforth 1974). These measures included the removal and storage of the most precious and expensive textiles – notably bed and wall hangings – when not in use. In the mid 17th century, Cardinal Mazarin's most sumptuous wall hangings had specially made bags in which they could be stored, called "housses". The Parisian practice of changing hangings according to the season was taken up at Ham House in the latter part of the 17th century, where plain silk in the summer replaced the winter's rich damasks and patterned silk velvets. This practice is also documented in French royal households in the 18th century. The simplest of protective measures could be wrought from lengths of fabric such as the "several large Pcells of Flannell for covering ye. Furniture" recorded at Dyrham in 1710. This practice of "loose covering" has continued into the present century.

Early use of more strategic protective covers for tables

concurrent with the mid- to late 17th century fashion for inlay and marquetry, japanning and the use of imported oriental lacquer. Normally these covers would be removed on special occasions although some, like the use of rare Turkey carpets as "table carpets" (*tapis de table* in France) or examples like the fringed "green sarsnet case" (a thin silk used also for sun curtains) for the ebony table with silver mounts described at Ham House in 1679, were ornamental in their own right. Leather, often decoratively stamped and lined, was generally used for protective purposes. In *The Italian Renaissance Interior, 1400–1600* (1991) Peter Thornton describes "a *sopra panno* of red leather lying over a *panno* of red taffeta with furbelows and fringes" that was recorded at the Villa Medici in Rome in 1598. In France, in the mid 17th century, Cardinal Mazarin's tables in his famous Gallery had leather covers of "maroquin du Levant rouge cramoisi" trimmed with gold fringe. By contrast, the 1684 Inventory of the contents of Kilkenny had "cases" of black leather to cover a table and candlestands, while others had "printed leather carpets" and a long table had a cover of "damask leather". The 1710 Inventory of Dyrham Park, near Bristol, describes the contents of interiors furnished in the 1690s and at the turn of the century. Like the billiard table at Ham House, that at Dyrham had a cover of this material, as did a number of the fashionable "triads" of candlestands and pier tables (en suite with a looking glass), and writing tables which were described as being "India" or "Japan" (lacquer or japanning), or "wallnut Tree inlaid". Leather covers of the late 17th century originating from Ham House survive in the collections of Colonial Williamsburg, Virginia, and include a rectangular furniture arm cover with linen ties, a chair seat cover and two table covers, one bound with silk tape, the other with leather strips.

In the mid 18th century, the fashionable Rococo style, followed by the Neo-Classical and romantic Gothick style, initiated the use of carving and delicate finishes for furniture such as paint and gilding, and a revival of lacquer and marquetry, often enriched by the use of expensive gilt brass (ormolu) mounts. Leather covers continued to provide a protective function. In 1746 Ann Pascall supplied leather covers with "a Rich pair of Carved Stands Gilt" to Temple Newsam House, Leeds, whereas a less fragile firescreen of mahogany was supplied with a cover of green serge. For Neo-Classical interiors designed by Robert Adam at Audley End House, Essex, a pair of naturalistically coloured floral marquetry table tops (to place under looking glasses in the Great Drawing Room) were provided in 1773 with damask leather covers by the cabinet-makers and upholsterers Gordon and Taitt, as was a small circular table with painted and gilt ornament for the even more elaborate Etruscan-style Little Drawing Room. Thomas Chippendale provided Ninian Home at Paxton with half-round end sections for a dining table which also functioned as pier tables, supplied with "2 Damask leather Covers lind and Bound with Gilt leather", a similar arrangement being found at Audley End in 1797. Sleeves or socks of leather were sometimes provided to protect fragile carved and gilt bedposts or chair legs. For the most lavish schemes, such as the seat furniture made for Sir Lawrence Dundas, "leather cases lin'd with Flannel" were supplied in addition to the more usual cotton case covers. These are similar to the "covers for pier tables, made of stamped leather and glazed, lined with

flannel to save the varnish" which are recommended by Sheraton in his *Cabinet Dictionary* of 1803. Sir Rowland Winn of Nostell Priory also ordered gilt leather "spots" from Chippendale on which to stand candlesticks and protect furniture from abrasion and hot wax.

Woollen fabrics, notably serge, baize (or bays), broadcloth and flannel were also used for protective purposes; in 1603, the Great Chamber at Hengrave had "one large bord clothe, or grene clothe, to laye over ye carpetts of ye longe borde" as well as two other green covers for the cupboards and a square table top ("borde"). During the 18th century, Chippendale supplied green serge covers for the carpet, bed and pier glass in the State Bedroom at Harewood House. In addition to the more usual case covers co-ordinated with decorative schemes, the intricately carved and gilt seat furniture in "the Antique style" in the Little Drawing Room at Audley End also had "a Set of white Flannel Cases" supplied by Gordon and Taitt in 1773. Simple "green Cloth" covers, such as that specified for table-carpets at the Capitol by the Williamsburg House of Burgesses in 1703 and the "green broadcloth covers" used to protect mahogany dining tables for New York Governor William Tryon's council chamber were probably similar to those used to protect a table at Audley End in 1797.

Cheaper woollen fabrics were also in more general use for the protection of floors and carpets. In 1710, the two best staircases at Dyrham Park, one of Virginia walnut and the "Best Stair Case" in William Talman's wing of 1702 in cedar, had protective covers of "coarse Cloath". The rare and costly imported carpets of the 17th century, often used as table covers, became more commonly used as floor coverings in the early 18th century, and although floor carpets made by native factories in England and France became more available, they were still comparatively expensive. Subsequently, wool covers, normally baize or serge in the 18th century, were often provided for protection, either for hand-knotted carpets or the less expensive fitted carpets which more commonly serviced less important interiors. These covers were referred to as "capes" by Ninian Home of Paxton in a letter to Chippendale of 1789. (The 1710 Inventory of Dyrham Park mentions silk "caps" for stools.) In 1778 Sir Gilbert Heathcote was charged two guineas by Chippendale for "Thread and piecing out the Serge Carpet in Breakfast Room to fit the floor, making eyelet holes in do and laying down with studs Compleat". Chippendale also supplied both the "large Carpet, [and] A green baize cover to do" for Sir Lawrence Dundas's London townhouse. At Audley End, the 1797 Inventory describes a piece of baize for the rare and valuable carpet of Moore's tapestry, the only carpet protected in this manner in the house. In America, Aaron Burr's New York residence had an "Elegant Turkey carpet" protected by "a Carpet of Blue Bays". At Harewood, Reid the upholsterer laid carpet on the great staircase, with a protective covering of oilcloth and serge. The same fabrics were also be used for so-called crumb carpets, laid beneath a dining table to protect the carpets beneath from food and drink. At Audley End oilcloth was used for "Side Boards" and may have been used as a protective crumb carpet for the Turkey patterned Axminster carpet in the Dining Parlour.

Cheaper and lighter grades of linens, notably brown Holland, were used for protective covers for delicate upholstery. The 1827 Sale Catalogue for Attingham Park, Shropshire

reveals that the lavish continued drapery curtains of the Dining Room, which had been supplied by Gillow & Co. in 1805, were being sold (at an estimate of £89.5s) with a brown Holland covering for one guinea. The everyday chintz case covers supplied to much seat furniture in the 19th century, as a matter of course, could also be supplied with a top cover. A “swagger” portrait of 1870 by Tissot (National Portrait Gallery, London) includes one sofa with decorative chintz cover, harmonising with the wallpaper, and another with its looser fitting white dust-cover, on which the subject, Frederick Gustavus Burnaby, is casually seated.

During the 1850s, John and Josephine Bowes used the Parisian firm of Monbro fils aîné to fit out the Château de Louveciennes, from the grandest to humblest service areas. A corresponding “housse” or protective cover for almost every piece of furniture was supplied in a white cotton called “bazin” (with a satin-weave stripe). These were dust-covers, and were provided for “wall-hangings, seat furniture, chandeliers, candelabra, clocks, hearth furniture, tables, even cloak pins and hat pegs.” The firm was retained to put the house under wraps when the Boweses moved on: to take down and store the curtains, clean and make repairs, and in turn to prepare it for their visits when the dust-covers were removed and packed away in parcels.

Lapworths Brothers of Bond Street furnished Brodsworth Hall, near Doncaster similarly, where in addition to the chintz case covers made for much of the seat furniture, “Brown Holland Bags for Curtains / Loose Cases for Furniture and Chandeliers” were supplied, using 461 yards of brown Holland. The 1885 Inventory also describes 47 pieces of Holland wall coverings, two large crumb cloths and various large gauze covers which may have been intended to keep flies away from lustres on cut-glass chandeliers or dusters away from gilt mirror frames.

Protective paper cases were the most ephemeral. They were often used for objects in transit, as dust jackets for bed and window cornices, and there are references to paper covers for chairs and being used to cover curtains. Celia Fiennes saw paper sheets pinned to beds and hangings at Ashstead Park in the late 17th century, and linen was used in this way at Felbrigg Park almost a century later. In the Audley End inventory of 1797, the Drawing Rooms had their “Sattin Hangings” protected by “paper covering to do. / on Canvas”. Mrs. Parkes in *Domestic Duties* (1825) suggested cartridge paper, and the American publication *The Workwoman's Guide* (1838) recommended that “large sheets of coarse brown paper pasted together in lengths should be laid over the beds to catch the dust”.

Although housekeeping practices using such a wide range of protective covers have declined during the 20th century, many country houses open to the public during the summer months have over the past decade been put to bed for a much needed rest over the winter months. Protective paper covers envelop small decorative objects, light fittings, mirrors and picture frames made of conservators' acid-free paper, linen and glazed cambric dust covers have been individually made up for larger pieces of furniture and precious textiles and carpets and floors are drugged. These protective measures, based on traditional

practices, have been revived to assist the long-term preservation of the artistic heritage.

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Prouvé, Jean 1901–1984

French metalworker, engineer and furniture designer

Jean Prouvé was trained as a metalworker, not as a designer. He was always modest about his design skills and was content to work for other designers. His great contribution was to bring to the world of architecture and interiors his skill and belief in industrialisation in general and in pressed metal in particular. Because of the limitations of this material, Prouvé was at his best on relatively small-scale projects or in situations where other designers would set out a framework leaving him to design and make the cladding and the finishes.

Always one to practise what he preached, Prouvé was, for most of his life, head of a metal fabricating shop. Separation of design and manufacture was, for him, the source of many of our problems. Prouvé was himself a craftsman and he never referred to himself as an architect or as a designer; he saw himself as a maker and he enjoyed the construction of prototypes of products or details as part of the design process. Prouvé was very interested in the nature of materials, and he created some innovative buildings in plywood and in plastics; but pressed steel was his great love and he explained how it needs to be folded to give it strength and how it requires

rounded corners as right-angled ones are a source of weakness. The use of the folded sheet, often with the edges exposed to show its nature, and the curving of corners are the hallmarks by which his designs can be recognised.

Chairs were the right size for experimentation in the metal-work shop and, until he lost his workshops at Maxéville in 1953, he produced a steady stream of chairs, a few of which went into production. The first chair, made in 1924, is a simple affair with hollow steel structural members and a seat cantilevering forward off chunky back legs. Interest in moving parts followed, with seats that had great semi-circular arms of steel, hollow sections and a hinged back which can rotate along the arm from upright to reclining positions. His most elegant chair was made in 1937; it has a sheet of Plexiglas curving to form seat and back in the manner of Alvar Aalto chairs of the time, and the framing is of tapering aluminium sections with holes drilled in them like the high-tech designs of forty years later. Stools, office tables and school desks followed, and the school desks were used throughout a school he designed in 1947 at Vantoux in Moselle. Prouvé's furniture is always sensible, often very clever, but only the 1937 Plexiglass chair has real magic.

For his small buildings Prouvé naturally liked to make as much as possible out of pressed steel. This material, in a gauge thin enough to be easily pressed, is suitable only for very short spans, so the interiors of Prouvé-designed houses often have internal supports in the living rooms. He usually celebrated this support and enabled it to take horizontal loads by making it an inverted V; its placing is a key part of the planning as well as the structure.

Prouvé was keen to use his chosen material to make the key elements of his buildings complete, arguing that factory production was quicker than site work and that, given reasonable production runs, it was also cheaper. As is so often the case, the requisite large orders were not forthcoming, and so his best ideas remained hand-made prototypes. They were nevertheless very influential. The 1956 prototype house, built as an exhibit on the banks of the Seine in central Paris, has a circular core which is load bearing and contains kitchen, wash-room, heating, and all the plumbing in the house. It was also factory-made, to the extent that photographs show it being craned into place with all the saucepans swinging on their hooks. Other building elements to emerge complete from the Prouvé workshops are the pressed steel staircase, a beautiful example of which was included in the Pavillon de l'Union des Artistes at the 1937 Paris International Exposition, and the lobby, elegantly seen as the entrance to the Pump Room, Evian, built in 1956.

One building sums up all Prouvé's beliefs, and that is the Maison du Peuple at Clichy, designed together with the architects Beaudouin & Lods and the engineer Vladimir Bodiansky. Completed in 1939 just as the war began, this building has rarely been accorded the importance it deserves in books on modern design. At Clichy the modern dream of the absolutely flexible / infinitely changeable building came nearer to realisation than anywhere else. The ground floor is typically a market which can be open to the streets around or closed as one wishes. Above is an auditorium for 2000 persons, or up to eight smaller rooms. The floor of the auditorium can be removed to turn the upper floor into a gallery to the ground

floor below. The roof of the building can open to give an open air auditorium or, with the first floor removed, an open air market. Neither the building of the Centre Pompidou nor the imagery of Archigram have developed the idea of change to such an extent. The building occupies an entire city block, and, apart from the primary steel frame and a concrete floor around the perimeter of the first floor, everything was made in the Prouvé workshops. The roof moves with its own motors on board, like a gantry crane. The floor panels are coupled like railway tracks and slide onto a rack to be lifted into position. Vertical partitions ran out in tracks from their storage positions, and are also electrically driven. This was in 1939, yet such a proposal would be considered outlandish today.

JOHN WINTER

Biography

Born in Paris, 8 April 1901, the son of the painter, Victor Prouvé. Educated in Nancy until 1916; self-taught in architecture; apprenticed as a metalworker in Paris under Emile Robert, 1916–19, and under the blacksmith Adalbert-Georges Szabó, 1919–23. Married Madeleine Schott, 1924: 5 children. Military service, 1921–23; active member of the French Resistance in Nancy, 1940–44; Mayor of Nancy after the Liberation, 1945. Established his own furniture and metal fittings workshop, Nancy, 1923–40; factory at Maxéville, 1947–53; opened design studio, Paris, 1954. Founded Les Constructions Jean Prouvé with Michel Bataille, 1954–56 (taken over by Compagnie Industrielle de Matériel de Transport, CNIT, 1957); director, CNIT, 1954–66; in private practice as consultant engineer, Paris and Nancy, 1966–84. Consultant engineer to CNIT and UNESCO, 1957–70. Designed furniture from 1923; developed movable curtain wall systems c.1930; developed pre-fabricated structures from late 1940s. Instructor, Conservatoire National des Arts et Métiers, Paris, 1957–71. Founder-member, Union des Artistes Modernes, Paris, 1930; vice-president, Cercle d'Etudes Architecturales, 1960, and president, 1971. Awarded many honours and prizes including Chevalier, 1950, and Officier, 1957, Légion d'Honneur; Grand Prix d'Architecture de la Ville de Paris, 1982. Died in Nancy, 23 March 1984.

Selected Works

Examples of Prouvé's furniture and metal fittings are in the Centre de Création Industrielle, Centre Georges Pompidou, Paris. Additional furnishings and the Jean Prouvé archive, including drawings, designs, catalogues and photographs, are in the Burg Beverungen Chair Museum, Berlin. A full list of his engineering commissions appears in Emanuel 1994.

Interiors

- 1923–25 Numerous furnishings and interiors, Nancy
- 1933 Cité Universitaire, Nancy (interiors and furniture)
- 1935 Compagnie Parisienne d'Electricité, Paris (façade panels and office interiors)
- 1936–37 Roland Garros Aero-Club, Buc (building and interiors)
- 1937 UAM Pavilion, World's Fair, Paris (staircase)
- 1938–39 Maison du Peuple, Clichy (building and interiors; with the architects Beaudouin & Lods and the engineer Vladimir Bodiansky)
- 1940 Portable pre-fabricated cabins (with Charlotte Perriand and Pierre Jeanneret)
- 1946 Swiss Consulate, Nancy (interiors and furniture)
- 1947 Experimental School, Vantoux (building, interiors and furniture)
- 1950 Cité Radieuse, Marseilles (architect: Le Corbusier; staircases, kitchens and furnishings)
- 1954 Jean Prouvé House, Nancy (building, interiors and furniture)

- 1956 Source Cachat Pump Room, Evian (building and interiors with the architect Novarina)
- 1958 Maison Sahara, Exposition Arts Ménagers, Paris (pre-fabricated housing; with Charlotte Perriand and Claude Prouvé)
- 1962 Museum and Cultural Centre, Le Havre (interiors and fittings; building by architects Lagneau and Weill)
- 1965–70 Prototype petrol stations for Total France

Prouvé's Maxéville workshops also produced furniture for Jacques Ruhlmann and Charlotte Perriand. His own furniture was sold exclusively by Steph Simon in Paris.

Publications

Le Métal, 1929

"Solutions d'Urgence" with Pierre Jeanneret, in *Architecture*, 2, 1945

"L'Habitation de Notre Époque" in *Architectural Association Journal*, December 1965

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"Classicism and Rationalism in Perret" with Vittorio Gregotti, in *Domus*, May 1974

Further Reading

The most recent English-language monograph on Prouvé is van Geest 1991 which includes a chronology, list of principal works and short bibliography. For a more detailed discussion of his work and a fuller bibliography, published in French, see Coley 1993.

Les Années UAM, 1929–1958 (exhib. cat.), Paris: Musée des Arts Décoratifs, 1988

Banham, Reyner, "Jean Prouvé: The Thin Metal Detail" in *Architectural Review*, 191, April 1962, pp.249–52

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Bignon, J. C. and Catherine Coley, *Jean Prouvé Entre Artisanat et Industrie, 1923–1939*, Nancy: Ecole d'Architecture, 1990

Chaslin, François, *Jean Prouvé: His Own House*, Tokyo: ADA, 1984

Clayssen, Dominique, *Jean Prouvé: L'Idée Constructive*, Paris: Dunod, 1983

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Emanuel, Muriel (editor), *Contemporary Architects*, 3rd edition Detroit: St. James Press, 1994, pp.775–78

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Jean Prouvé en Ile-de-France; Jean Prouvé à Paris, 2 vols., Nancy: Archives Modernes de l'Architecture Lorraine, n.d.

Newton, Nigel, "Prouvé, Modern Movement Pioneer" in *Building Design*, 30 March 1984

Verres, Michel, "Jean Prouvé: Architect-Mechanic" in *Architectural Review*, July 1983

Pugin, A. W. N. 1812–1852

British architect, designer, antiquary and theorist

Architect, designer, and polemicist, A. W. N. Pugin was the first and most vigorous apologist of the Gothic Revival and played a central role in the development of mid 19th century British architecture and design. During the course of his brief career he almost single-handedly stimulated a radical reassessment of

medieval architecture and demonstrated the applicability of the Gothic style for contemporary buildings and furnishings. He also argued for a new understanding of the role of ornament, particularly flat pattern, in both architecture and the design of objects. And perhaps most significantly, his writings suggested a direct relationship between plastic form – the material shape and construction of objects – and Christian ethics, proposing the notion of "honesty" or "propriety" in ornament and design. This idea, albeit secularised and extensively modified, was to become one of the central tenets of Modernist design theory.

Pugin's early work as a designer was strongly influenced by his father. Augustus Charles Pugin was one of many craftsmen who fled France during the Revolution and on arriving in England he had become a draughtsman for John Nash, producing ornamental designs in the fashionable romantic Gothick style. Augustus Pugin's own precocious talent for drawing was evident in a number of significant, though isolated commissions executed in a similar style while he was still an adolescent. These included designs for Gothic furniture for Windsor Castle made by Morel & Seddon (1827), and silver for Rundell & Bridge (1826–27). This work encouraged him to establish his own decorating firm in Hart Street, London, where he produced furniture and metalwork in the Gothic, Elizabethan and Jacobean styles between 1829 and 1831. From 1829 to 1832 he was also successfully employed as a stage carpenter at Covent Garden, devising Gothic scenery for the opera *King Henry VIII* and the ballet *Kenilworth*. This experience, although somewhat short-lived, was to inform the theatricality characteristic of his later work in interior design.

Shortly afterwards Pugin developed a strong interest in Roman Catholicism. A series of bound manuscript volumes of sketches dating from 1832–33 contains drawings which explored the material culture of medieval Catholicism in considerable detail and records his close observation of surviving 15th- and 16th- century buildings, monuments, furniture and metalwork. These drawings also show him beginning to present Gothic art as an exclusively Catholic phenomenon, a viewpoint that shaped his understanding of medieval art for the remainder of his life, and in 1835 he converted to Catholicism.

The year 1835 was in many ways a turning point in Pugin's life: as well as becoming a Catholic, he met Charles Barry and worked on the spartan interiors for King Edward VI Grammar School in Birmingham, and he published his first book, *Gothic Furniture in the Style of the 15th Century*. By the end of the year he was again working as a draughtsman for both Barry and Gillespie Graham on their respective entries for the competition to build the New Palace of Westminster.

From this time on his activities were very varied and he was tirelessly engaged in architectural and design projects and writing. His works as an interior designer fell into three broad categories: aristocratic commissions, his collaboration with Barry on the New Palace of Westminster, and domestic and institutional interiors in the "reformed" Gothic style. All these works were underpinned by theories which were expressed in a prodigious quantity of letters, pamphlets and books on architecture, design and religion, the most important of which were *Contrasts* (1836), *The True Principles of Pointed or Christian Architecture* (1841), and *Floriated Ornament* (1849).

In *Contrasts* Pugin compared the beauty of 15th-century Catholic-Gothic architecture with the ugliness of contemporary Grecian and Gothic styles. The book was also, however, a radical polemic against the social and moral ills of the 19th century and presented a vision of pre-Reformation England as stable, harmonious and pious that contrasted sharply with the poverty, divisiveness and inhumanity of the modern industrial world. It was a key text in the development of an anti-industrial culture that subsequently bore fruit in the work of William Morris and the Arts and Crafts movement. Yet unlike later writers and designers, Pugin never rejected the hierarchical nature of medieval society. Rather, he viewed the Middle Ages as an ideal period when society was dominated by the church and ruled under a system of benign feudalism and where standards of material comfort were dictated by social station. The insistence on social differentiation also formed an integral part of his attitude to design and coloured many of his better known statements on function and decoration.

The True Principles of Pointed or Christian Architecture represents another important landmark in Pugin's campaign to demonstrate the supremacy of medieval art, and shows him attempting to communicate his understanding of the Gothic style to a professional audience. The principles of Gothic architecture were still only very vaguely understood by the majority of architects in the mid 19th century, and a major criticism levelled against the style was its lack of a theoretical framework comparable to the discipline of the Classical Orders. Pugin was determined that the style should never be merely a pastiche of genuine medieval work and he therefore attempted to abstract basic principles of design from ancient examples. The results of this project were summarised in a number of magisterial rules, the most celebrated of which were that "no features were introduced in the ancient pointed edifices which were not essential either for convenience or propriety" and that "all ornaments of true pointed edifices were merely introduced as decoration to the essential construction of the building". These two ideas, "honest" construction and the correct application of ornament, represented a radical rejection of the superficial historicism and use of meretricious ornament that characterised much early and mid-Victorian decoration and design, and they formed the basis for progressive thinking on design until the end of the 19th century.

Although Pugin's writings influenced many architects, he himself received comparatively few commissions for complete buildings. The first project over which he had complete control was the design and decoration of his house, St. Marie's Grange, near Salisbury (1835). This compact three-storey villa was furnished with a mixture of his own designs and medieval antiquities that he had purchased on the Continent. A water-colour of the library and chapel shows a multitude of details derived from late Gothic interiors: the joists of the roof were exposed and painted, a narrow frieze in the library carried a sacred text in uncial script. The doorway connecting the two rooms had a shallow Perpendicular arch with carved and painted spandrels. The bulk of Pugin's output during the following years, however, consisted of designs for furniture and interior decoration, and it was in these spheres that he scored his first success. An early commission was the decoration of Taymouth Castle, Perthshire (1838–42) where Pugin was employed by Gillespie Graham to provide all the interior

detail. Richly carved panelling, enlivened by painting and gilding, plays a significant role in shaping the interior spaces and the Banner (Great) Hall features late Gothic-inspired screens as a major component of the design. The use of this type of carved woodwork to establish a high-status interior would become a recurrent feature of Pugin's work. Typically, this practice was based on his observation of surviving medieval examples, but it was also encouraged by patrons whose tastes had been shaped by the romantic atmosphere of antiquarian houses such as Sir Walter Scott's Abbotsford (1812).

Pugin's first major independent architectural commission was for the remodelling of Scarisbrick Hall, Lancashire (1837), for the wealthy Catholic, Charles Scarisbrick. Much of this work concerned the structure of the building, but the interiors, conceived to complement the owner's collection of medieval and Tudor antiquities, included elaborate Gothic settings and furniture developed from the designs in *Gothic Furniture* and for St. Marie's Grange. The Great Hall was remodelled c.1840 with an imposing and archaeologically-correct timber roof. Flemish carved panels, Gothic in character but mostly dating from the 16th and 17th centuries, were incorporated into a dark, ornate screen that had a traceried gallery at first floor level. While the forms of the room and the decoration were medieval, the overall effect of the hall was far less bleakly architectural than that of the late 14th century spaces – for example, Westminster Hall, London, or Penshurst Place, Kent – on which Pugin's arrangements were based. Colour was used extensively, especially to decorate coffered timber ceilings, and on the mosaic floor in the Great Hall. The result was a rich, antiquarian interior that seems somewhat at odds with the bold simplicity advocated in *True Principles*. Much of Pugin's work remained unfinished at his death and many of his planned additions, including the greater part of the furniture, were never executed.

By far the most extensive of Pugin's secular design schemes was the huge commission for the furnishings of Charles Barry's New Palace of Westminster. Pugin personally designed all the furniture, textiles, wallpapers, lighting and metalwork, as well as much of the exterior architectural decoration for this vast building. The manufacture of these items was entrusted to a small team of carefully selected collaborators whom Pugin also used on many of his other projects and who understood how to interpret his often very generalised designs. Metalwork was produced by the Birmingham firm of John Hardman & Co., ceramics (mainly encaustic tiles) were made by Herbert Minton, and the furniture was made in London by two firms, John Webb and J.G. Crace and Son. Crace and Son also executed the painted decorations which were a key element in Pugin's handling of the ceremonial chambers and supervised the production of his wallpapers.

The first spaces to be completed, and where Pugin's style can be seen at its most dramatic, were the suite of ceremonial chambers leading from the North Porch to the House of Lords. These rooms (the Norman Porch, the Royal Gallery, the Prince's Chamber, and the House of Lords itself) were linked decoratively by the use of carved panelling, surmounted by areas of painted decoration, and deeply coffered ceilings with painted and gilded ornament. The climax to the scheme, both symbolically and visually, was the debating Chamber of the

Lords. Here the richness of the decoration and an emphatic distribution of primary colours produced a uniquely splendid and unified effect, suggestive of both ecclesiastical sanctity and secular authority. Pugin also designed a standardised range of furniture, textiles and wallpapers for other rooms in the House of Lords.

A strong element of differentiation distinguishes Pugin's designs for the Lords and the Commons. This was intended to reflect the differing status and functions of the two "Houses" and is exemplified in the small but significant differences in the colouring and decoration of items such as the standard chairs designed for either House in 1850. Many of Pugin's wallpapers also reflect the hierarchy of different rooms. He designed over a hundred patterns for the Palace, all of which demonstrate his commitment to medieval sources and the use of conventionalised ornament and flat areas of colour. The larger, richly coloured, heraldic designs, derived from 15th-century textiles, were hung in the more important public areas, while smaller, lighter patterns containing simple floral motifs were intended for the private apartments and service rooms. After his death, Pugin's designs were re-used throughout the Palace, although Crace produced their own scheme for the decoration of the Lower Chapel of St. Stephen in 1860.

Crace also worked with Pugin on the decoration of Pugin's second house, The Grange, built at Ramsgate in 1843–44. The Grange represents an early example of the mid-Victorian taste for raising the elevations of a house from a functional plan to produce a picturesque arrangement of volumes. It contained several idiosyncratic features, such as a lookout tower from which Pugin could view shipping in the Channel, and a private Catholic chapel, but overall its most distinctive feature was the boldness of the colour of the decorations used in every room. Several of the wallpapers were also used in the Palace of Westminster and it seems that Pugin favoured patterns printed in red, blue and gold on a white ground. In general, the opulence of the walls and ceilings was offset by oak furniture of simple construction with little decoration. The interiors exemplified the Reformed Gothic style that Pugin thought most suitable for middle-class homes, and writing to Crace in 1849 he argued for the commercial production of Gothic wallpapers and furniture on the grounds that "the great sale will be in articles within the reach of the middling classes, clergymen furnishing parsonages etc. ...".

By 1850 Pugin was tirelessly engaged on several large domestic commissions – Chirk Castle (from 1846), Eastnor Castle (from 1849) and Lismore Castle (from 1850) – and the continuing demands of his work at Westminster still occupied a great proportion of his time. But the following year he took on another major project, the organisation of the Medieval Court at the International Exhibition of 1851, which brought some measure of long-awaited success. He assembled a variety of objects made to his design by Hardman's, Minton's, Crace, and Myer's and other favoured manufacturers, and the display was generally regarded as representing one of the high points of the Exhibition. Throughout his career, however, popular acceptance of his work was hindered both by the stridency with which he expressed his views and his determined defence of Catholicism. And increasingly wearied by overwork and critical attacks on his beliefs, he suffered a mental breakdown from which he never fully recovered in 1851 and died prema-



Pugin: Drawing Room, Eastnor Castle, Herefordshire, 1849–50

turely in 1852. He died believing that he had failed in his ambition to re-establish the True Style, as he called Gothic, but in fact his work had a profound impact on British architecture and design. His emphasis upon honesty in construction and function, and the synthesis of structure and ornament set a new agenda for British design and defined the parameters within which the majority of influential architects and designers worked during the second half of the 19th century.

NICHOLAS SHADDICK

See also Crace & Son; Gothic Revival

Biography

Augustus Welby Northmore Pugin. Born in London, 1 March 1812, the son of the architectural draughtsman, Augustus Charles Pugin (c.1769–1832). Trained as a draughtsman and designer under his father and made several study trips to France in the mid-1820s. Designed furniture for Windsor Castle in 1827; employed by the royal goldsmiths Rundell and Bridge; stage carpenter and designer, Covent Garden 1829–32. Married 1) Anne Garnet, 1831; 2) Louisa Burton, 1833; 3) Jane Knill, 1834; sons included the architects Edward Welby Pugin (1834–75) and Peter Paul Pugin (1851–1904). Established his own business, designing and making furniture and decorations in 1829; business failed 1831. Studied architecture from 1832; by 1835 he was designing interiors for Charles Barry including drawings for work at the Palace of Westminster; c. 1837 began collaborating with the Birmingham glass and metalwork manufacturer, John Hardman, and established his career as an independent architect. Converted to Catholicism in 1835 and began designing Roman Catholic churches from 1837. Started to build his own house, The Grange, at Ramsgate in 1843; began long professional association with the interior decorator J.G. Crace (1809–89) and renewed work on the Palace of Westminster in 1844. A prolific writer on architecture and the decorative arts, he published innumerable pamphlets and articles and several highly influential books, including *Contrasts* (1836) and *True Principles* (1841), from the mid-1830s.

House of Lords opened in 1847. Appointed Commissioner of Fine Arts and supervised the design and planning of the Medieval Court at the 1851 Great Exhibition. House of Commons opened 1852. Died, after periods of increasing mental instability, in Ramsgate, Kent, 14 September 1852.

Selected Works

Extensive collections of Pugin's designs and architectural drawings are in the Royal Institute of British Architects Drawings Collection and the Victoria and Albert Museum, London. Manuscript material including correspondence between Pugin and J.G. Crace is kept in the manuscript collection, Royal Institute of British Architects Library. The Hardman Archive is in the Birmingham Public Reference Library; material relating to Pugin's work for the Palace of Westminster is in the House of Lords Record Office; drawings for registered designs are held in the Public Records Office, London. Numerous examples of Pugin's furniture, metalwork, textiles, stained glass, ceramics and wallpapers are held in the Victoria and Albert Museum, London.

Interiors

- 1837–45 Scarisbrick Hall, Lancashire (additions and interiors including the Great Hall, Oak Room, King's Room and Library): Charles Scarisbrick
- 1837–52 Alton Towers, Staffordshire (alterations and interiors; with J.G. Crace from 1844): 16th Earl of Shrewsbury
- c.1841–51 Bilton Grange, Warwickshire (renovations, additions and interiors; with J.G. Crace from 1846): Captain H. W. Hibbert
- 1843–44 The Grange, Ramsgate, Kent (building, interiors and furniture): A. W. N. Pugin
- 1844–52 House of Lords, Palace of Westminster, London (interiors including fitments, furnishings and decorations; with J.G. Crace)
- 1846–52 House of Commons, Palace of Westminster, London (interiors including fitments, furnishings and decorations; with J.G. Crace)
- 1846–48 Chirk Castle, Clwydd (internal alterations to the East Wing including fitments and decorations; interiors of the Long Gallery, Entrance Hall and principal Reception Rooms including decorations, fittings and furniture; with J.G. Crace): Colonel Myddleton Biddulph
- 1847–48 Burton Closes, Derbyshire (additions and interior decoration; with J.G. Crace): John Allcard
- 1849–50 Eastnor Castle, Herefordshire (interior decoration, fitments and furniture; with J.G. Crace): Earl Somers
- 1850 Lismore Castle, Co. Waterford, Ireland (interior decoration; with J.G. Crace): Duke of Devonshire
- 1850 Leighton Hall, Montgomeryshire (interior decoration): John Naylor
- 1851 Medieval Court, Great Exhibition, London (design and interior decoration)

Pugin's first designs for furniture appeared in Rudolph Ackermann's *The Repository of Arts* in 1825; his own firm began manufacturing his designs from 1829. By the 1840s his designs were being made by several cabinet-makers including John Webb, Crace & Sons, Myers, Gillows, and Holland and Sons. Designs for encaustic floor and wall tiles, tableware, stoves and other ceramics were manufactured by Minton & Co. from the mid-1840s. Designs for metalwork were executed by Rundell & Bridge, c.1827; George Frederick Pinnell 1837–38; John Hardman & Co. from c.1838. Designs for painted decoration and wallpapers were supplied to Crace & Sons from 1844; wallpapers printed by Scott, Cuthbertson & Co. Designs for woven and printed fabrics, carpets and embroidered hangings were supplied to Crace & Sons from 1844 and were executed by J. W. Ward of Halifax, Daniel Keith & Co., and Bannister Hall Printworks near Preston, Lancashire. Designs for stained glass were produced by William Warrington (1838–41), Thomas Willement (1841), William Wailes (1841–45), and John Hardman & Co. (1845–52).

Publications

- Gothic Furniture in the Style of the 15th Century*, 1835
- Designs for Iron and Brass Work*, 1836
- Designs for Gold and Silversmiths*, 1836
- Contrasts; or, A Parallel Between the Architecture of the 15th and 19th Centuries*, 1836
- The True Principles of Pointed or Christian Architecture*, 1841
- The Present State of Ecclesiastical Architecture in England*, 1843
- An Apology for the Revival of Christian Architecture in England*, 1843
- Glossary of Ecclesiastical Ornament and Costume*, 1844
- Floriated Ornament*, 1849

Further Reading

Full and annotated bibliographies of Pugin's career appear in Belcher 1987 and Schwarz 1963 which also include a full list of his writings. For a useful introduction to his work and ideas see Stanton 1971; more detailed information relating to specific commissions for decorative work appears in Wedgwood 1985. The most recent survey of Pugin's career as architect and designer is Atterbury 1994, published to accompany the centenary exhibition held at the Victoria and Albert Museum, London.

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- Wedgwood, Alexandra, "J.G. Crace and A.W.N. Pugin" in Megan Aldrich (editor), *The Craces: Royal Decorators, 1768–1899*, London: Murray, 1990

Putman, Andrée 1925–

French interior and furniture designer and entrepreneur

Andrée Putman's body of work in the contemporary design world is noted for its sophistication, timeless elegance, and quality, all of which results in what critics have called a "quiet dialogue between elements in her overall design." What started with a personal fascination with Modernist furniture designs of the 1920s and 1930s has elevated Putman into one of today's most sought-after designers. Putman's style, much like that of the Modern Movement, includes monochromatic color schemes of grays and black, simple lines, and the use of new and unique combinations of textures and materials such as etched glass, polished nickel plating, birdseye maple, and gauze netting. Putman says of her work, "... my strength is my personal sensitivity blended with a lot of eclecticism; the ability to reconcile things that are apparent contradictions."

Her project list is long and impressive, with commissions spanning the spectrum of interior categories around the globe within a relatively short amount of time. She has designed apartments, shops, and showrooms for top fashion designers Yves Saint Laurent, Karl Lagerfeld, Thierry Mugler, and Azzedine Alaïa. Her work also includes hotels, galleries, museums and museum exhibits, restaurants, offices for French officials, conference centers, and a hair salon.

Putman is strongly influenced by Eileen Gray, a designer and architect from the early 20th century. So impressed was Putman with Gray's designs that she has acquired the rights to selected furniture pieces – rugs, the *Transat* chair, mirrors – and is reissuing them through her company, Écart International. The Écart collection also includes works by other Modernist designers such as Robert Mallet-Stevens, Mariano Fortuny, Jean-Michel Frank and Pierre Chareau, and her own work and the work of young, talented contemporary designers.

Putman's intended career was music, but she gave it up after winning the highest award at the Paris Conservatoire at the age of twenty. She was told that in order to create a musical composition, she would have to lock herself away for at least ten years, and her thirst for discovery and sense of adventure would not allow her to become a prisoner to music. Nevertheless, Putman's training in musical composition expresses itself in her designs in a clear sense of balance, harmony, and rhythm. She has also been guided by her instincts and by a strong sense of style; "For me", she wrote, "when something works, it always comes from deep inside."

The fact that Putman's training in interior design has been "on the job," makes her achievements all the more remarkable. Lacking any formal design education, she gained valuable work experience as a stylist for the French department store Prisunic, where she commissioned well-known artists to design lithographs, tableware, fabrics and other household wares, and championed the use of inexpensive, well-designed domestic furnishings. She also worked as a writer on home interiors for the French magazines *Elle* and *L'Oeil* and as a style consultant for product marketing, both jobs that helped to develop her sensitivity for design.

Among her early commissions, Putman's design for Morgan's Hotel (1984) on Madison Avenue in New York, was

especially important in revolutionizing the way in which hotels were designed. She challenged every aspect of the traditional luxury hotel experience – from the use of materials to the large, lavish lobbies. This was her first project in the United States and the attention she received brought her instant recognition and many more commissions. The black and white checked tile bathrooms (used because of the tight budget) became one of her trademarks, along with the simple, elegant detailing.

Most of Putman's subsequent projects have also challenged traditional notions of interior design, whether these be for the Museum for Contemporary Art in Bordeaux (1984) or the Écart International showroom and office (1985). Many of her projects have been within the context of historical buildings. She is expert at creating interiors that are respectful of the existing structure, being careful not to overpower its essence or spirit. The Wasserturm Hotel (1990), a luxury hotel in Cologne, is a good example of what Putman calls her "... ability to reconcile things that are apparent contradictions." Very few physical alterations could be made to this historic landmark water tower designed in 1868 by Englishman John Moore. Putman departed from her trademark black and white check for softer forms and colors that reinforced the circular water tower form.

Putman's design company, Écart, was established in 1978. The word *écart* – which means "off the beaten track" or "marginal" – was indicative of the way in which she viewed her work in relation to the rest of the design world. The company's first interior design assignment was for the Yves Saint Laurent Rive Gauche boutiques in the United States. Its 1984 layout for the office of the French Minister of Culture, Jack Lang, which used classic Modernist furnishings by designers such as Pierre Chareau and Eileen Gray was greatly admired and widely publicized. Écart has also designed boutique interiors for other clients including the couturiers Karl Lagerfeld, Thierry Mugler and Balenciaga, and it has grown into three separate companies: Écart International which sells re-editions of furniture, lighting and rugs by Gray, Chareau, Mallet-Stevens, Fortuny and Putman's own work; Andrée Putman Écart which works on interiors; and Andrée Putman Licensing which licenses rugs, textiles, tableware, home accessories and luggage.

Like the more classic designs of the Modern Movement, Andrée Putman's work has stood the test of time. She is now generally accepted as one of France's foremost interior and product designers, and her influence on design will be felt well into the 21st century.

ANN L. BLACK

Biography

Born Andrée Christine Aynard in Paris, 23 December 1925. Educated at the Collège d'Hulst, Paris; studied piano at the Conservatoire, Paris; mainly self-taught in design from 1960. Married Jacques Putman (divorced): 2 children. Journalist, *Femina* magazine, Paris, 1950–52; design columnist, *Elle* magazine, Paris, 1952–58; interiors editor, *L'Oeil* magazine, Paris, 1960–64. Employed as a stylist for the Prisunic stores, Paris, 1958–67; designer with Maimé Arnodin and Denise Fayolle's MAFIA publicity agency, Paris, 1968–71; founder-member, with Didier Grumbach, of Créateurs et Industriels fashion and furniture designers group, and Director, Créateurs shop, Paris, 1971–76; founder-manager, Écart S.A. furniture and interior design company, Paris, from 1978 and Écart International, Paris, from



Putman: Jack Lang's office, Ministry of Culture, Paris, 1984

1983. Designed interiors and furniture from the late 1970s. Received Interior Design Hall of Fame Award, New York, 1987. Officier des Arts et des Lettres, France. Lives and works in Paris.

Selected Works

Interiors

- 1980–84 Yves Saint Laurent shops, USA (interiors)
- 1981 Hémispheres shop, Paris (interiors)
- 1984 Morgans Hotel, New York (interiors and furnishings)
- 1984 Centre d'Art Plastique Contemporain, Bordeaux (interiors and furniture)
- 1984 Ministry of Culture, Paris (office interior and furniture for Jack Lang)
- 1985 Écart International, Paris (showroom and office interiors)
- 1985 Palladium Nightclub, New York (interiors and furnishings)
- 1985–92 Musée des Beaux-Arts, Rouen (interiors, exhibition layouts and fittings)
- 1986 St. James's Club, Paris (interiors and furniture)
- 1988 *Metropolitan Home*, New York (interior)
- 1988 Ebel Shop and Offices, Paris and New York (interiors)
- 1988 Villa Turque, La Chaux de Fonds, Switzerland (renovation of interiors; building by Le Corbusier)
- 1989 Ministry of Finance, Bercy (interiors and furniture)
- 1989 Au Bon Marché department store, Paris (interiors)
- 1989–90 Le Lac Hotel, near Tokyo (interiors and furniture)
- 1989–90 Hotel Im Wasserturm, Cologne, Germany (interiors and furniture)
- 1990 Froment Putman Gallery, Paris (interiors)
- 1991 La Sept (Channel 7) offices, Paris (interiors and furniture)
- 1992 Orchid Club House, Kobe, Japan (interiors and furniture)
- 1992 French Pavilion, Expo '92, Seville, Spain (interiors of the Salon d'Honneur and restaurant)
- 1992 Écart Showrooms, Paris (interiors and furniture)

Putman has designed furniture for many of her interior design projects. She has also designed tableware for Sasaki; fabrics for Boussac, and for Ian Wall Architectural Collection; mannequins for Pucci; and screens and movable wardrobes for Les Trois Suisses.

Publications

Foreword to *Women of Design: Contemporary American Interiors*, by Beverly Russell, 1992

Further Reading

A well-illustrated survey of all Putman's principal commissions appears in Tasma-Anargyros 1993 which also includes an appendix listing all her projects.

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- Russell, Beverly, "Original Thinking" in *Interiors* (US), 145, June 1986, p.164–71
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- Truppin, Andrea, "Vintage Bordeaux" in *Interiors* (US), 145, August 1985, p.162
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Quarenghi, Giacomo 1744–1817

Italian architect

Giacomo Quarenghi's architectural and artistic legacy belongs in equal measure to two countries – Italy and Russia. In Italy, the influence of the architect Andrea Palladio and a love of ancient classical architecture combined to form Quarenghi's artistic credo; it was here that he gained his experience and achieved his first professional successes. However, Quarenghi spent most of his life in Russia, and it was in Russia that he achieved greatest fame, becoming one of the leading exponents of Neo-Classicism and designing some magnificent palaces and public buildings.

Quarenghi's work in interiors was equally extensive and included unique designs for state rooms and living quarters, picture galleries, libraries, studies, museums and theatres. He combined a compositional simplicity and clarity, together with the dignity of monumental architectural forms, with diverse methods of artistic synthesis. He was himself an excellent artist with impeccable taste and he called on the expertise of numerous decorators and specialist painters. By harnessing their unique skills, he was able to unite all the elements of interior design.

Having completed a number of projects in Italy, including the reconstruction and decoration of the Church of St. Scholastica in Subiaco near Rome (1769–73), Quarenghi accepted an invitation from the Empress Catherine II and travelled to Russia in 1779, where he found himself at the centre of extensive construction work. He undertook numerous projects in Moscow, as well as in various provincial centres and country estates, but his most significant contributions to architecture were associated with the Russian capital St. Petersburg and its neighbouring imperial residences (Tsarskoe Selo, Peterhof). The 1780s and 1790s marked the golden age of Palladianism in Russian architecture and Quarenghi was instrumental in its development. As far as Quarenghi himself was concerned, these years marked a period of considerable creativity in which he undertook his most significant work.

Quarenghi began his career in Russia by designing the English Palace for the Empress Catherine II at Peterhof (1781–94); here he showed himself to be a master of the ceremonial and dignified interior. The severe and laconic decoration of the palace's halls was typical of Quarenghi's decorative

style. The state rooms were already huge, and the rectangular designs, which Quarenghi clearly preferred, lent an additional clarity and balance to the internal space. And, most importantly, Quarenghi determined the artistic effect of his interiors by linking the strong plastic qualities of the ordered elements (colonnades and half-colonnades) with the sculptured and painted decor which matched the architecture, both rhythmically and in terms of its architectonics.

In the 1780s and 1790s, Quarenghi undertook considerable work in the Imperial Winter Palace in St. Petersburg and its adjoining complex of buildings. He built and decorated the interiors of the Hermitage Theatre (1783–87) and the *Loggie* of Raphael (1783–92), which was intended to house a copy of the Vatican's Raphael Gallery. Quarenghi was the first architect in Russia to use the amphitheatre model, which he chose for the semi-circular auditorium in the Hermitage Theatre, built along the lines of the Teatro Olimpico in Vicenza. He was well acquainted with Palladio's masterpiece, both in the original and in its interpretation by C.-N. Ledoux, copying the latter's sketches for the dancer Guimard's theatre in Paris in the 1770s. Quarenghi reproduced Palladio's popular composition of an ancient amphitheatre once again in 1780, in his designs for a public theatre for the town of Bassano, and he returned to it later for the theatres in Catherine's palace at Pella (1785) and in Count Sheremetev's palace at Ostankino near Moscow (mid 1790s). For his large theatres, Quarenghi used a multi-tiered design with stalls (the Petrovsky Theatre in Moscow, 1780s; the Bolshoi Theatre in St. Petersburg, 1802).

The hall of the Hermitage Theatre (reconstructed in 1797–98 by the architect Vincenzo Brenna) is surrounded by a classical arcade containing statues of Apollo and the nine Muses set in niches between the columns. Departing from the heroic austerity which characterized the majority of his interiors, Quarenghi created an elegant and noble decor which was in keeping with the lofty and spiritual image of the theatre as a temple to the arts. The exquisite proportions harmonize perfectly with the majestic grace of the sculptures by K. Albani and the discreet colouring of the marble facing, restricted to tranquil grey and pink tones.

Quarenghi also changed a number of interiors in the Winter Palace. At the beginning of the 1790s, he altered the large Nevsky suite, designed by Bartolomeo Rastrelli, replacing it with a new Vestibule, a Large Gallery (now known as the Nicholas Hall) and a Concert Hall, all decorated in the spirit

of a formal classicism (the rooms were all destroyed in the catastrophic fire of 1837 and restored by V. Stasov in 1838–39). The refined nature of the ensemble enabled Quarenghi to give each room a unique decor by varying similar compositions and details and gradually intensifying the decorative effect from the initial restrained decor of the Vestibule, decorated with painted panels, to the ceremonial and luxuriant Concert Hall, dominated by columns and opulent sculpture.

In conjunction with the destruction of the old, Rastrellian, Throne Room, a new extension was added onto the main building from 1786 to 1795, as part of which Quarenghi designed the Georgian Hall. In designing this magnificent and ceremonial interior, Quarenghi was guided, first and foremost, by a desire to make it the main state room in the palace. The huge peristyle (about 800 square metres), with its two tiers of windows and paired Corinthian columns is striking in its wealth of colour and delicate mixture of decorative materials – different coloured marble, stucco moulding, sculpture and painting. A *plafond* which F. Dwain and G.B. Pittoni painted from Quarenghi's sketches, and a marquetry floor containing many different types of wood, were skilfully incorporated into the compositional structure of the interior. The eminent Russian sculptors M. Kozlovsky and F. Shubin made bas-relief medallions to decorate the upper piers and statues for the corner niches. Gilt bronze girandoles and lavishly decorated stoves added to the overall effect.

From 1792 to 1796, when he was at the height of his fame, Quarenghi built the Alexandrovsky Palace at Tsarskoe Selo (now Pushkin) for Catherine II's grandson and future emperor, the Grand Duke Alexander. Although the interiors of the building underwent repeated changes and suffered damage during World War II (they were restored, 1947–49), the main suite of five halls which runs along the façade overlooking the gardens has survived. These interiors, which are drawn entirely from Palladio's orders and recommendations, are truly noble in their proportions. Quarenghi mastered to perfection the art of proportion and it became a major artistic device in all of his work. Columns and pilasters, artificial marble facing and decorative paintings by his compatriots A. della Giacomo and G. Ferrari, were all used extensively to decorate the main state rooms. The Central Hall is particularly effective, divided into three sections by broad arches and free-standing columns. The inclusion of a half rotunda set along the building's axis increases the sense of space in the room. For the palace's living quarters, Quarenghi departed from his ordered arrangements in favour of smaller architectural forms and classical mouldings around the doors and windows.

Quarenghi's most fruitful period came to an end in 1796 with the death of his main client and patroness, the Empress Catherine II. However, his high professional standing meant that he was able to continue working for the Empress's successors. Quarenghi's work for Paul I was especially important. In 1798, after Napoleon had captured Malta, the Emperor was elected to the Grand Mastership of the Maltese Order of St. John of Jerusalem (the Knights of Malta) and ordered the construction of a chapel dedicated to the Order in St. Petersburg. Quarenghi was assigned this task; he became a member of the Masonic Lodge and acted as its architect. The Maltese Catholic Chapel (1798–1800) was built in the courtyard of Rastrelli's Vorontsov Palace which was occupied by the

Corps des Pages at the time. Quarenghi created a purely Palladian interior similar to that in his earlier Church of St. Scholastica, but one which differed fundamentally in its details. The main nave of the chapel was separated from the narrow side aisles and the balcony by colonnades which led to a plain wall surrounding a semi-circular apse. The purity of the central nave, which was accentuated by a unified entablature, reflects Quarenghi's desire for his interiors to exhibit both clarity and equilibrium, while maintaining a degree of isolation. The simple, clear correlations of proportions were always highly significant in all of Quarenghi's projects.

One of Quarenghi's last great undertakings was the Smolny Institute for Women in St. Petersburg (1806–08) – a long building based on a simple plan and with plain interiors largely determined by the building's function as an educational institution. The main rooms – the classrooms and dormitories – were arranged along long corridors which stretched the length of all three storeys. On the south wing, Quarenghi built the magnificent Assembly Hall, which now ranks among the best examples of Russian classicism. Quarenghi used the compositional method of the Columned Hall in the Senate building in Moscow (1780s, architect M. Kazakov), making the classical order the central theme of his interior. The room's rectangular space sets off the immaculate and brilliant whiteness of the Corinthian colonnade. The sheer perfection of its classical proportions and the austerity of its monochrome decoration give this room a special restrained beauty that is quite unique.

Quarenghi was a man of great talent whose work in architecture was diverse and in whose interiors the decorative effects were worked out right down to the minutest detail. These included frescoes and painted wall panels, as well as friezes and vaults. The inclusion of paintings on the theme of antiquity in his interior designs was a typical device that Quarenghi turned to repeatedly for a number of rooms in the Winter Palace, the private residence of A. A. Bezborodko in St. Petersburg (1783), the palaces at Pavlovsk and Alexandrovsk, and the Zubov building at Tsarskoe Selo (1795).

Quarenghi sought an artistic unity of all the elements in his interiors and designed his own stoves, fireplaces, decorative vases and cabinets, bracket clocks, light fittings and furniture. His sketches are characterized by a fine draughtsmanship, clear forms and austere decoration. The chandeliers hanging from gilt chains, which decorate the Assembly Hall of the Smolny Institute, are unique and remain one of the few examples of Quarenghi's work in the decorative arts to have survived. When designing his furniture, Quarenghi preferred to use the traditional forms of the Renaissance, combining them with late-Roman motifs. The suite of furniture which he designed for the Maltese Chapel (a Grand Master's and episcopal chairs, plus stools, now in the State Hermitage Museum), where he used the figures of eagles with outstretched wings as supports and arm rests, is typical of his work.

MARIA L. MAKOGONOVA
translated by Charlotte Combes

Biography

Giacomo Antonio Quarenghi. Born in Valle Imagna, near Bergamo, Italy, 20 September 1744. Studied painting in Rome under the artist Anton Raphael Mengs, 1763; practised as an architect and designer of interiors during the 1760s in the studios of Antoine Derizet

(1697–1768), Paolo Posi (1708–76) and Nicola Gian Simoni; active as an independent architect, Rome, until 1779. Married 1772. Toured Italy, 1772 and 1775. Invited to St. Petersburg by Catherine II (the Great), 1779; continued to work in St. Petersburg on numerous royal commissions for Paul I and Alexander I. Returned to Italy c.1810. Died in St. Petersburg, 18 February 1817.

Selected Works

An important collection of Quarenghi's architectural drawings and designs for interiors is in the Hermitage, St. Petersburg.

Interiors

- 1781–94 English Palace, Peterhof, near St. Petersburg (building and interiors)
- 1782–83 Foreign Ministry, St. Petersburg
- 1782–88 Music Pavilion, Tsarskoe Selo (building and interiors)
- 1783–84 Prince Bezborodko House, Poljustrowo (building and interiors)
- 1783–84 Count Zavadovsky Estate, St. Petersburg (building and interiors)
- 1783–87 Hermitage Theatre, St. Petersburg (building and interiors)
- 1783–89 Academy of Sciences, St. Petersburg (building and interiors)
- 1783–89 State Bank, St. Petersburg (building and interiors)
- 1783–92 Raphael Loggie Building, St. Petersburg (building and interiors)
- 1789–92 Fontanka Palace, St. Petersburg (building and interiors)
- 1792–96 Alexandrovsky Palace, Tsarskoe Selo (buildings and interiors): Grand Duke Alexander
- c.1800 Pavlovsky Palace, Pavlovsk (remodelling of interiors in the south wing)
- 1806–08 Smolny Institute, St. Peterburg (building and interiors)

Publications

Edifies Construits à Saint-Petersburg, St. Petersburg, 1810
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Further Reading

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Quarti, Eugenio 1867–1929

Italian furniture maker and designer

Eugenio Quarti was one of the most important cabinet-makers associated with the early phase of Italian Modernism. During the course of his career he moved away from the prevailing *florense* style, adopting aspects of the more revolutionary new trends in European design occurring around the end of the 19th century.

Quarti's knowledge of Belgian Art Nouveau is evident in the dining room he exhibited at the Turin exhibition of 1898, particularly in the sinuous volutes of the flower motif of the gilt-bronze handles, which are repeated on the lower doors of the cabinet, and on the stamped leather chairs. The walnut bedroom furniture shown at the same time displays similar details, for instance in the two small shelved cabinets which are integral with the bed. They are decorated with inlays following the grain of the wood and with elegant carving. Quarti's furniture at Turin was the only example to display a knowledge of Paul Hankar and Gustave Serrurier-Bovy's work, although it still tended towards a luxurious refinement of execution and decoration closely linked to Italian traditions of craftsmanship. In his love of rich inlay, which Quarti himself described as "incastonature" [gem-setting], there is a hint of the exoticism acquired during his apprenticeship in Carlo Bugatti's workshop, where he worked in 1888 after his return from Paris.

Around 1895 functional and practical furniture associated with the Modern Style began to be seen in Italy, and it was sometimes referred to as the "English style". The most important event in this development was the Paris exhibition of 1900 which was attended by many Italian designers eager to study the new style. Italian designers also won prizes there, including Quarti, who was awarded the Grand Prix for his piece of furniture. Its structure consisted of open shelves and closed compartments, with refined decorative techniques in lacquer and natural wood-grain, as well as carving, engraving, and metal and mother-of-pearl inlays.

While his furniture for the 1898 exhibition had recalled Victor Horta's or Henry van de Velde's styles, the bedroom he produced for the Turin exhibition in 1902 stressed simpler aspects, closer to the Jugendstil of the [Neue] Sachlichkeit. The pieces were intended to be of good quality, but affordable even for a less wealthy public. The suite was made in walnut decorated with a subtly carved frieze and gilt-bronze mounts. The faintly undulating patterns of the grain optically match the elegant mouldings loosely framing the simple shapes of the furniture. The same quality is found in the drawing room cabinet, whose elongated shape, with its acute-angled silhouette, is close to other European designs, such as those by Charles Rennie Mackintosh. Pale mother-of-pearl inlay contrasts strikingly with the dark colour of the highly polished wood. Because of the apparently ephemeral popularity of the

Stile Liberty as it was known, very few complete interiors survive in Italy, and this bedroom is one of the few remaining examples. It was used to furnish Palazzo Castiglioni in Milan.

In the first part of his career, from 1900 to 1905, Quarti used dark exotic woods such as rosewood and mahogany, encrusting them with precious materials like mother-of-pearl, silver, ivory and tortoiseshell and softening the severity of their lines with curved feet. Some of his cabinets which might otherwise have been overpoweringly massive are given an elegance through the introduction of an asymmetrical open shelf, and by the use of slender supports. It is therefore impossible to characterise these as examples of functionalism, since this was an uncommon and unpopular style in Italy; even the most open-minded of patrons preferred a number of decorative individual pieces to a complete interior.

Quarti's clients included Queen Margherita, and, among other commissions, he made her a mahogany paper-rack decorated with mother-of-pearl flowers in 1902. The rectangular open box has a curved top, on both sides of which two compartments can be opened or inserted into it.

After 1905 Quarti began to use light-coloured woods such as citron, which he inlaid along the grain of the wood in his usual manner. Often using citron with dark walnut, he achieved highly decorative effects, by contrasting their colours, such as in the bedroom furniture executed for Count Castiglioni in which the dark walnut carved borders set off the golden hues of the citron.

Quarti exhibited several interiors at the Milan Exhibition of 1906. While not abandoning simple and functional shapes, he nevertheless continued to use inlays, carving and traceries. Two details are notable in the Milan suite: the perfect line of the arm-rests and the clever device of the table top which bends to form its own support.

In addition to designing the furniture, Quarti was also concerned with other aspects of the interiors, including lamps, upholstery, doors, friezes, *boiseries*, carpets and picture frames. Working together with the architect Giuseppe Sommaruga, and with Alessandro Mazzucotelli, a specialist in wrought-iron work, in 1907 Quarti designed the Kursaal at San Pellegrino Terme. This represents a complete surviving example of his creative powers, and the chandeliers he designed there are forerunners of Art Deco.

Quarti not only used preparatory cartoons for his interiors, but also stucco models for some details of his furniture. He was a skilled draughtsman and his drawings are executed with a certain delicacy, without strong contrasts, but with the use of *sfumato* and a strong thin line.

From an early sombre Art Nouveau style, Quarti's furniture was increasingly designed in lighter coloured woods decorated with spare inlay in a style closer to Art Deco, while always preserving the solidity and tactile values of the materials.

MARIELLA PALAZZOLO

Biography

Born in Villa d'Alme, Bergamo in 1867, into a family of carpenters. Apprenticed to a cabinet-maker in Paris, 1881; returned to Italy late 1880s. Spent a short time in the studio of Carlo Bugatti (1856–1949) in Milan. Established workshop on via Donizetti, Milan. Taught at the Umanitaria Institute. Exhibited at Turin International Exhibition, 1898; at Paris Exhibition, receiving Grand Prix, 1900; Turin

Exhibition, 1902; Milan International Exhibition, winning Premio Reale and gold medal, 1906. Commissions from Milanese patrons, 1901–03, and at Pellegrino Terme, together with Giuseppe Sommaruga (1867–1917) and Alessandro Mazzucotelli (1865–1938), 1904–07, and for the Galleria, Milan, 1920. Son Mario (1901–74) continued father's business. Died 4 February 1929.

Selected Works

Quarti's archives are preserved at the Raccolta delle Stampe A. Bertarelli, Milan.

- 1901–03 Palazzo Castiglioni, Milan (bedroom furniture): Count Castiglioni
- 1902 Paper-rack: Queen Margherita of Savoy
- 1904–07 Grand Hotel, Pellegrino Terme (Kursaal interiors, together with Giuseppe Sommaruga and Alessandro Mazzucotelli, now Casino)
- 1920 Camparino bar, Galleria Vittore Emanuele II, Milan

Further Reading

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Queen Anne Revival

Writing in 1887, the designer J. Moyr Smith declared, "the name of Queen Anne has been tacked on to things of very opposite styles, periods, and countries, with which the style of the real Queen Anne had no connection". The 19th-century revival of the Queen Anne Style was thus a highly eclectic style that was inspired not so much by a desire to revive the original architecture and furnishings of Queen Anne's reign (1702–14) as a reaction against both the philistinism of mid-century taste and the moral and aesthetic weight of the Gothic Revival. In its early stages it was predominantly an architectural movement and was proffered by the younger generation of architects in the 1870s and 1880s who perceived the secular, picturesque and aesthetically appealing qualities of the Queen Anne style as especially appropriate for the building of urban domestic dwellings. Philip Webb, Richard Norman Shaw and W.E. Nesfield led the way in developing the style in the 1860s with their interest in simple vernacular buildings, particularly those

from the late 17th and early 18th centuries. As the style evolved, however, it became closely bound up with a new artistic attitude fostered by the Aesthetic Movement that valued art and beauty for their own sakes rather than for their religious or moral sentiments, and it increasingly influenced the decoration and furnishing of interiors. Figures in the wider movement of reform in architecture and design included the well known D.G. Rossetti, William Morris, E.W. Godwin and Walter Crane, as well as many lesser known artists, architects and thinkers, such as Basil Champneys, J.J. Stevenson, E.R. Robson, Warrington Taylor, J.D. Sedding and Rhoda and Agnes Garrett. Queen Anne furnishings and decorations were also adopted by commercial "Art" manufacturers, and the style enjoyed considerable popularity among the more fashion-conscious sections of the professional classes during the last quarter of the 19th century.

In the 1860s Philip Webb began borrowing vernacular elements from the 17th and 18th centuries such as sash windows, window aprons and cut or moulded brick which he combined with Gothic pointed arches in his own individualistic way. These aspects of Webb's work can be seen in the studio house he built for Val Prinsep, now 14 Holland Park Road, Kensington of 1864-65 or at 1 Palace Green, Kensington.

Concurrently, Richard Norman Shaw and W.E. Nesfield had begun to seek out a new, more vernacular language for domestic architecture, which they first developed into the "Old English" style. This incorporated the techniques of half-timbering and tile hanging, examples of which they had sketched on their travels through Kent and Sussex. Increasingly however, their work began to adopt characteristics from the late 17th and early 18th centuries, with the use of simple red brick with white sash windows, large gables, either curved or straight, certain classical elements such as pilasters and capitals used informally, and decorative details made with cut brick or pargeting. Proponents of the style sometimes called it the "Free Classic" because of its easy interpretation of classicism in combination with a picturesque and varied skyline.

Shaw was one of the first to employ the full-blown architectural style in his New Zealand Chambers of 1871 (demolished) which created an uproar with its unorthodox use of traditional architectural elements. The building was dominated by graceful oriels of small paned glass and decorative pargeting panels between floors. Pargeting was a technique of exterior plastering in moulded designs that was found in half-timbered, vernacular architecture. While certain aspects in Shaw's work were borrowed from a classical vocabulary, such as the pediments and engaged piers, the profusion of details which covered most wall surfaces was too fanciful and delicate to be called either classical or Gothic. J.J. Stevenson's Red House, also of 1871, was equally unrelated to either style in particular. While he adopted an asymmetry from the Gothic, and certain motifs from the classical such as volutes and pediments, his treatment of them as well as his use of Dutch gables, and the sunflower motif in the ironwork, all combined into fresh and novel design.

Stevenson was one of the most vocal proponents of the Queen Anne style of building, and he defended it in several articles, as well as in his book *House Architecture* (1880). In this he argued that the Queen Anne style was a fitting and flexible style for the domestic house and more appropriate than the



Queen Anne Revival: frontispiece by Walter Crane to *The House Beautiful* by Clarence Cook, 1878

Gothic. He praised the vernacular houses of the 17th and 18th centuries as they conjured up associations of the "happy English home", suggesting an idyllic domestic retreat. Stevenson praised the Queen Anne as the stylistic solution for the modern domestic house. Neither laden with the religious associations of Gothic nor derived from the foreign tradition of the Greek temple, it was a modest and English vernacular style. As such it proved immensely popular with the urban professional classes and was used extensively in the development of several new London suburbs, notably Bedford Park.

Bedford Park was developed by a little known entrepreneur named Jonathan T. Carr. Through his marriage to Agnes Fulton he obtained the land around Bedford House, an 18th-century house set in 24 acres near the Turnham Green station. Carr took advantage of the proximity to the centre of London, and began developing the estate in the 1870s. His first architects were E.W. Godwin and the firm Coe and Robinson. Through Godwin, Carr met Maurice B. Adams, editor of the *Building News*, who was to be an important publicist for Bedford Park. Godwin designed one house for Carr, but was soon replaced by the more commercial Richard Norman Shaw in 1877. Shaw designed five houses as prototypes which were simple red-brick semi-detached or detached villas with prominent gables, cosy dormers, white-trimmed windows, balustrades and decorative details in cut or moulded brick. He

also designed Carr's own house, called Tower House, and the local church and inn. The church, St. Michael's and All Angels, of 1879, blends in well with the growing suburban development around it, by combining vernacular Gothic and Renaissance elements. Across the street, Shaw's Tabard Inn is part of a larger building which includes a small shop, and a house. It was in the same Queen Anne style with red brick, bay and oriel windows and a tall range of gables along the façade. The interior was decorated with William Morris wallpapers and tiles designed by William De Morgan and Walter Crane, and the frequency with which Morris's patterns appeared in other Bedford Park houses prompted one contemporary commentator to suggest that the firm would be well-advised to open a showroom in the area.

A more bohemian Queen Anne community grew up in Chelsea, along Tite Street. During the 1870s and 1880s the residents of Tite Street included J.M. Whistler, Oscar Wilde, John Singer Sargent and W.S. Sickert as well as their lesser known followers. The most important architect involved in the development of the street was E.W. Godwin. His designs for Whistler's house, which came to be called the White House, at 35 Tite Street (demolished), and a house designed for the artist Frank Miles at 44 Tite Street, were extremely controversial.

In the first design for Whistler's house of 1877, Godwin exploited the front of the huge roof of green slate (which concealed a large studio within), by leaving the whole an untreated blank area interrupted only by a simple dormer. The mouldings around the windows and doors were kept simple, the most elaborate decoration being reserved for the entrance door. The composition is irregular and comparatively stark and proved unacceptable to the Board of Works, which made Whistler promise to add more decorative detailing and reduce the blank space of the roof. Although some alterations were made, the carved relief panels ordered to appease the Committee were never added.

Even more shocking for the Committee of the Board of Works were Godwin's designs for 44 Tite Street. Here the gracious curves of the Queen Anne style were entirely omitted and the façade was reduced to a series of rectangles arranged with a free but balanced irregularity. This modern design with very little ornament was unacceptable to the Committee until Godwin added a curving Flemish gable over the double windows in the dormer, filled in the blank window spaces with delicate panes of glass and embellished the entrance.

In both of the designs Godwin was experimenting with colours and shapes independent of historical styles in a way that closely paralleled Whistler's ideas about painting. The houses mark a step away from the Queen Anne style in architecture, which was based on an eclectic blending of styles but which did not abandon accepted architectural language and ornament. Most Queen Anne architects continued to look backwards in time for inspiration, while Godwin was looking forward.

Other houses built in Tite Street faced much less criticism as they were designed in a more orthodox and acceptable version of the Queen Anne style. Areas of Chelsea such as the Cadogan estate, were developed in the style with blocks of large red-brick town houses, enlivened by white sash windows, balconies and curving window aprons. The Borough of Hampstead in North London also became predominantly

Queen Anne with houses by Shaw, Basil Champneys, Webb and Stevenson. Shaw's own house in Ellerdale Road was a particularly fine example whose interior details demonstrated a historical eclecticism that was typical of the style. The drawing room, for example, contained a late 18th century-style chimneypiece but fitted with a low overmantel for china and lined with brightly coloured De Morgan tiles, an Elizabethan-style plasterwork frieze, and predominantly 18th-century furnishings and numerous oriental rugs. The large dining room had a more Renaissance flavour. It had an "Old English" inglenook, exposed ceiling beams and bolection-moulded panelling, and was decorated with an embossed leather paper. The artistic community in Holland Park, overseen by Lady Holland, her son Val Prinsep and the artist Sir Frederic Leighton, included a number of red-brick studio houses for Luke Fildes, Marcus Stone and Colin Hunter, designed by Shaw and Stevenson, with large windows trimmed in white and decorative curving gables. Other notable examples of Queen Anne style architecture were J.J. Stevenson and E.R. Robson's London Board Schools designed from the 1870s and Champneys's Newnham College, Cambridge, which developed through the 1870s, 1880s and 1890s.

Queen Anne interiors were rarely as stylistically consistent as their exterior counterparts and included decorations and furnishings drawn from many different periods and styles. Inspiration might be drawn from the English decorative tradition from the 15th to the early 19th century, from Greece and Japan, from the Italian Renaissance and from contemporary aesthetic fashion, and the mixture of influences was often extremely eclectic. Exotic features such as Japanese prints, screens and fans, oriental and Dutch blue and white china, Hispano-Moresque plates, Turkish tiles and Persian carpets were especially popular, as were Chelsea and Worcester porcelain, 18th century-style furnishings and various antique *objets d'art*. Walls and ceilings were decorated with "Art" wallpapers containing stylized floral or foliate designs and complex pelmets and stiffly arranged draperies were replaced with embroidered or woven textiles hung from poles in loose folds. Novel features included windows with small panes on either side of a central arch, doors with broken pediments, window seats, wooden overmantels incorporating circular mirrors, and a plethora of shelves and brackets for the display of artistic bric-à-brac, pots, feathers and fans.

If the density of objects in these rooms might ultimately lead to a somewhat cluttered effect, the aim was to control and unify the contents through subtly co-ordinated color-schemes. The bright primary colors of the mid-century were increasingly abandoned in favor of tertiary shades, in particular greys, greyish-blues, bluish-greens, yellows, soft pinks and browns, with accents of dull gold. Such shades can be seen in many of the wallpapers manufactured by companies such as Jeffrey & Co. and William Woollams & Co. from the late 1870s and they also appear in contemporary decorators' handbooks, like T. Knight & Sons' *Suggestions for House Decoration* (1880) which contains illustrations of wall treatments and complete rooms designed by J.D. Sedding.

Many of the contents of Queen Anne interiors were made by the new breed of "Art" decorators and manufacturers that emerged in the 1870s and 1880s in response to the more widespread public interest in artistic effects. The first of these firms

was Morris, Marshall, Faulkner & Co., founded in 1862, but by the last quarter of the century many other older established firms were also describing themselves in this way. Much of their work was designed by architects: Shaw designed furniture for Aldam Heaton, T.E. Colclutt designed furniture for Collinson and Lock, E.W. Godwin designed wallpapers for Jeffrey's and furniture for Gillow's and William Watt and Co., R.W. Edis designed furniture for Jackson and Graham, and Thomas Jeckyll designed metalwork for Barnard, Bishop and Barnard.

Queen Anne furniture generally derived from 17th- and 18th-century precedents, the latter often vaguely classified as "Chippendale" and "Sheraton". Early examples were sometimes ebonized or painted green, but lighter woods, such as rosewood, were increasingly favoured from the late 1870s. Many pieces were quite architectural in character and incorporated details that echoed the forms of Queen Anne buildings. Display cabinets and corner cupboards, for example, frequently featured broken pediments, curved gable ends, dentil ornamentation and urns, bow fronts and doors with Chinoiserie glazing or fretwork. Legs were often delicate and light, giving the furniture a somewhat spindly appearance, and the emphasis was upon tall, vertically-designed pieces that rose high up the wall. While many of these items appear contrived and exaggerated, the Queen Anne style also encouraged the use of simpler and more practical features such as built-in furniture and Morris and Co.'s *Sussex* chair. Based on a vernacular late 18th century example, the *Sussex* chair was versatile and lightweight and its sturdy yet delicate design meant that it blended in well with the eclectic furnishings and decorations favoured in Queen Anne houses.

Described by the *Cabinet Maker* in August 1880 as "the prevailing style of the day", the Queen Anne style represented a less extreme alternative to the more radical Aesthetic and Arts and Crafts styles, and proved extremely popular among those sections of the middle classes with artistic leanings. Architecturally it was charming and picturesque, internally it allowed for great variety, and it could be used for town houses, semi-detached houses and independent villas. Without the historical associations of religion and morality, the style was appreciated by those who rejected the values of their parents and the Gothic Revivalists. It filled a niche in domestic housing and decoration, providing for the aesthetic wants of the inhabitants while advertising the merits and values of the "happy English home".

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See also Art Furnishings

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Quilts and Quilting

A quilt is a textile sandwich usually made of three fabric layers held together by stitching. It consists of a top which is decorative, a wadding (batting) in the middle, and a backing which can also be decorative. A flat quilt has both aesthetic and utilitarian values: it can be used as a bedcover, a "throw" or a wallhanging. "Quilting" is the stitching, usually a small, even, running stitch which can be used both to create a design, and to enhance it. Because it binds layers together, quilting creates a thick and less penetrable fabric and is therefore used to retain warmth and offer protection.

There is evidence to suggest that quilting has been used on armour, ceremonial robes and furnishings for more than 3,000 years, but its precise origins are obscure. The earliest surviving example of quilting was found on a carpet discovered on the floor of a tomb in northern Mongolia and is thought to have been made between the 1st century BC and the 2nd century AD. Other early examples of quilting derive from the Middle and Far East and appear in armour, clothing and flat pieces that could be used as cloaks, wall-hangings, bed-covers or mattresses.

The craft of quilting seems to have been introduced to Britain by returning Crusaders during the late Middle Ages when quilting appeared on armour rather than upon covers or furnishings. Documentary evidence for quilted bedcovers appears in inventories dating from the 17th century. During this period quilting became increasingly popular and was also used as decoration on a wide variety of clothes, particularly women's petticoats, men's waistcoats, and children's caps and baby-clothes. Elaborately quilted bedcovers became more common during the 18th century and early examples often had grounds flat-quilted in cream or yellow silk. Other single-colour, silk and linen furnishings were also worked with yellow silk in both padded and flat quilting. The majority of these items were professionally made and were used in aristocratic interiors as were a growing number of Indian chintz quilts. But as the popularity of these items grew, home-made wadded quilts were increasingly used as decorative covers in working-class homes.

Another technique frequently associated with quilting that grew in importance during this period was patchwork. Patchwork was first used in the late 17th century and the early-

est set of patchwork hangings in England are those at Levens Hall, Westmorland, which date from 1708. It flourished within wealthy homes in Britain in the late 18th and early 19th century, then fell into disrepute as a rustic craft until it emerged in the second half of the 20th century as an art form. Late 18th century patchwork was generally applied; the design was made up of pieces of different shapes and sizes that were sewn onto a ground fabric. During the 19th century this technique was replaced by pieced patchwork which consists of regularly shaped pieces sewn together so that they make up the fabric; the hexagonal pattern frequently found in Victorian bed-covers is a typical example of this style of work. Another variation fashionable in the second half of the 19th century was "crazy" patchwork where scraps of unrelated fabrics, silks and ribbons were sewn onto a backing – usually silk or velvet – each shape being outlined with feather stitching in thick silk. Crazy patchwork was frequently used for quilts, table-covers, and small decorative items such as cushions.

Styles of quilting were quite varied during the 19th century. Two-colour block patchwork, strip quilts and multi-coloured medallion quilts were common and were made up from Victorian sprigged prints and large-scale chintz designs. The mechanisation of cotton-printing meant that from the early 19th century small calico and larger floral prints could be purchased cheaply and no longer needed to be salvaged from existing dress or furnishing fabrics. "Wholecloth" quilts with quilting designs applied to them by specialist designers, "strippy" quilts made of two colours, and Medallion quilts were also very popular in Britain, as were hexagonal and crazy patchwork designs.

Quilting was also used for bedding and clothing in other parts of Europe. Light-weight, all-white quilts featuring *trapunto* cordwork and padding became particularly popular in the late 18th century as they were well-suited to Greek Revival and Empire furnishings styles. The oldest known surviving bed quilt is Sicilian and dates from c.1400; it was made of linen and padded with wool. It is probable that these decorative but thin covers were favoured and produced in warm areas such as Italy and Spain.

Today the tradition of quilting is most often associated with the United States. But although Americans have clearly developed quilt-making and have created a distinctive indigenous style, the original quilt-makers were immigrants and it is the diverse styles, shapes and use of colour that they brought with them from all over the world that has contributed to this modern American idiom.

The major difference between the early American quilts and others has been in the formation of the quilt top. The Americans started to create quilt tops by making a number of identical fabric blocks and piecing them together to create a design, usually geometric. Some historians consider that the American block method developed through the pioneer women who had limited space and time, and little money or opportunity to purchase fabrics, but were in need of both warmth and protection. Their quilts were used not only as bedcovers but also to line their wagons and create a barrier against Indian arrows. The method of making blocks from scraps and only assembling the covers when all the blocks were completed was possibly more suited to the cramped living circumstances of these women. The varied materials used in

these quilts, such as pieces of sugar- and flour-sacks, as well as remnants from bridal gowns and baby clothes have helped identify the origins of the makers. Quilts made by pioneer women have been used to help track some of the patterns of migration to California and represent women of all classes, ethnic groups and time periods. Well known pattern names associated with these block quilts include *Road to California*, *Shoo Fly* and *Bear's Paw*.

Other strongly identifiable American styles include the quilts made by the Amish people, and Baltimore Album quilts.

Traditional Amish quilts are immediately recognizable through their unusual and striking use of solid colour. They also boast some of the most superb examples of quilting and, when hung, can resemble abstract paintings. The quilts reflect the strong values of members of the Amish communities. They suggest a strong work-ethic, the high regard for good quality work, and art with useful purpose. Contemporary Amish quilts are less distinctive. Often made for commercial purposes, they may feature printed fabrics and less dense quilting. An applied use of colour aimed to please the "market" has removed the naive quality of colour that is part of the older quilts. An increased interest in quilting has also meant that these designs are copied. Well known designs associated with the Amish are *Diamond-in-a-Square*, *Bow-Tie* and *Nine-Patch*.

An "album" quilt generally suggests that each block has a different maker. The makers are often members of a family or a particular group such as a church or club. Most album quilts were made to commemorate special events, such as the Civil War, the erection of some monument or building, or more personal events like the marriage of a group member. Historic Baltimore Album Quilts are among the most flamboyant examples of this style and offer the viewer information on national history and the personal lives of the makers. They are always made of appliquéd blocks, often extremely complex and colourful in design and expensive in construction. Fine chintzes are used for *broderie perse* work which is characteristic of this style which was influenced by German immigrants. A typical "Baltimore" will have 25 different album blocks, each probably 16 inches square, and a deep border adorned with either some form of vine or elaborate pattern of swags and bows. The most famous known designer of this kind of quilt is Mary Evans (1829–1916) who is considered to have made some of the most ornate blocks, including those depicting abundantly filled baskets of flowers and cornucopias.

The ongoing international quilt revival can be directly traced to the exhibit *Abstract Design in American Quilts* held at the Whitney Museum of American Art in New York in 1971. The result of the exhibit was the transfer of the quilt from the bed to the wall, thereby altering its utilitarian character and transforming the quilt from a quaint item of "folk art" to a design object. A new "Quilt Fever" hit America. Artists as well as needlewomen became caught up in the production of this "new" media. Yet this revival does not reflect other quilt revivals. Although old designs are still being made, and continue to offer inspiration, new techniques, materials and ideas have developed far beyond the dreams of the pioneer women. Contemporary quilts are continuing to convey powerful messages of emotion and political concerns. Most importantly, a major new industry has emerged, employing textile and quilt designers, artists and teachers.

Contemporary quilt artists all over the world are producing work that bears little resemblance to classical and folk-art examples. Their materials are varied and encompass modern technology as well as paint, photographs, text and metals. In turn, these modern artists are influencing the growing numbers of quilt-makers in countries such as Australia, Finland, France, Germany, Japan, South Africa, Switzerland, the United Kingdom and the United States. In America contemporary quilts are considered an art form and old quilts in good condition have become desirable collectors' pieces. Quilt artists such as Pauline Burbridge (UK), Nancy Crow, Michael James and Lia Cook (US) are now represented in many major international public art collections. In the United States quilt artists are also commissioned to create large pieces as hangings for public and commercial settings such as city halls, hospitals, banks and corporate collections. This development is not yet fully reflected elsewhere.

MARLENE COHEN

Selected Collections

Many American museums have large collections of quilts. Major holdings can be found in the Maryland Historical Society, Baltimore, the Los Angeles County Museum of Art, the Winterthur Museum, Delaware, the Metropolitan Museum of Art, New York, the Shelburne Museum, Shelburne, Vermont, and the Smithsonian Institution, Washington, DC. Important British collections include those at the American Museum, Bath, the Bowes Museum, Barnard Castle, Co. Durham, and the Victoria and Albert Museum, London.

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Raphael 1483–1520

Italian painter and architect

“How beautiful and benign Heaven sometimes shows itself in showering upon one single person the infinite riches of its treasures”, wrote Vasari of Raffaello da Urbino (Raphael), who was revered as the prince of painters and who lived like a prince at the height of his success in Rome. Born in 1483 in Urbino where his father, Giovanni Santi, was court painter to the Dukes of Urbino, the young Raphael was apprenticed in Perugia to the painter Perugino who, around 1500, was engaged on a programme of frescoed decorations for the Audience Hall of the Cambio. The walls and ceiling are painted with Christian and Classical subjects, among which Raphael is credited with some of the figures; one, of Daniel, is traditionally a self-portrait. By 1504 he was in Florence, and possibly in Siena where Pinturicchio was working on the frescoes in the Piccolomini Library. While in Florence he came under the influence of Leonardo and Michelangelo, both of whom were employed on decorations in the Palazzo Vecchio.

In 1508 Raphael arrived in Rome where Julius II had begun to build a new St. Peter's with Bramante as the first of many architects. It was the latter who recommended Raphael to the Pope as the painter of a suite of apartments or *stanze* in the Vatican, and his appointment seems to have given him carte blanche to cover over work already done by other artists, even though his only previous experience of fresco-painting had been on a minor scale compared with the new commission. The architectural perspectives which are an important element in several scenes, notably *The Expulsion of Heliodorus*, *The Mass of Bolsena* and, above all, *The School of Athens*, may have been a collaboration with Bramante, who probably advised on the design of the centrally-planned, domed temple in Raphael's painting, *The Marriage of the Virgin*, in the Brera Gallery, Milan. The coffered arches of *The School of Athens* and the central domed space are close references to Bramante's intended, but not executed, design for St. Peter's. Work on the *stanze* and other parts of the Vatican was to continue for the rest of Raphael's short life, but there were other important decorative commissions.

One came from Agostino Chigi, the papal banker, for whom Baldassare Peruzzi had designed a riverside villa (later known

as the Farnesina) in the Trastevere district of Rome, in which he himself painted a number of the rooms. Peruzzi and Sebastiano del Piombo decorated the garden loggia with references to the signs of the zodiac and to air; then in 1513–14 Chigi engaged Raphael to paint a panel, in what Vasari calls “his softest manner ... a Galatea in a car on the sea drawn by two dolphins, and surrounded by Tritons and many sea-gods”. The arches of the loggia remained open until the middle of the 17th century when they were closed in and the remaining undecorated parts were painted by Giovanni Paolo Marescotti and Gaspar Dughet. Peruzzi and Sodoma carried out more, increasingly illusionist, decoration in other rooms; and then, around 1518, Raphael was brought back to decorate the vault of the entrance loggia. According to Vasari, he “made all the cartoons, and he coloured many of the frescoes with his own hand”, but probably most of the work was executed by Giulio Romano and Giovanni Francesco Penni. The illusionistic design of the then-open loggia was intended as a transition from the garden to the villa, with painted Nature, birds, greenery and garlands. Psyche's reception by the gods on Olympus is the main theme, but Vasari notes the “many scenes from the poets” in the spandrels, and “many most beautiful little boys in foreshortening, hovering in the air and carrying all the instruments of the gods”. Festoons of flowers and fruit were painted by Giovanni da Udine as frames to the scenes. Some of the intended effect has been lost, partly by closing in the loggia, and partly by overpainting added in the 17th century, as well as by the absence of the intended wall tapestries.

According to Pirro Ligorio, ancient Roman frescoes then visible in the Esquiline were Raphael's source for many of the ideas in Chigi's garden loggia. The discovery of these and other decorations in what had become underground rooms resembling *grotte* inspired Raphael and his contemporaries and introduced a new freedom of expression in painted and stucco decoration. The use of *grotteschi* became a characteristic of their work, as may be seen in the rooms Raphael was decorating for Cardinal Bibbiena in 1516, including a bathroom in which Venus was the presiding deity. By this time Bramante had died and Raphael had been appointed *magister operis* of St. Peter's, sharing the duties with Fra Giocondo and with Giuliano da Sangallo who was *operis administer et coadiutor*. In addition to his painting and decorative commissions, he had been carrying out a number of architectural works. In the Vatican, according to Vasari, “besides embellishing the Palace

greatly with grotesques and varied pavements, he also gave the designs for the Papal staircases, as well as for the *loggia* begun by the architect Bramante, but left unfinished on account of his death, and afterwards carried out with the new design and architecture of Raffaello, who made for this a model of wood with better proportion and adornment than had been accomplished by Bramante”.

Raphael was also commissioned to design the stucco ornaments, the painted panels and the grotesque decoration for which the loggias are renowned. Giovanni da Udine was in charge of the execution of this work, placed at the head of a team of painters; of the result, Vasari wrote that “with regard to the paintings, the stucco-ornaments, the arrangement, or any of the beautiful inventions, no one would be able to execute or even to imagine a more marvellous work”. But although the overall conception and design were Raphael’s, there were considerable contributions by his assistants who had become used to working in his manner; ironically, engravings of the loggia decoration, which were published from Raphael’s time onwards into the 19th century, continued to be the source of versions of what proved to be among the most influential decorative schemes of all time. Of these, possibly the finest was the suite published in Rome by Marc Pagliarini c.1769–77 with engravings by Giovanni Volpato and Giovanni Ottaviani after drawings by Pietro Camporesi and Ludovico Tesco.

Raphael’s final architectural and decorative commission was the Villa Madama, a suburban Roman residence for Leo X and Cardinal Giulio de’Medici (later to be Pope Clement VII). Construction began in 1518, but only a part was ever built. Raphael’s death in 1520, followed within a year by that of the Pope, halted the work, and although Clement VII renewed activities in 1524 the Sack of Rome three years later brought damage to the unfinished building. It was left as a fragment only of what would have been a major work. The finest decoration is in the vaulted, domed loggia where Giovanni da Udine did the stuccowork and Giulio Romano the painting, with Peruzzi’s assistance. This is the apogee of the grotesque. The relationship between the spatial and decorative elements has been created in masterly fashion; it also seems to have set the iconographic fashion for incorporating the four Elements and the four Seasons in Roman villa decoration.

Raphael was buried in the Roman Pantheon. More than any other artist of the Renaissance he had reinterpreted Antique art, not only in architecture but in decoration. His influence has been profound on later generations, especially on Neo-Classical architects and artists whose decorative styles owed much to his vision of the past.

DEREK LINSTRUM

See also Arabesque and Grotesque; Giulio Romano; Udine

Biography

Raffaello Santi or Sanzio. Born in Urbino, 6 April 1483. Trained under his father, the painter Giovanni Santi. Worked in Perugia and Città di Castello as partner to the painter Perugino (c.1450–1524), 1500–04. Working in Florence, c.1504; moved to Rome in 1508. Dominated artistic life in Rome until his death in 1520, working in

all fields of painting, architecture, interior decoration and tapestry design. Succeeded Bramante as architect for the new St. Peter’s, 1514. Died in Rome, 6 April 1520.

Selected Works

The most important cycles of Raphael’s interior decorations are at the Vatican Palace, the Villa Farnesina, and the Villa Madama, all Rome. The Sistine Chapel tapestry Cartoons are in the Victoria and Albert Museum, London.

- 1508–20 Stanze, Vatican Palace, Rome (frescoed decoration): Popes Julius II and Leo X
- 1510–20 Villa Farnesina, Rome (*Galatea*; Loggia of Psyche; stables): Agostino Chigi
- 1515–16 Cartoons for tapestries for Sistine Chapel: Pope Leo X
- 1516– Palazzo Pandolfini, Florence (building and interior frescoes after Raphael’s designs executed by Giovan Francesco and Aristotle Sangallo)
- 1517–18 Vatican loggias and loggetta, Rome (grotesque decoration completed by pupils): Pope Leo X
- 1518–20 Villa Madama, Rome (grotesque decoration completed by pupils): Cardinal Giulio de’ Medici

Further Reading

For Raphael’s activities at the Vatican see especially *Raffaello in Vaticano* 1984 and Dacos 1986, and for the Villa Madama decorations, Greenwood 1928.

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Rastrelli, Bartolomeo c.1700–1771

Russian architect

Francesco Bartolomeo Rastrelli is renowned in the history of Russian architecture as the founder in the mid 18th century of the mature Baroque style. As court architect to two successive empresses, Anna and Elizabeth, he established himself as the leader of the movement during the 1740s and 1750s. His clients ranged from Tsars and nobles to lesser dignitaries, for whom he designed, built and lavishly decorated magnificent palaces and splendid temples.

Rastrelli's style developed under the influence of Italian Baroque, French Classicism and Rococo. He was greatly indebted to his father, the architect and sculptor Bartolomeo Carlo Rastrelli (1675–1744) from whom he acquired a grounding in his craft. The first tentative steps which the young Rastrelli took in the field of art and design were linked with works of a decorative nature. Among these were alterations to the interiors of Shafirov's house in St. Petersburg (1722–23, destroyed), the interiors of the palace of the Moldavian D. Kantemir in St. Petersburg (1721–27, rebuilt) originally built by B.C. Rastrelli, and the Winter (1730) and Summer (1732) palaces in Moscow (destroyed).

The third Winter Palace, built by Rastrelli for the Empress Anna in St. Petersburg (1732–35, demolished) and the palaces built for her favourite Duke, Ernst Johann Biron of Courland, in Mitau (now Yelgava, Latvia, 1735–40, rebuilt) and Ruentale (now Rundale, Latvia, 1735–40) are important for establishing Rastrelli's decorative style. Of all these works, only the palace in Ruentale survives in its original form. The influence of early French Rococo is clearly evident in its internal decoration and the decor is very restrained. Rastrelli's skill in designing formal state interiors is already apparent in these palaces, which demonstrate those spatial and artistic solutions to problems of form which he was to develop so brilliantly in the future. Large main halls, which take up the whole width of the building, with huge windows on both sides and narrow piers, were typical of his work, as were large friezes that helped to smooth the transition from wall to ceiling, and the clear construction of planes and the symmetrical arrangement of square rooms. The organisation of the internal space was subjected to a strict rectilinear treatment of the state rooms and living quarters, which were designed to hold magnificent receptions and state ceremonies.

In the second half of the 1740s, Rastrelli entered a period of creative maturity and was very successful, receiving commissions from the Empress Elizabeth and leading magnates. The palace of Baron S.G. Stroganov (1752–54) in St. Petersburg is one of the best examples of the Rastrellian style in a private palace. Only the White Ballroom remains as evidence of the splendid decoration of the rooms that once made up the suite on the first floor. Here, as earlier in the Throne Room of the Winter palace, a dais for the orchestra was introduced into the composition of the interior.

Rastrelli's greatest achievements were the Imperial residences at Peterhof and Tsarskoe Selo outside St. Petersburg, which he rebuilt completely for Elizabeth. The splendid and lavish decoration of these magnificent palaces demonstrates clearly Rastrelli's powers of artistic expression and the extent



Rastrelli: staircase, Summer Palace, Peterhof, St. Petersburg, 1745–52

of his creative skills. A seemingly unending array of magnificent state rooms unfolded behind their gigantic façades (the palace at Tsarskoe Selo is more than 325 metres long), extending from the main entrance in one of the side pavilions to the palace chapel which formed the last component in the composition. Although similar methods were used in planning and designing the interiors of the two palaces, they differ considerably in their details.

The comparatively free planning and the light and playful decor were in keeping with the pleasurable nature of the Summer Palace at Peterhof (1745–52), which was used primarily for court entertaining and holidays. Although repeated changes have altered the appearance of many of the interiors, their general composition and the design of the main rooms – the staircase, chapel, ballroom and the audience chamber – have been preserved (the original interiors were destroyed during World War II and renovated from the 1950s to the 1980s). Baroque and Rococo characteristics determined the style of the internal decoration. A passion for a strong, sculptured decor, which is especially evident in Rastrelli's later works, combines here with the illusion of a light and transparent interior.

The majority of the main rooms at Peterhof, the most important of which take up the whole width of the building, had two tiers of windows. The walls were decorated with elegant pairs of pilasters and tall mirrors, above which hung oval murals. False doors and fake plate-glass windows helped to maintain the symmetry, and gleaming mirrors filled the interior of the palace with a sense of light and air so that it seemed palpably larger. The decorated *plafonds* with their allegorical compositions, rising colonnades and vaults, their flying figures and soaring clouds, had the effect of visibly extending the ceilings, creating an illusion of endless space.

The impression of gradual movement is intensified through

the asymmetry of the gilded wooden carvings and mouldings which form the main decorative elements within Rastrelli's interiors. The ornamental surrounds of the panels, mirrors and murals, and the door cases shine against the white background of the walls and doors, making the decor seem integral and complete. Rastrelli's rich imagination shows through in his masterly treatment of the Rococo decoration – there is not one garland in Peterhof that is a replica of another.

Unlike the masters of French Rococo, Rastrelli readily introduced order into his interiors, and this helped to define the stately architectonic nature of the decoration in the Great Palace at Tsarskoe Selo, the official summer residence of the Empress Elizabeth (1752–62, partially rebuilt). Creating a Russian Versailles, Rastrelli subordinated the organisation of the internal space to the court ritual of the Empress's "grand entrance". A hall with two tiers of windows and the main staircase marked the beginning of the palace's state rooms. From there a staggering array of luxurious halls and studies opened out. The immense scale and saturated decoration of the five main halls – the anterooms – which together formed a structural entity and culminated in the dazzling White Hall, marked the pinnacle of Rastrelli's achievements in interior design. The state rooms then divided into the drawing rooms and the Empress's private quarters.

Although the interiors at Tsarskoe Selo are at times decorated to excess, Rastrelli's style actually takes on a more solemn and tectonic character here. The grandiose nature and power of the almost sculptural forms is very impressive, the picture frames are arranged in strict symmetry to break up the walls, and the sense of order created by the colonnades and pilasters has a most regenerating effect. All of this makes the interiors resound with echoes of the Baroque. The copious carvings, with their skilful changes from the low relief of Rococo decoration to the high relief of the allegorical figures, are subordinated completely to a precise compositional structure of the surface plane, and the rich decoration in turn is subordinate to the monumental character of the whole ensemble.

At the same time, the palace contains interiors that are much more intimate in character. One of these is the Chinese Hall, where Chinese lacquered panels, silks and fantastic stylized fretwork all served as a backdrop to a collection of Meissen china. The famous Amber Room deserves special mention. Amber panels from the study (1709, A. Shluter), which were given to the Russian Emperor Peter I at the beginning of the 18th century by the King of Prussia, Friedrich I, were used to decorate it.

Rastrelli also completed three pavilions in the park at Tsarskoe Selo – the Grotto (1749–61), the Hermitage (1743–54) and Monbez (‘‘Mon Bijou’’) (1750–52, demolished). These are distinguished by a greater sense of freedom and lightness than were exhibited in the decoration of the palace itself. This did not mean, however, that they were any less magnificent. The large hall in the Hermitage, equipped with a special mechanical device so that the dining tables could be changed, is typical of architecture of the time.

The principles of planning and the artistic methods previously developed by Rastrelli and employed at Peterhof and Tsarskoe Selo came together in the project that marked the culmination of all his creative endeavours – the emperor's

Winter Palace in St. Petersburg (1754–62). The four corners of the building – a square with a large inner courtyard – housed the main staircase, the Throne Room, chapel and theatre. They were joined by a suite of rooms whose original decoration was destroyed during a catastrophic fire in 1837. Restoration work on the chapel and staircase, unquestionably a masterpiece of Rastrelli's art, was originally begun by the architect V.P. Stasov in 1838–39 and continues to this day.

Like most of his contemporaries, Rastrelli drew up designs for furniture, and these formed part of the overall design of his palace interiors. Stylistically akin to French Rococo forms, the carved consoles and armchairs arranged along the walls were a unifying factor in all the halls. Rastrelli sought to perfect his own designs right down to the smallest decorative detail. Even the floor designs were drawn up by him and he chose the different types of wood to be used. The work was then carried out by numerous painters and artists using Rastrelli's sketches and drafts. Among others, the artists I. Vishnyakov, I. and A. Belsky, B. Tarsia, A. Triskorny, D. Valerian, A. Perezinotti, P. and F. Graditski, P. Ballariny and L. Bemer worked with Rastrelli.

Church decoration occupied a special place in Rastrelli's work. The originality of his designs stems from the combination of a solemn sense of ceremony and secular decoration, characteristic of the palace interiors, with the traditional forms of Russian cult architecture and decoration. Apart from the court chapels, situated at the end of a long line of magnificent rooms at Peterhof, Tsarskoe Selo and in the Winter Palace, Rastrelli designed two cathedrals – the Cathedral of St. Andrew in Kiev (originally designed in 1747 and built by the architect I.F. Michurin from 1747–52) and the Smolny Convent in St. Petersburg (1749–62). The internal decoration was completed by the architect V. P. Stasov in 1833–35, but the magnificent result preserved Rastrelli's ideas. The decoration of the chapel at Peterhof is characterized by a sense of restraint, which is particularly noticeable when compared with the splendid chapel at Tsarskoe Selo, where the flat ceiling with a *plafond* painted by D. Valerian makes it resemble even more closely the main rooms in the palace.

In all his church designs, Rastrelli used a form based on a central five-domed structure with cupolas arranged in the shape of a cross, which he then interpreted in his own original way. In the Cathedral of St. Andrew and the Smolny Convent, only the central dome lets light in, while the domes on the side are blind and ornamental. The huge domed vault on a high and light drum is supported by massive pillars surrounded by half-columns. All the decorative features are subordinated to a system which articulates the architectural elements.

Rastrelli's art cannot be confined within the bounds of the Baroque, but neither does it belong entirely to the Rococo period. He demonstrated great skill in employing a wide variety of artistic means and compositional methods, and developed his own unique and brilliant creative programme, exerting a powerful influence on the development of Russian interior design in the mid 18th century.

The death of the Empress in 1761 marked the end of the Baroque era and the beginning of the enforced establishment of classicism. Following his dismissal a year later, Rastrelli went to work at Courland for Biron, where he decorated a number of rooms in the palace at Ruentale. The small number of

Rastrellian interiors from this period are decorated to excess and are evidence of a decline in the creative work of a master who had outlived his own style.

MARIA L. MAKOGONOVA
translated by Charlotte Combes

Biography

Francesco Bartolomeo Rastrelli. Born in Paris, c.1700, the son of the architect and sculptor Bartolomeo Carlo Rastrelli (1675–1744). Studied with his father and accompanied him as his assistant to St. Petersburg, 1716; possibly also studied in Paris under Robert de Cotte (1656–1735), 1725–30. Active in Russia by 1730; appointed court architect 1738; demoted after the fall of Biron, 1740; reinstated by the Empress Elizabeth I and active in court circles, 1741–61. Visited Italy c.1763 and 1769. Member, Academy of Arts, St. Petersburg, 1771. Died in St. Petersburg, 1771.

Selected Works

A large collection of drawings relating to Rastrelli's work at Tsarskoe Selo and the palaces of St. Petersburg is in the National Library, Warsaw. Additional drawings are in the Hermitage, St. Petersburg.

Interiors

- 1732–35 Third Winter Palace, St. Petersburg (building and interiors)
- 1735–40 Biron Palace, Mitau (building and interiors)
- 1735–40 Biron Palace, Ruentale (building and interiors)
- 1741–44 Summer Palace, St. Petersburg (building and interiors)
- 1743–57 Vorontsov Palace, St. Petersburg (building and interiors)
- 1743–54 Hermitage, Tsarskoe Selo (building and interiors)
- 1744–50 Razumovsky (now Anichkov) Palace, St. Petersburg (completed Zemtsov's building and interiors)
- 1745–52 Summer Palace, Peterhof, St. Petersburg (renovation and enlargement of the building, and interiors including the Great Hall, Ballroom and State Apartments)
- 1750–52 Mon Bijou Pavilion, Tsarskoe Selo (building and interiors)
- 1752–56 Grand Palace, Tsarskoe Selo (renovation and interiors including the grand salon, chapel, dining room, picture gallery and Visitors' Room in White)
- 1752–54 Stroganov Palace, St. Petersburg (building and interiors)
- 1754–62 Fourth Winter Palace, St. Petersburg (building and interiors)
- 1755–61 Grotto, Tsarskoe Selo (building and interiors; completed by Antonio Rinaldi)

Further Reading

For standard monographs on Rastrelli see Arkin 1954, Ovsiannikov 1982, and Vipper 1978. Denisov and Petrov contains a comprehensive history of Rastrelli's designs and drawings in Russian, Polish and Swedish collections. The most authoritative recent history of the Winter Palace is Denisov 1974; a good survey of the interiors of the Peterhof Palace appears in Arkhipov and Raskin 1961, and a good study of the Tsarskoe Selo estate appears in Petrov 1969. For an English-language survey of Rastrelli's work see Brumfeld 1993.

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Rateau, Armand-Albert 1882–1938

French architect and designer of furniture and interiors

Armand-Albert Rateau was one of the most innovative and idiosyncratic French designers of the 1920s and 1930s, but he remains one of the least known, since he did not show work at any of the Paris Salons and thus forfeited the public exposure gained from annual exhibitions and press coverage. He worked for a small group of prominent and exceedingly wealthy private clients and latterly secured several prestigious French government commissions to decorate and refurbish Ministry offices and foreign embassies. His style is difficult to define; Alastair Duncan (1990) describes him as a "Neo-Classical Modernist" owing to his interest in Greek and Roman antiquity, to distinguish him from the "traditional-Modernists", Leleu and Ruhlmann, who drew inspiration from the *ébénistes*, or Court cabinet-makers of the 18th century. Olivier-Vial (1992) subtitles the monograph he wrote with the designer's son, François, *Un Baroque chez les Modernes*, alluding to the richly patterned surfaces, fashioned from rare and expensive materials using laborious techniques, which characterized his entire production from mural decoration to the construction of individual pieces of furniture and accessories.

In 1905 Rateau was appointed artistic director of the decorating company, Alavoine & Cie. where he designed boutiques for the jewellery companies, Tiffany and Boucheron, and made some important contacts, notably with members of the English aristocracy and influential Americans, in particular the Vanderbilts and the Blumenthals. In 1914 he travelled to Italy, visiting Naples, Pompeii and Herculaneum. The bronze furni-



Rateau: bathroom for Jeanne Lanvin, 1902-22

ture in the Naples Museum and the sophisticated delicacy of the wall paintings in the excavated cities had a lasting influence. The range of stylistic and iconographic reference in his work extended from the ancient Mediterranean civilizations to Flamboyant Gothic and the 18th century of Watteau and Fragonard, and from Moorish Spain to Persia, Mughal India and Indonesia.

Having served during World War I from 1915-19, Rateau resigned from Alavoine to found his own company. In November 1919 he sailed for New York and encountered the Blumenthals, who became his first clients. He created his first pieces of bronze furniture inspired by antiquity for the patio area of the indoor swimming pool of their Manhattan house and decorated the walls of their ballroom with painted panelling in full-blown Rococo style, demonstrating his versatility. He was to continue to work on their French residences throughout his career. That early group of furniture included a pair of X-frame chairs in patinated bronze with open-work backs and seats composed of interlocking grids of flat fish and

top rails and slung arms formed of skeins of cockle shells. Each chair frame was cast with a surface pattern of fine netting and the arms terminated in snail scrolls. The removable seat cushions were covered in ocelot fur, an early instance of the Art Deco use of exotic animal pelts in furnishing. The description gives some idea of the minute detail and opulence of their construction, which, despite being executed in such a dense material, appears light, elegant and timeless. Identical copies of these chairs, and indeed of most of his bronze furniture designs, were to be made for many of Rateau's future clients; an exclusive limited edition issued for a privileged elite.

Rateau's most important patron was the couturier, Jeanne Lanvin. He decorated the pavilion she had Bouwens de Boijen build, adjacent to her town house at 16 rue Barbet-de-Jouy near Les Invalides in Paris (1920-22). As the artistic director of Lanvin Decoration, he went on to decorate her properties outside Paris and at Deauville and created interiors for her shops, Lanvin Sport and Lanvin Homme. He rented large workshops, which he bought in 1922, at Neuilly-Levallois in

order to build and decorate furniture and plasterwork and to weave fabrics. The interior of the apartment is probably his best-known project since Lanvin's private suite of rooms on the first floor – boudoir, bedroom and bathroom – were dismantled in 1965 and have been recreated at the Musée des Arts Décoratifs with their complete furnishings intact.

Mme. Lanvin's octagonal boudoir, panelled in pale grey, is lined with gilt-framed showcases intended to house her collections of fans, shoe buckles and scent bottles. The gilt capitals of the yellow Siennese marble half-columns flanking each showcase and the stucco panels above them have delicately stylized gilt reliefs of parakeets, pheasants and squirrels. An extensive repertory of fauna and floral motifs is a hallmark of Rateau's style. The recurring theme of the bedroom is the daisy or marguerite – the name of Lanvin's daughter. The walls and all the hangings are of hyacinth-blue shantung silk (*bleu Lanvin*) embroidered with daisies behind a low, white-painted, scalloped trellis with bunches of daisies in relief.

The furniture ranges from low, wooden chairs and footstools with deep-buttoned upholstery, recalling the 1840s, to Rateau's unique bronze pieces. These include slender, standard lamps and a low table, each with bird supports, circular, glass-topped tables and an extraordinary dressing table whose black marble top rests on tassel-capitalled, tapering, fluted legs and whose circular mirror has bird supports and is fitted with light bulbs at the centre of three daisies. The bathroom has walls and fittings of yellow marble, a geometric-patterned floor in black, white and yellow, and all the fittings and accessories are of patinated bronze in the form of plants, birds and butterflies. The stucco relief behind the oval bath shows a stag and doe in an idealized landscape. Rateau created an oval bathroom of similar opulence with complex, painted wall decorations inspired by Persian miniatures for the Duchess of Alba's Liria Palace in Madrid in 1921.

Another important commission for Lanvin Decoration was the interior for the Théâtre Daunou in Paris (1921–22), designed by the architect Auguste Bluysen, which has recently been restored. The elegant, shield-backed seats are upholstered, like the walls and drapes, in *bleu Lanvin*, and the proscenium arch is bordered with pierced, gilt panels teeming with birds and animals among fruiting vine and flowering forests. The last major collaboration with Lanvin was the Pavillon de L'Élégance at the Paris 1925 Exhibition, built by the architect, Fourniez. Rateau designed sculptures of modish, modern women which were placed against exterior walls whose stucco surface was patterned like the plasterwork of the Alhambra. Inside, Rateau supplied furniture for the individual displays of couture clothes shown by Lanvin, Jenny, Worth and Callot Soeurs. Rateau also worked with Fourniez to decorate a number of spaces within the Grand Palais including the tearoom, a covered garden, a dance hall and a ballroom. Denied the opportunities afforded to members of the Salon to exhibit work, Rateau arranged with the Seligman Gallery to recreate the bathroom of the Duchess of Alba, to great acclaim.

Decorated panels – the flat surfaces of furniture such as bed heads, free-standing, hinged screens or sections of wall decoration – are characteristic of Rateau's style. He specialized in designs executed with the utmost subtlety in combinations of oil and water gilding. Rateau installed such panels in the bathroom of the Blumenthals' Château de Malbosc near Grasse

(1925–26) and set them, alternating with mirror-glass pilasters, into the walls of the music room he designed for Cole Porter in 1927. He had already demonstrated in the Blumenthals' New York ballroom his ability to produce charming pastiches of the Rococo style and he continued to produce such designs for more conservative clients, like the Marquis d'Andigné (1921) or the Comtesse de Beaurepaire (1924). He was equally interested in interiors of the late Gothic and Renaissance, in particular carved, linen-fold wood panelling, which he reinterpreted in a contemporary mode in the Blumenthals' bathroom at Malbosc, and on pieces of furniture such as panelled cupboards and stools, to which he gave skirts. In 1927 he was commissioned by Mrs. Wilson-Filmer, later Lady Baillie, to restore the late-medieval wood carving at Leeds Castle in Kent, which involved work on the external structure as well as the interior stairwell of the Gloriette.

In the latter part of his career Rateau became involved in designing several buildings in a grandiose, Neo-Classical style. By this time he was designing interior spaces on a similar scale, producing and furnishing a salon for the Pavilion of the Comité français des Expositions for the Paris Exhibition of 1937. This was the last in a series of official commissions which included designing furniture for the administrative offices of the Mobilier national in 1926, furnishing the French legation in Belgrade and the French Embassy in London (both in 1934), the Foreign Office in 1935 and the Ministry of Commerce in 1936. He died in 1938 before he could carry out work for the French legation to Ottawa.

STELLA BEDDOE

See also Art Deco

Biography

Born in Paris, 24 February 1882. Studied drawing and wood-carving at the Ecole Boulle, Paris, 1894–98. Married Thérèse Vidor, 1908: 1 son and 1 daughter. Worked with the designer and ceramicist Georges Hoentschel, 1898–1904; artistic director of Alavoine & Cie., decorators, 1905–19. Served in the French forces during World War I. Visited New York, 1919. Established and ran his own design practice and workshop in Paris from 1920; artistic director of Lanvin Decoration from 1920; received state furnishing commissions from 1926; involved in architecture and garden design from 1927. Participated in the Paris exhibitions, 1925 and 1937. Chevalier, Légion d'Honneur, 1926. Died in Paris, 20 February 1938.

Selected Works

Reconstructed interiors from Jeanne Lanvin's apartment, and a large collection of drawings, designs and documentation relating to Rateau's work, are in the Musée des Arts Décoratifs, Paris; additional archival material is in the Bibliothèque Forney, Paris. Much of Rateau's furniture is in private hands, but examples are in the Art Gallery and Museum, Brighton, the Metropolitan Museum of Art, New York, and the Museum of Fine Arts, San Francisco.

Interiors

- 1920 Blumenthal Apartment, New York (furniture and decoration): George and Florence Blumenthal
- 1920–22 Apartment, 16 rue Barbet-de-Jouy, Paris (interiors and furnishings): Jeanne Lanvin
- 1921–22 Liria Palace, Madrid (bathroom): Duchess of Alba
- 1921–22 Théâtre Daunou, rue Daunou, Paris (interior and furnishings)
- 1924 House, Comtesse de Beaurepaire, Blvd. St. Germain, Paris (interiors and furnishings): Comtesse de Beaurepaire

- 1925 Exposition des Arts Décoratifs et Industriels, Paris (interiors and furniture: Pavillon de l'Élégance, Grand Palais)
- 1925–26 Château de Malbosc, Grasse (bathroom): George and Florence Blumenthal
- 1926 Mobilier National, Paris (office interiors and furnishings)
- 1927 Apartment, rue Monsieur, Paris (music room): Cole Porter
- 1927–29 Leeds Castle, Kent, England (restoration and interiors): Mrs. Wilson-Filmer
- 1930–32 17 quai de Conti, Paris (renovations and interiors): Armand-Albert Rateau
- 1934–36 French Government Offices in Belgrade, London, and Paris (furniture)
- 1937 Exposition Internationale des Arts et Techniques Appliqués à la Vie Moderne, Paris (salon, Comité français des Expositions)

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Rebecca, Biagio 1735–1808

Italian painter and decorative artist

Biagio Rebecca was one of the most prolific and successful decorative artists of the Adam period who specialised in painted panels, grotesques and imitation bas-reliefs. Born in Osimo, Italy in 1735, Rebecca made the acquaintance of several English artists, including the history painter Gavin Hamilton and the portraitist George James, while he was studying at the Accademia di San Luca in Rome. With their encouragement, he travelled to England in 1761 where he remained until his death in 1808.

Rebecca was one of many foreign, principally Italian artists working in England in the second half of the 18th century. The absence of a strong native tradition of decorative painting meant that foreign artists had frequently been employed previously, but this period was particularly rich in opportunities and foreign painters virtually monopolised the market for decorative painting in England. The taste for Neo-Classical style interiors and decoration flourished, and the vogue for grotesques,

trompe-l'oeil and grisaille decoration, for which Rebecca was particularly famed, ensured that he and other foreign artists – notably Antonio Zucchi and Giambattista Cipriani – were constantly employed by the major architects of the period. Rebecca's talents were used predominantly by Robert Adam, William Chambers, James and Samuel Wyatt and Henry Holland.

In 1770 and 1771, Rebecca worked on several of the decorations devised by William Chambers for Woburn Abbey, Bedfordshire, and a letter from Chambers written to his patron, the 4th Earl of Bedford, in 1770 about the work in progress includes the remarks: "I believe one of the painters that is about the library Ceiling will go downe next week to make his remarks upon the light and verify some measures and as he cannot speak a word of English I should be obliged to you if you would desire anyone in the family that understand Italian to ask for anything he may Want of the workmen" (Beard, 1966). Although it is possible that Chambers was referring to Cipriani, who had been resident in England for fifteen years and was a prominent member of the art establishment, both Rebecca and Cipriani are known to have worked on the decoration of this room. The decorative paintings at Woburn executed during the 1770s were replaced during the 1780s by Henry Holland. Fortunately, however, a drawing by Chambers of the library ceiling illustrates the border decoration executed by Rebecca containing griffins and acanthus scrolling interspersed with small classical figures.

Heveningham Hall, Suffolk, completed and decorated by James Wyatt, contains extensive decorative painting by Rebecca. In the Saloon the ceiling and walls are decorated in *trompe-l'oeil* arabesque panelling, classical groups and a band of running boys, painted with green tones on a biscuit ground; a scheme which "could have been disturbing if painted in polychrome, but so sensitive is the tonality that the room is a soft golden unity, the painting serving as texture" (Hussey, 1956). In the Etruscan room, a style of decoration that was extremely fashionable during the last decades of the 18th century, Rebecca's red classical figures appear against pale green walls and white wood and plaster detailing. In the Library, Rebecca's cameo medallions of poets (repeated in the decorative scheme in the Library at Heaton Hall) and the ceiling medallion representing Apollo were executed in white relief on a reddish brown ground; the latter echoing the porphyry of the chimney-piece and columns. Finally, Hussey also mentions the existence of a decorative scheme (probably by Rebecca) for the Dining Room which was not executed, in what he describes as "bright Kauffmannesque polychrome" (Hussey, 1956).

The great Saloon at Kedleston Hall which was inspired by the Pantheon in Rome contains four large overdoor classical capricci by William Hamilton and between these large grisaille paintings by Rebecca. Untypically, these represent four scenes from English history: *The Dukes of Northumberland and Suffolk Entreating Lady Jane Grey to accept the Crown*; *Edward the Black Prince serving the French King (then his prisoner) at Supper*; *Lady Elizabeth Grey Imploring of Edward IV and The Tender Eleanora Sucking the Venom out of the Wound which Edward I, her Royal Consort, Received with a Poisoned Dagger*. The latter two paintings are after designs by Angelica Kauffman (Roworth, 1992). The grisaille technique often associated with Rebecca involved, as its name suggests,

painting in monochrome grey or greyish colour and was used to imitate bas-relief and sculpture. It was a technique used by many heavyweights of the Italian Renaissance such as Giotto (Arena Chapel, Padua), Uccello (the Duomo in Florence) and Mantegna. In Kedleston, the grisaille technique can also be seen in the panels around the Marble Hall.

Rebecca's most famous decorative work, at Audley End, Essex, is not typical of his style, but it reveals a versatility in his oeuvre and suggests skills beyond those for which he is principally remembered. The scheme in the Saloon contains life-sized ancestral portraits some of which were executed in the style of Holbein and Gheeraerts using as a source the engraving by George Vertue after *The Visit of Queen Elizabeth to Blackfriars* attributed to Marcus Gheeraerts the Younger (Walker, 1957). Elsewhere, the Adam interiors at Audley End include an Etruscan Room with paintings by Rebecca. The frieze represents the Triumphs and Sacrifices from Montfaucon's *Antiquities* and the female figures are taken from archaeological finds at Herculaneum. According to William Addison "Rebecca's cunningly deceptive craftsmanship is well exemplified here" (William Addison, *Audley End*, 1953). It was apparently at Audley End that the most well-known example of Rebecca's fabled tomfoolery occurred: "This clever decorative artist was an inveterate private joker ... he alarmed Lady Howard by painting a black kettle on a piece of card, which he placed on a white satin chair" (Addison, 1953).

Painted decoration by or attributed to Rebecca can also be found in Heaton Hall, Lancashire (of particular interest are those decorating the Cupola and the grisaille painting on the Music Room Organ), the Great Drawing Room and Dining Room at Crichel Dorset (attributed to Rebecca because of their likeness to his work at Heveningham), Montagu House, London (destroyed), Doddington Hall, Cheshire (those in the circular Saloon are attributed to Rebecca and both room and paintings relate to Heaton Hall), Berrington Hall, Herefordshire (grisaille medallions of English writers in the Library and the ceiling paintings in both the Dining Room and Drawing Room attributed to Rebecca), Harewood House, Yorkshire (Library and Gallery), Goodwood House (Library), and Shardeloes, Buckinghamshire. At Attingham Park, Shropshire, the Boudoir paintings are traditionally attributed to Angelica Kauffman but are probably by Rebecca or Cipriani (Attingham was built between 1783 and 1785 after Kauffman, then married to Antonio Zucchi, left England). In addition to painted schemes, Rebecca also designed cartoons for stained glass, an example being the chapel at New College Oxford 1772.

JACQUELINE RIDING

See also Adam

Biography

Born in Osimo, 1735. Studied at the Accademia di San Luca, Rome, where he met the historical painter Benjamin West, and the portraitist George James. Married: son was the architect John Baptist Rebecca. Settled in England, 1761. Worked with George James; attended the Royal Academy, London, 1769. Active as a leading painter of decorative panels, grotesques and bas-reliefs from c.1770; designed stained glass during the 1780s. Exhibited at the Royal Academy from 1770; elected Associate, 1771. Died in London, 22 February 1808.

Selected Works

Examples of Rebecca's work can still be seen *in situ* at various locations including Audley End, Essex, Heveningham Hall, Suffolk, and Kedleston, Derbyshire.

Decorations

- c.1765–70 Kedleston, Derbyshire (breakfast room, marble hall, saloon, and staircase; architect R. Adam)
- 1770–71 Woburn Abbey, Bedfordshire (breakfast room and library; architect W. Chambers)
- c.1771 Harewood House, Yorkshire (music room and gallery; architect R. Adam)
- c.1772 Heaton Hall, Lancashire (billiard room, cupola room, and dining room; architect J. Wyatt)
- 1774–75 Audley End, Essex (saloon, Etruscan room, and breakfast room; architect R. Adam)
- c.1776 Montagu (later Portman) House, London (saloon and dressing room; architect J. Stuart)
- pre-1781 Berrington Hall, Herefordshire (library, dining room, staircase, drawing room and boudoir; architect H. Holland)
- 1797–99 Heveningham Hall, Suffolk (saloon, Etruscan room, dining room and unexecuted scheme for the library; architect J. Wyatt)

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Régence Style

To speak of the Régence is to refer to the transition in France during the early 18th century between the Louis XIV and Louis XV styles. The period is viewed by many art historians as in fact the first phase of the Rococo: it fully participated in the development of the latter, and found its ultimate expression there. While it corresponds in name to the regency from 1715 to 1723 of Philippe, the Duc d'Orléans, it actually embraced the declining years of the Sun King's reign and the earliest part of Louis XV's monarchy. The period is characterized by a movement away from the majestic, stately Classical Baroque and towards the lighter, more intimate expression of the Rococo.

The turn of the 17th and 18th centuries witnessed a coinciding of several events which favoured the shifting of political power and artistic patronage to Paris from Versailles. Louis XIV's glorious kingdom had been losing its lustre since its apogee in the late 1680s, the War of Spanish Succession taking a serious toll on the finances and morale of the country. The



Régence Style: Salon de Compagnie (Chinese salon with paintings by Christophe Huet), Château de Champs-sur-Marne, c.1748

intellectual and social spheres were also suffering under wrenching attacks on established orders, and the Church was under fire for internal abuses and general corruption. The Court itself held fairly steady, however, and was even infused with new life by the presence of the younger generation led by the Dauphin and the charming and effusive Duchesse de Bourgogne. This renaissance was short-lived, however, and the premature deaths in 1711 and 1712 of the Dauphin, the Duc and Duchesse de Bourgogne, and the Duc de Berry left a critical gap in court life.

From this point forward the social, intellectual, and artistic focus moved away from Versailles to Paris, where it remained for the rest of the century. Versailles was gloomy and faded, and it bowed under the weight of timeworn and ineffectual ceremony; in contrast, new circles of bright intellectual and artistic activity were forming in Paris around the Regent, the Duc d'Orléans and the Duchesse du Maine. In addition, the bankrupt state coffers had necessitated a halt to virtually all new building projects by the Crown, thereby forcing architects and artists to seek employment in the private realm. The numerous wars during the latter part of the 17th century had also served to upset the social order, creating a small group of profiteers whose ambitions and newly-acquired wealth

gravitated towards "modern" artistic expression. Many of the architects and decorators working for the Crown at the turn of the century found themselves creating new *hôtels* in new neighborhoods such as the Faubourg St.-Honoré and the Faubourg St. Germain in Paris during the regency.

On the political front, the Duc d'Orléans moved the seat of government to Paris the day he ascended to his position as Regent in 1715, and chose to continue living in the Orléans home at the Palais-Royal. The young king, then five years old, was installed in the Tuileries. The Regent was both a connoisseur and a collector, but not an adept state leader, so his legacy was more artistic than political. In fact, his apparent lack of understanding regarding the power of his position led to administrative chaos, with a resulting diffusion of power. Add to this the financial crash incited by the wild, speculative schemes of John Law (from which few old-moneyed Frenchmen survived unscathed and a good number of *nouveaux riches* emerged) and the general picture of transition is complete.

Stylistically the Régence can be divided into two parts, the first corresponding to the period of 1700 to 1715, when the art of the Court began to shed the heavy mantle of "official" style in favor of greater simplicity and elegance. It was in 1699 that

the Sun King himself, in an oft-quoted passage, called for a lightening of design, an infusion of "youthfulness" missing from drafts for renovations of the Château de la Ménagerie at Versailles, intended for the young Duchesse de Bourgogne. Louis XIV's taste had always been impeccable, and he sensed a need for change in the official Court style. As has been pointed out, even the King required spaces to which to retreat from the elaborate and richly ceremonial *Appartements* at Versailles, which he found at Marly and at Trianon.

The results of this yearning can be seen in the elegant interiors at Marly, Meudon, Versailles and Trianon. Here, key figures in the movement towards Rococo, chiefly Jules Hardouin-Mansart (1646–1708) and his associates at the Bâtiments, emphasized comfort, convenience, and above all gracefulness of design. The full-blown Louis XIV style, as exemplified by the work of Charles Le Brun (1619–90), was waning, with less emphasis placed on heavy sculptural elements, bold Classical Orders, and other Baroque features. Also, the demarcation between the architecture and decoration of interiors was blurred by the conquest of ornament. This impulse came through the genius of designers such as Jean I Berain (1640–1711), Claude III Audran (1658–1734), and Pierre Le Pautre (c.1648–1716). The delicate, fanciful grotesques and arabesques of Berain and Audran served as the basis for unique decorative schemes in which elements that were previously painted onto the flat surfaces of walls, became three-dimensional and broke through the confines of articulated wall panels. The ribbonwork and C-scrolls which served as the foundation of the arabesques and grotesques were created in relief and became the framing elements themselves. A new sense of motion resulted, with the eye skirting across the traditional horizontal and vertical divisions, which now had fewer and fewer formal visual props. This scurrying movement would eventually culminate in an almost dizzying effect created in full Rococo interiors by large overmantel and pier glasses reflecting the light from candles positioned around the rooms.

Another important innovation was the heightening of the wall panels and windows, which not only created a different sense of space, but also served to more closely tie the interior with the exterior, life with nature. This fitted perfectly with the increased interest in and idealization of the outdoor and rural life by the wealthy, as manifested in such fantasies as Jean-Antoine Watteau's (1684–1721) *fêtes galantes* and Marie-Antoinette's Hameau of later in the century. While this revised articulation of interior walls resulted in the appearance of greater space, rooms in fact were becoming smaller. An enormous concern with both privacy and intimacy arose during this period, and architects answered with floor plans that stressed habitability rather than grandeur or ceremony.

Probably the most influential interior designer during this first phase of the Régence was Pierre Le Pautre, whose chimneypieces at Marly, dating to 1699, have been cited as containing the first germ of true Rococo interior design. His genius was certainly recognized by Mansart, who entrusted him with the most important projects at the Bâtiments, as well as by Robert de Cotte (1656–1735), Mansart's successor as Surintendant. Le Pautre is credited with first converting Berain and Audran's decoration into three-dimensional wall articulation, but he was not alone in this endeavour. The idea was

adopted by many of Mansart's pupils, with one notable exception: Germain Boffrand (1667–1754). Indeed, Boffrand adopted some features of early classicism in his repertoire, but nevertheless employed them in a manner consistent with the general tendencies of the period. Two of his masterpieces, Malgrange and the Petit Luxembourg, demonstrate, however, a system of decoration more sophisticated than their contemporaries: the ornament was entirely independent of the architecture. With his "a-tectonic system ... which freed the wall from any functional articulation and subjected it entirely to the sway of ornament, Boffrand had laid one of the most important foundations for the Rococo style" (Kalnein, 1995).

The line between the first and second phases of the Régence period is drawn most heavily by the coming of age of a new generation of architects and designers, rather than by the ascension of the Regent. This artistic personnel was responsible for furthering the patterns set forth during the previous decade and a half, and for developing the transitional link with the Rococo. Yet there was not as clear a distinction between architecture of the last years of Louis XIV and those of the Regent, as there was in decoration. The young king showed no interest in architecture, so the driving forces remained the wealthy aristocracy and bourgeoisie. And Paris remained the artistic center of the country despite Louis XV returning the court to Versailles in 1723.

Of primary interest to theorists as well as architects during this second period was the development of a greater unity of design, that is, design that not only embraced the interior and the exterior, but also married the concepts of elegance, convenience, and functionality. The idea of *convenance*, or "the right relation of the parts to one another and to their purpose," dominated thinking, and "governed the size and character of a building, its plan, and even its decoration, which was supposed to run right through from the hall to the salon, growing slowly but steadily richer all the time, without any surprise effects" (Kalnein, 1995). Closely aligned with this was the importance placed on the association of function with design, vis-à-vis the ingrained national sense of propriety and correctness. All this constituted a rather rigid framework within which architects were expected to operate, but one which they did not rebel against and one which was in surprising contrast to the increasing freedom accorded decoration.

The two most important designers of the second phase of the Régence, or the Régence proper, were Giles-Marie Oppenord (1672–1742), who worked for the Regent, and François-Antoine Vassé (1681–1736), who was employed by the Bâtiments. With these two came a return to three-dimensionality and figural motifs within interiors, and a movement away from abstract ornament such as that of Le Pautre. Oppenord utilized exuberant, fully-sculptural decoration and Italian Baroque motifs in exciting and fantastic schemes which owed much to his Roman training. In his Hôtel de Pomponne interiors, dating to 1714, Oppenord blends the basic decorative ensembles of Audran with images from Watteau; but just a few years later he demonstrates even greater inventiveness when his Roman training is allowed full passage into standard French formats. He also cast off artistic conventions by reworking certain motifs such as the stylized, symmetrical shell, making it fully organic, and adopting a-tectonic, weightless frames with ruffled edges. Such devices can be seen in his

work for the Regent at the Palais-Royal and in numerous other important commissions earned through his official position.

Vassé worked concurrently under de Cotte at the Bâtiments, and because of his stronger adherence to French traditions proved to be more influential to the development of the style than Oppenord. His work is nevertheless comparable to that of Oppenord in its bold, vigorous ornament, sculptural reliefs, and predominant cartouches and shells. One of the masterpieces of Régence design, the Galerie Dorée in the Hôtel de Toulouse in Paris (still extant and now housing the Banque de France), was redecorated by Vassé under de Cotte and exhibits all these characteristics. Yet de Cotte was fundamentally a traditionalist, so most of the works produced under his supervision are serene and classical compared with the designs of Oppenord.

There were, of course, many talented and creative architects and designers working during the Régence in addition to Vassé and Oppenord. Jean Aubert (d.1741), Jean-Bernard-Honoré Toro (1672–1731), Jacques V Gabriel (1667–1742), and Claude Gillot (1673–1732) were notable architects and designers whose finest work stands among the best products of the era. The features which distinguish their work are fairly consistent with general trends of this *goût moderne* and can be recognized by the use of arabesques as the foundation of decorative schemes; heavy employment of ribbonwork, trophies, large-scale mirrors, depressed arches, and friezes with consoles; use of modified Classical orders and smaller mantel-pieces; and adherence to symmetry and the revised articulation of walls, with the resulting fusion of ornament with architecture. There was always an overriding nobility in Régence design, and a graceful elegance. Colors and materials were simpler, white and gold *boiseries* becoming much more common not only for their aesthetic appeal but also for their relative economy.

Finally, one of the hallmarks of 18th-century interior design in France was the careful coordination of architecture not only with decoration, but also with furnishings. Here many of the prevailing decorative schemes such as arabesques, grotesques, *singeries*, and Chinoiseries sought expression on smaller objects. Likewise, themes of the Régence style – nature, fantasy, exoticism, and asymmetry (although the latter was not to gain real acceptance until the later phases of the Rococo) – could also be found incorporated into designs for utilitarian objects. Charles Cressent (1685–1768), a cabinet-maker and bronze-worker, has become closely associated with the Régence style, his furniture and mounts so entirely embodying the aesthetic principles of this period. His name is also associated with the popularization of richly-figured woods such as palissandre and amaranth and for the creation of finely-chased and gilded mounts, particularly *espagnolettes*. In the work of Cressent, as in that of the silversmith Nicolas Besnier (fl.1714–54), the ornamental sculptors Jules Degoullons (c.1671–1738) and François Roumier (d.1748), and the porcelain of St.-Cloud, one finds the fullest statement of prevailing aesthetic principles. Their furnishings echoed the new treatment of interior architecture and helped create a unity of design which heralded the full Rococo style.

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Regency Style

In strictly political terms, the Regency lasted only nine years, from 6 February 1811, when the Prince of Wales took the oaths of office as Regent, to 29 January 1820, when the old King, George III, finally died and the Regent became King George IV. However, in artistic terms the "Regency period" is generally taken to encompass the second half of the reign of George III (1760–1820) and the reigns of his sons George IV (1820–30) and William IV (1830–37). And while it is best to avoid a rigid chronological definition of any particular style or fashion, one year does serve as a useful starting-date for the Regency era: 1783, the year in which the Prince of Wales came into his majority, and in which the architect Henry Holland (1745–1806) began work on the remodelling of the interiors at the Prince of Wales' Carlton House, thereby inaugurating a period of more formal, Neo-Classically-influenced design.

Neo-Classical precepts were fundamental to the Regency interior. The ancient world, and in particular classical Greece, had been rediscovered during the 1750s and 1760s – news of which was spread to an enthusiastic English-speaking audience by published works such as Stuart and Revett's magisterial *The Antiquities of Athens* of 1762. Established designers such as Robert Adam, Josiah Wedgwood and Thomas Chippendale had adapted Antique Roman and Greek motifs for use on every conceivable object or surface. Before Adam's death in 1792, however, Henry Holland and his followers had initiated an austere and academic reaction against Adam's frivolous, light and rather superficial interpretation of ancient forms. Holland's designs were still elegant and restrained, but they expressed more openly their debt to the archaeological investigation of Greece, Rome and Egypt, as well as to the heavier Directoire and Empire styles of revolutionary and Napoleonic France. The interiors at the Prince's own Carlton House underlined this new direction. In 1785, two years after Holland's



Regency Style: Blue Velvet Room, Carlton House, London, 1819

French craftsmen had started work there, Horace Walpole perceptively noted “How sick one shall be after this chaste place, of Mr Adam’s gingerbread and snippets of embroidery”.

Holland’s taste was popularised in the pattern books of Charles Heathcote Tatham (1772–1842), whom Holland had sent abroad to copy Greek and Roman designs first-hand, and by Thomas Hope (1769–1831), whose radical new designs for architecture and furniture were central to the development of the Regency style. Hope’s *Household Furniture and Interior Decoration* of 1807 reached a comparatively limited audience, but many of his designs were incorporated into the pattern books of cabinet-maker George Smith (most notably his *Collection of Designs for Household Furniture and Interior Decoration* of 1808) and the hugely popular periodical, the *Repository of Arts*, published between 1809 and 1828 by Rudolph Ackermann (1764–1834). Hope travelled extensively in the Mediterranean, but, although he made great use of the discoveries at Pompeii and Herculaneum, his interiors are couched in a more chastely Graeco–Egyptian manner than the

more ostentatious Roman-influenced interiors of contemporary French designers.

Regency style, however, derived from more than just the application of forms and motifs from the ancient world. More than at any other time in Britain’s history, interior design was affected not only by taste but also by technology, politics and personalities. The most important individual influence was the Prince Regent himself. George’s patronage of the arts – which contrasted so dramatically with the homespun, domesticated idylls of his parents – was vital to the propagation of the Regency Style. Holland’s pioneering work at Carlton House has already been noted. And in 1806 Holland’s calm interiors were themselves remodelled in a riot of crimson and gold by a Prince ever anxious to promote, not lag behind, innovation in interior design, and who proved himself the most active royal patron of the arts since Charles I.

George IV’s keen interest in architecture and decoration served as a catalyst for the enthusiasm of his subjects. In 1811 Ackermann introduced the Regent’s badge (the Prince of



Regency Style: Greek furniture from Rudolph Ackermann's *The Repository of Arts*, 1809

Wales's plume of feathers) into the furniture designs of the *Repository*, and by 1812 it was reported that the plume was now a "prevailing ornament" in domestic interiors. The Prince also popularised the return to Chinoiserie and the taste for the "Indian" or "Hindu" style. Both Indian and Chinese manners were employed at the Regent's new Pavilion at Brighton, where Holland's simple seaside villa was, after 1815, transformed into an oriental fantasy by the architect John Nash (1752–1835) and his gifted interior designers Robert Jones and Frederick Crace.

For much of the Regency – from 1793 to 1802 and from 1803 to 1815 – Britain was at war with France. Southey reflected the general ambivalence towards France when he wrote of the English in 1807 that "they hate the French and ape all their fashions, ... laugh at their inventions and then adopt them". The conclusion of peace in 1815, though, inevitably brought French taste flooding back – especially to the Regent's own interiors. In 1822 the *Repository* noted that "The Taste for French furniture is carried to such an extent, that most elegantly furnished mansions ... are fitted up in French style".

Even more important than the taste of the Prince Regent was the crucial role industrial development played in changing the way rooms were decorated and disposed. The pace of technological advance had quickened after 1780. In 1785 steam was harnessed to a cotton mill for the first time, and by 1788 there were 40 cotton mills in South Lancashire alone. By 1790 the cities of Liverpool, Hull, Birmingham, Bristol and London were all linked by canals, and in 1801 Richard Trevithick's steam carriage first appeared on the roads of Britain. The effect of industrialisation on traditional decorative and architectural crafts was profound. Householders were now able to buy fabrics previously only affordable by the rich. Machine-printed textiles, advised Thomas Sheraton in 1794, could now be "adapted for the purpose of ornamenting panels and the walls of the most elegant and noble houses". And rapid advances in natural dye technology (synthetic dyes did not appear until the 1850s) soon made the official ban on imported chintzes irrele-

vant. Nor was technological progress limited to fabrics. Cylinder presses replaced much of the hand-blocking of wall-papers, the appearance in 1839 of Harold Potter's power-driven rollers, able to print four colours and to remove surplus ink, inaugurating the age of mass-produced wallpaper. Similar innovations were introduced in almost every area of interior decoration. Lucas Chance's plate glass of 1832 allowed window manufacturers more freedom to dispense with internal glazing bars; Samuel Bentham's woodworking machinery took much of the drudgery out of the production of joinery mouldings; John Vickers's "Britannia metal" (an alloy of tin, copper, bismuth and antimony) provided house owners with a cheap and lustrous alternative to silver. The onset of war with France in 1793 provided a further boost to advances in the metalwork trades: brass door furniture suddenly became widely available, while the forms of cast-iron door furniture grew more delicate and diverse.

Many of these industrial innovations were designed expressly to make life more comfortable for the average householder. A good number helped to make interiors warmer – notably Count Rumford's patent stove of 1796; steam-heating, introduced by the Earl of Shelburne at Bowood during the 1790s and by Sir Walter Scott at Abbotsford in 1823; and hot water piping, installed by the Duke of Wellington at Stratfield Saye in 1833. The Argand colza-oil lamp, patented by the Swiss Ami Argand in 1783, brightened the drawing room enormously, while the new gaslights, becoming relatively common by 1830 (although Lord Dundonald introduced gas lighting into his home in 1787, and the first public gas lighting was installed in Pall Mall in 1807), revolutionised the way interiors could be both used and decorated. Even bathrooms and lavatories were beginning to be taken seriously: by 1797 Joseph Bramah had sold 6,000 of his revolutionary ball-cock WC cisterns (patented in 1778), and Nelson's new home at Merton contained no less than one en-suite bathroom for each of its five bedrooms.

Panelling and plasterwork of the period were more rectilinear and restrained than in previous decades, most Regency wall



Regency Style: parlour remodelled by Humphry Repton, from *Fragments on the Theory and Practice of Landscape Gardening*, 1816

and ceiling decoration obeying Ackermann's dictum that a "simple and chaste character is best". Mouldings were mostly of low relief, with Greek motifs such as the anthemion (the honeysuckle flower) and the wave-like Vitruvian scroll being profusely used, while simple "reeding" – a fusion of semicircular bead mouldings – was the most commonly-chosen decorative solution for chimneypieces and for door and window surrounds.

In 1807 Thomas Hope's *Household Furniture* ... introduced the term "interior decoration" into the English language. And, thanks to the flood of pattern books that were newly available, for the first time the design and decoration of rooms became a popular occupation not just for the grandee but also for the middle-class householder. The concept of en suite decoration was introduced by Ackermann in his *Repository* after 1809, and by 1833 J.C. Loudon (1783–1843) was firmly asserting in his *Encyclopaedia of Cottage, Farm and Villa Architecture and Furniture* (a complete guide to the architecture and decoration of the average home) that carpet colours should harmonise with the walls and furniture, paintwork should match the ground of the wallpaper, and that the colours and materials of the seat upholstery should always marry with those of the curtains. Most often indeed it was the colour of the furniture fabrics that dictated the overall scheme for the room.

The new popularity of en suite decoration did not, however,

mean that the whole house was coloured uniformly. The function of each Regency room directly corresponded to its decorative prerequisites. D.R. Hay's *Laws of Harmonious Colouring* of 1828, for example, specified different colours to match the different moods of each room. Thus, while the dining room, being "warm, rich and substantial", was best suited to deep reds, the "solemn and grave" nature of the library made it more suitable for greens, while the "light, clearing and cheerful nature" of the bedrooms suggested blues and off-whites.

Red was particularly prevalent in the Regency interior, being widely believed (among others, by the eminent artists J.M.W. Turner and Sir Thomas Lawrence) to be the most appropriate background for the gilt frames of paintings and prints. Greens were much used for halls, drawing rooms and bedrooms, as well as for libraries, but tended to be more common outside, rather than inside, the home, being much favoured for ironwork and external woodwork. Strong yellows were, thanks to advances in dye technology, increasingly available. "Drab" colours – greeny-yellows, yellow-browns and yellow-golds – were, for example, widely used for paintwork and wallpapers in the years after 1799, when Dr. Edward Bancroft introduced the new, cheap dye "quercitron yellow" he had obtained from the bark of the North American oak. Gilt, however, was (at least outside the residences of the very rich) increasingly unpopular. In 1818 the architect and prolific pattern book author J.B. Papworth (1775–1847) boasted that his model homes contained "no portion of gilding", while in 1833 Loudon advised that "gilding, unless in very small quantities for the sake of relief, should be avoided".

By 1830 combinations of secondary tones – light blues, lilacs, buffs, greys and pinks – and stronger hues of their complementaries had become common, Ackermann particularly recommending the use of lilac or fawn with bright green. Most sophisticated room schemes, though, used white only on the ceiling. In 1828 Hay noted that white was "seldom employed in house-painting", having "entirely given way to shades of various colours and imitations of the finer kinds of wood". Graining was indeed very widespread, Nathaniel Whittock remarking in 1827 on "The very great improvement that has been made within the last ten years in the art of imitating the grain and colour of various fancy woods and marbles".

If decorative paint effects were considered too expensive, then a wide variety of grained and marbled wallpapers could be bought. Loudon recommended papers "simply marked with lines in imitation of hewn stone" for the hallway, but there were also papers which suggested panelling, watered silk, damask or other, more elaborate drapery designs. More common in bedrooms were floral designs or patterns using small repeats or pin-grounds. As with every aspect of the Regency interior, the simpler the function of the room, the cheaper and plainer the decorative treatment, whether executed in wood, plaster, paint or wallpaper.

By 1837 British machine-made knotted and pile carpets were able to copy the intricate patterns of imported Persian and Turkish examples. Fitted carpets were common, although Loudon favoured retaining a small border of between one-and-a-half and two feet between the carpet and the skirting. Industrial advances also enabled the harder-wearing, reversible "ingrain" floor coverings, used especially for staircases and

hallways, to be made more cheaply and efficiently. In 1822 three-ply ingrain, using more complex and colourful designs that differed from back to front, were first produced in Kilmarnock, one of the primary centres of British carpet manufacture. And for those who could not afford ingrain, painted floorcloths, decorated to mimic marble, Oriental carpets and a host of other designs, were more prevalent than ever.

While technological progress helped to make floor coverings more widely available, Cartwright's power loom of 1787 and Whitney's cotton gin of 1793 enabled the manufacture of cotton fabrics to overtake and eclipse that of more traditional furnishing materials. By 1820 cotton chintzes and calicoes had indeed largely replaced silk for curtains and upholstery. Cotton fabrics were cheaper, lighter and more washable than the silks, satins and moreens that were formerly the rule in middle-class homes. And these cottons could be more brightly coloured, although in 1809 Ackermann noted that "the gaudy colours of the chintz and calico furniture" were giving way "to a more chaste style, in which two colours only are employed to produce that appearance of damask".

In the grander Regency interiors, the most elaborate features – contrasting sharply with the reticence of the mouldings – were the bed or wall curtains. Usually coloured (and lined with a material in a harmonising tone), and extended down to the floor, window curtains represented the decorative focus of a sophisticated Regency room. Those that could be drawn were looped back during the day at dado level, and held with pins or cords. Vertically-drawn festoon curtains were unfashionable by 1800; in 1803 Sheraton noted "the general introduction of the [horizontal] French rod curtain in most genteel homes". Some drawing rooms were fitted with "continuous drapery", where the window drapes ran in massive swags from pelmet to pelmet. And behind the principal curtains was a complex system of muslin sub-curtains and blinds, whose main function was not to retain heat – the wooden window shutters did this – but to filter out the direct light that might otherwise damage fabrics and furniture.

Like internal mouldings, Regency furniture became increasingly restrained and architectural as the period progressed. By 1810 simple geometric forms were much in vogue for furniture as well as for wall mouldings and chimney surrounds, with bold curves, unbroken lines and restricted ornament. And, in contrast to earlier Georgian practice, seat furniture was not placed against the dado or chair rail when not in use, but arranged informally about the room. In her novel *Persuasion* (written 1815–16) Jane Austen noted that "the present daughters of the house were giving the proper air of confusion by ... little tables, placed in every direction", while in 1811 the American Louis Simond was horrified to find that even at Osterley Park "tables, sofas and chairs were studiously deranged about the fire-place and in the middle of the rooms, as if the family had just left them".

By the mid 1820s the spirit of eclecticism had introduced not only Grecian and Egyptian furniture designs into the more fashionable homes, but also Elizabethan, Jacobean, Louis XVI and even Norman revivals. Pointing to the future were the more academically-correct Gothic designs of A.W.N. Pugin (1812–52), illustrated in Ackermann's *Repository* after 1825 and bought by George IV for Windsor Castle in 1827. More characteristic of Regency taste than Pugin's Gothic chairs,

however, were the circular table, with its single, central support; the large, D-ended dining table; cross-framed, scrolled-arm and sabre-leg chairs; the Grecian sofa, with two scrolled ends of equal height equipped with a tasselled bolster; and the sofa-table, which, as a result of the introduction of the Argand lamp could now be used for a variety of purposes throughout the whole day. Regency householders were also enthusiastic purchasers of metamorphic furniture: chairs and tables which, as Ackermann remarked, could "with the greatest of ease, by merely lifting up with the right hand ... be metamorphosed" into a flight of steps or a reading-desk. As with all aspects of the Regency interior, taste and technology always went hand-in-hand.

STEVEN PARISSIEN

See also Ackermann; George IV

Principal Collections

The most important surviving Regency interiors and furnishings are in the Royal Pavilion, Brighton. Other notable examples of this style appear in interiors created by architects such as Henry Holland, Thomas Hope, John Nash, Sir John Soane and James Wyatt and can be seen at: Frogmore, Berkshire; Berrington Hall, Herefordshire; Apsley House, Pitzhanger Manor and Sir John Soane's Museum, London; and Attingham Park, Shropshire.

Further Reading

A useful overview and introduction to the Regency Style, particularly with regard to architectural fittings and fittings, is Parissien 1992 which also includes a section on American architecture and interiors. The most comprehensive and detailed historical account of the subject, with copious references to primary and secondary sources, is Morley 1993.

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Rehn, Jean (Johan) Eric 1717–1793

Swedish architect, designer and engraver

If any artist can be said to personify the Gustavian style it is Jean Eric Rehn whose all-round skills were deployed in several different areas, including architecture, the applied arts, and above all interior design.

Rehn's principal place of work was the Royal Palace in Stockholm, which had been newly constructed under the direction of Nicodemus Tessin the Younger after the fire at the Old Castle in 1697. Work on the completion of the palace was halted for long periods during the war years and later due to insufficient funds, but was resumed in 1727. After Tessin's death in 1728, the direction of works was taken over by his son Carl Gustaf Tessin, who was assisted by the architect Carl Hårleman. By summoning skilled French sculptors, painters and craftsmen to Stockholm, Tessin and Hårleman ensured that the palace's interiors would be designed in the very latest style. And the Royal Drawing Academy was founded at the Royal Palace in 1735 so as to make sure that future access to trained painters and other craftsmen was assured. This school included the French painter Guillaume Taraval among its teachers, and one of its first pupils was J.E. Rehn.

Rehn also trained as a military engineer, and he graduated as a lieutenant-draughtsman in 1739. From 1740 to 1745 he was awarded a five-year scholarship to study engraving in Paris under Jacques Philippe Le Bas. It was also intended that he should observe the most recent developments in French furniture and other aspects of interior design. And on his return trip home he was instructed to study the silk-weaving factories in Lyon, both for their weaving techniques and for their pattern stocks.

In 1745 he was appointed to the Office of Manufactures with responsibility for the patterns for silk manufacture and for the Rörstrand faience factory. One of the best known faience patterns – an asymmetrical Rococo design incorporating a sprig of hops – which recurs in several faience-wares, is called the Rehn pattern after its author. At the same time he worked as an assistant to Hårleman in the completion of the interior decoration of the Royal Palace. Rehn's collaboration with Hårleman also involved completing and developing his drawings and ideas for manor houses.

Rehn's first important independent commission for the Swedish court was to design the costumes and thrones for the coronation of King Adolf Fredrik and Queen Lovisa Ulrika that took place in 1751. The magnificent thrones, designed in an exuberant Rococo style, were actually meant for the King

and Queen's respective audience rooms at the Royal Palace. In 1753, when the palace was almost ready for occupation, Hårleman died and Rehn took over artistic responsibility for the final work.

In 1754, Rehn embarked upon another foreign trip at the request of the queen and the Office of Manufactures and he travelled in France, Germany, the Netherlands and Italy. As with his earlier tour, he was expected to follow new developments in France and he was also able to familiarise himself with the classical ruins and antiquities of Italy. Since his previous visit, however, Parisian tastes had changed. The Rococo style with its vegetal forms and curved contours was no longer predominant, and the forms of the antique world, as well as the classical heritage from the Baroque, had come back into fashion. The archaeological finds at Herculaneum and Pompeii had also come into focus.

After his return home in 1756, Rehn eventually put his new knowledge into practice. A moderate version of the neo-Antique style became his trademark, with lingering traces of playful and billowing Rococo shapes. Leaf volutes and shell ornament were replaced by stiff laurel-wreaths and classical urns. Borders which had been rounded became square. But the move towards this new style was gradual and in the first decade following his return to Sweden Rococo forms were still dominant.

The Rococo style was still evident in Rehn's interiors for Charles de Geer's manor house Stora Wäsby in Uppland (1758) which represent arguably the most complete and well preserved suite of rooms created in Sweden during this period. The main building was constructed after Hårleman's designs, but after Hårleman's death Rehn took charge of the interior decoration, working in collaboration with the skilled craftsmen who had formerly worked at the Royal Palace in Stockholm, above all the painter Johan Pasch.

Hårleman had adopted the French principle of arranging the *appartements de parade* on the ground floor, and a suite of rooms runs along the same level as the sumptuous garden, which had been laid out according to the designs of Nicodemus Tessin the Younger. The large square hall in the building's middle axis is divided up by French windows, doors, and large wall panels depicting Italian antique ruins. On one side of the hall is a Salon de Compagnie, a long narrow room whose walls were decorated with *boiseries* and mirrors. The other side of the central hall is flanked by a drawing room whose decoration is dominated by exquisite painted floral ornament framing flying birds. Leading off this room is the Madame de Geer's bed chamber, which is decorated partly with *boiseries* and mirrors and partly with an East Indian silk featuring painted scattered flowers. The painted over-doors have varied gilded wooden frames, and this room includes magnificently rich volutes and scallop decoration.

In 1759 Rehn produced designs for the decoration of the large saloon on the second floor at Sturefors, a building designed by Tessin the Younger at the beginning of the century. Rehn's drawings illustrate a proposal for a *trompe-l'oeil* scheme including marbled walls, niches with gilded sculptures, medallions beneath laurel wreaths, and large scallop shells for the over-doors. He also made sketches for the patterned tiles of the stove, a feature that was to become characteristic of the Gustavian interior.

Rehn's most important commissions for the royal couple during the 1760s were the library (1760) and the adjacent museum rooms (1765) at Drottningholm Palace, and the interiors for the nearby Kina Slott or the Chinese Pavilion (1763) which was built by Carl Fredrik Adelcrantz. Moreover, contemporaneously Rehn received a string of private commissions which were not confined to interiors but which involved the layout of entire manor houses, including the main building, wings, stables, gardens and park buildings. In addition, he designed several interiors for apartments in Stockholm.

In 1772 Gustav III was crowned king and Rehn designed the coronation decorations for Storkyrkan (the Great Church) in Stockholm. Gustav also commissioned Rehn to design new interiors for the State Bedchamber at Stockholm Palace where, for the first time, Neo-Classical forms dominated. In addition to the garlands and festoons that Rehn had used earlier, the walls were divided up by fluted pilasters, and columns framed the alcoves.

Rehn's attachment to the Superintendent's office resulted in a series of commissions for the interior details in many of Sweden's churches. He designed these continuously throughout his career; they consisted mainly of memorials such as epitaphs, but also included altars and pulpits. He was also active as a teacher. His skills as a draughtsman had led to his appointment as drawing-master to Crown Prince Gustav (later Gustav III) in 1751, and he subsequently taught the other royal children. In 1757, the same year that he became Court Intendant, he was appointed professor of Drawing at the Royal Academy. His skills as a decorator were regularly employed for court ceremonies ranging from christenings to funerals.

By the 1780s, new trends in interior design, inspired by Roman and Pompeian finds and grotesque decoration had begun to emerge. These were exemplified in Sweden by the work of Louis Masreliez, whose interiors for Gustav III's pleasure palace, the Haga Pavilion, were the prototype for late-Gustavian interior decoration. Within this context Rehn's work began to be considered outdated, and as a result his commissions for architecture and interiors declined.

Much of Rehn's inspiration derived from French Baroque classicism and the Rococo style, as well as Roman antiquity, with which he familiarised himself on his two foreign trips in the 1740s and 1750s. Also of great significance were the French architectural and pattern books published during that period which had a strong impact on his work. Jacques-François Blondel's books on architecture and interiors were hugely influential in France during the 1740s and 1750s but Jean-François Neufforge's *Recueil élémentaire d'architecture*, which was published in parts over successive years, had a much more formative influence on the Gustavian style in Sweden. The first part of Neufforge's *Recueil* came out in 1757, the year after Rehn's second Paris visit, and the last was issued in 1778. It advocated the adoption of the antique repertoire described as *le goût grec* that entailed a return to Baroque classicism and its classicising forms. The more slavish imitation of antique furniture and painting belonged to a later period.

Rehn's greatness was due to his ability to effect an elegant transformation of French prototypes for Swedish circumstances. A more economical approach to form and ornament and the use of local materials gave the Swedish translation of Louis Quinze and Louis Seize styles its characteristic severity,

but this restraint did not lessen its elegance. Rehn's interiors are exquisitely proportioned, and reflect a clarity and purity of form; they are full of fantasy without being overburdened, whether they be predominantly Rococo or Neo-Classical.

Rehn was also a consummate designer of furniture, and it was arguably in this area even more than in his interiors that his artistry became synonymous with the Gustavian style of the 1760s. This style is most apparent in his designs for mirrors and console tables, in which sober *rocaille* ornament was combined with laurel wreaths, urns, rosettes, guilloche and chevron pattern friezes and meandering borders. Although originally designed for particular interiors, his designs were diffused by craftsmen and were adopted by sculptors, cabinet-makers and decorators in other cities. Rehn was also the leading designer of patterns for silver, wall decoration, fireplaces and tiled stoves, as well as for faience and textile manufacture.

Rehn's work ranged from the decoration of *appartements de parade* to the production of everyday functional objects, and no other Swedish designer has had so great an impact on such diverse areas of artistic activity. His style can be described as a synthesis of the Carolinian tradition with, first, the softening effects of French Rococo and later the restraining influence of French Neo-Classicism. It resulted in a distinctively Swedish style which was not only hugely influential during his own time but whose legacy has endured even to the present day.

URSULA SJÖBERG

translated by Antonia Boström

Biography

Born Stockholm, 18 May 1717. One of the first pupils at the School of Painting at the Royal Palace in Stockholm, 1730s. He was first active as a designer for fortifications, 1739. Went to Paris, where he learned etching under Jacques Philippe Le Bas, 1740–45. Returned to Sweden, via Lyon, 1745, and attached himself to the Office of Manufactures as a textile, pattern and ceramic designer. Active as Carl Hårleman's assistant at Royal Palace, Stockholm, from c.1745. Appointed Crown-Prince Gustav's drawing master, 1751, and later for royal children. Active as designer for the preparations for the Swedish coronation, c.1751. Travelled to France and Germany with the painter Johan Pasch, 1754–56. Appointed architectural draughtsman to the Superintendent's Office, 1753; Court Intendant and Professor at the Academy of Drawing, 1757–89. Active for Queen Lovisa Ulrika at Drottningholm Castle, from c.1760. Provided designs for furniture by Georg Haupt, and ceramics, stage sets and jewellery. Died in Stockholm, 19 March 1793.

Selected Works

The principal collection of Rehn's drawings is in the Nationalmuseum, Stockholm.

Interiors

- 1751–53 Royal Palace, Stockholm (designs for Coronation thrones and canopies for audience room): King Adolf Fredrik and Queen Lovisa Ulrika
- 1758 Stora Wäsby Castle, Uppland (wings, Orangerie, interiors): Charles de Geer
- 1759 Sturefors Manor, Östergötland (interior): Count Nils Adam Bielke
- 1760–70 Drottningholm Castle (library, museum rooms, Marble Cabinet): Queen Lovisa Ulrika
- 1760–70 Erstavik Manor, Södermanland (building and interiors): Herman Petersen

- 1762 Lambohof Manor, Östergötland (building and interiors): Carl F. Sinclair
- 1763 Gimo Manor, Uppland (building and interiors): Robert Finlay and Jean Henri Le Febure
- 1763 Kina Slott, Drottningholm (Chinese Pavilion): Queen Lovisa Ulrika
- 1763 Sturefors Manor, Östergötland (Chinese Cabinet): Count Nils Adam Bielke
- 1763 Leufsta Bruk, Uppland (interior, library, pavilion): Charles De Geer
- 1768 Ljung Manor, Östergötland (building and interiors): Count Axel de Fersen
- 1769 De Geer Palace, Stockholm (building and interiors): Charles De Geer
- 1769 Forsmark Bruk, Uppland (building and interiors): John Jennings
- 1770 Rosersberg Castle (exterior alterations, interiors): Duke Karl, later Karl XIII, and Princess Hedvig Elisabet Charlotta
- 1770 Övedskloster, Skåne (interiors): Baron Hans Ramel
- 1772–75 Royal Palace, Stockholm (King and Queen's state chambers): Gustav III
- 1776 Gripsholm Castle, Södermanland (Grand Cabinet, Queen's apartment): Gustav III and Queen Sofia Magdalena
- 1780 Royal Palace, Stockholm (remodelling of Pelarsalen): Gustav III

Further Reading

Wahlberg 1983 is the only monograph on Rehn. Fogelmarck 1966 and Hernmarck 1947 also give useful résumés of his career. Groth 1990 includes good illustrations of the interiors. Grate 1994 provides a comprehensive artistic and historical context for Rehn's career and useful further bibliography.

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Relief Decorations

All modern relief decorations are imitative of older, more traditional work done in moulded plaster, carved wood, and embossed leather. Most originated in the second half of the 19th century and reflect the Industrial Revolution's impact on interior decoration. Costly effects that had previously been available only to the wealthy were now economically mass-produced for the middle classes.

Lincrusta-Walton was one of the first to be produced. It was patented in 1877 by Frederick Walton, who had earlier invented linoleum. Like linoleum, it was made of oxidized linseed oil but, instead of ground cork, it used wood pulp as a binder. The mixture was pressed between heavy rollers, one of which was engraved to create the embossed design pattern. Originally the material was pressed onto a canvas backing, but this proved too stiff and was eventually replaced with a paper backing. Advertised as "Solid in Color! Solid in Relief! Solid in Value!" it was especially strong and durable.

Lincrusta-Walton could imitate any relief material, including plaster, wood and embossed leather. In 1906 the company brought out a tile imitation for bathrooms, and in 1912, a very convincing and wildly popular imitation of an oak dado. One of the great advantages of Lincrusta-Walton over other wall decorations was that it was waterproof and could be easily cleaned. This responded to contemporary concerns about sanitation and earned the material a gold medal at the 1884 International Health Exhibition. Its waterproof qualities also promoted its use on yachts and ocean liners including the *Titanic*. Walton began selling Lincrusta on the Continent and in the United States in 1879. In 1883, the firm of Frederick Beck received the exclusive rights to produce it in America. It was popular in the US and Canada well into the 1930s. In Britain it seemed to never lose its appeal and continues to be produced today.

Other relief materials soon followed Lincrusta. Tynecastle "Tapestry" (or "Canvas") was created by William Scott-Morton, an architect based in Edinburgh. Many writers have given the date for the invention of Tynecastle as 1874, but it was not in widespread production until the 1880s.

Probably the most successful competitor to Lincrusta, however, was Anaglypta, which was patented in 1886 by T.J. Palmer. Palmer was working for Walton at the time and developed the idea of a paper pulp relief material. Walton showed no interest in it, so Palmer set up his own business in 1888. The great advantage of Anaglypta over other embossed papers was that the embossing cylinder was used while the cotton paper was still in the pulp state. It produced a much crisper and firmer design, and, due to the plasticity of the pulp, could take on very deep relief. This was dramatically demonstrated in the



Relief decorations in Frederick Walton's showroom, London, 1900

popular imitation Jacobean ceilings with full pendant drops. Anaglypta was hollow and therefore was much lighter than Lincrusta. Anaglypta also led the way in quality design by employing well-known figures like Christopher Dresser, Adolf Jonquet and George Haité.

Another embossed material was Japanese leather paper, examples of which were first introduced in the 1860s. Made of mulberry paper, those were embossed, painted and gilded to imitate leather. In 1884 Rottman, Strome and Co. set up a factory in Japan to make the papers in Western designs.

Cameoid was a low relief paper introduced by the Lincrusta-Walton Co. in 1898, while Cordelova, another embossed paper, started in Edinburgh in the 1890s. Subercorium, Calcorian, and Cortecine were all rubber-and-cork based materials made in the 1880s in imitation of Lincrusta, but none of them achieved its success or popularity. Salamander was a high relief material made of asbestos fibers, introduced in 1895 and promoted for its fireproof qualities. Lignomur was the only American entry into the market. Based on a wood fiber pulp, it was first marketed in 1880. The firm opened operations in London in 1886, but were bought out by the Old Ford Co. in 1896 and their formula was changed to a paper pulp base.

In 1899 a huge combine called the Wall Paper Manufacturing Company began buying up various independent wallpaper companies. By 1904, they owned most of the relief decoration businesses as well, including Lincrusta-Walton and Anaglypta. Eventually the firm became Crown Ltd. and an offshoot of this company, Crown Decorative Products Ltd., continues to produce modern versions of both materials.

Besides the various paper, resin and wood pulp reliefs, one other important type of embossed decoration to emerge in the late 19th century was stamped metal. In the 1880s Germany had led the way with the development of stamped zinc orna-

ments. These were popular for ceiling details and centerpieces and were often used in connection with plaster. In the United States, the combination of pressed zinc ornaments with a corrugated iron base led to the creation of a decorative, fire-proof form of metal ceiling. Albert Northrup of Pittsburgh was an early promoter and sold his ceilings in England as well as the United States. By the 1890s technological improvements in the production of sheet steel led to the development of stamped ceiling panels in 29 to 30 gauge steel. Sold in sheets that were 12 to 24 inches wide, they could be four to ten feet long. The sheets were also sold as cladding for both exteriors and interiors.

American firms led the way in the development of stamped sheet metal walls and ceilings. In the 1890s British journals began to protest at the American dominance and called for British companies to develop their own version. In 1894 the Emdeca Co. was formed in London and offered sheets of stamped and brightly enameled zinc which were promoted for bathrooms as a cheap and practical substitute for tile. By 1904 the British Stamped Metal Ceiling Co. had been formed and was bragging that it had just installed over 100 metal ceilings in the new Savoy Hotel. Metal ceilings and sidewalls were never as widely-used in Britain as they were in the United States and elsewhere, however, probably because of the availability of Anaglypta, Lincrusta and other cheaper alternatives. Outside of Britain, in Canada, Australia and New Zealand they were as popular as they were in the United States. One Canadian firm has records that show they were exporting their products to South Africa, Japan and India in the early 1900s.

The appeal of all these relief materials was that they were practical, economical substitutes for decorative plaster and other ornamental effects. Their design histories followed contemporary fashion. In the late 19th and early 20th centuries, various revival styles dominated including Gothic, Renaissance, Rococo, Louis XIV, Jacobean, etc. There were also some Art Nouveau patterns, and, in the 1930s, some Art Deco designs. Chiefly marketed to the middle and upper classes, they made ornamental design available to a wide audience.

PAMELA H. SIMPSON

Selected Collections

Examples of embossed wallcoverings survive in the Victoria and Albert Museum, London, the Whitworth Art Gallery, Manchester, and the Cooper-Hewitt Museum, New York. These museums also hold collections of trade catalogues as do the Avery Library, Columbia University, New York, the Winterthur Library and Hagley Museum Library, Wilmington, Delaware, and the Canadian Centre for Architecture, Montreal.

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Renaissance

The term "Renaissance" derives from the word "Rebirth" and was used for the first time in 1550 by the painter and biographer, Giorgio Vasari (1511-74). The term broadly defines a multifaceted and complex historical period, generally dominated by an extraordinary interest in classical culture which provided an inexhaustible source of both formal and spiritual models. Through the study of the antique, one current of intellectual thought recognized the fundamental values of individual dignity and rationality, placing man at the centre of the universe, master of his own destiny and of his own history, and capable of dominating nature through strict laws.

The movement was anticipated by Humanism, and from around the second decade of the 15th century until the first years of the 16th century, these precepts manifested themselves in all areas of human knowledge, above all in Italy. Local variations within this phenomenon can be recognized in the artistic sector, and these were determined by the varying degrees of acceptance of these theories and by the personal interpretation of the principal protagonists, as well as by the importance of patrons.

During the Renaissance the predominance of man over nature was expressed artistically principally through the new discipline of perspective. Through the application of scientific rules the study of elements occupying space (lines, volumes, colours, light, and shade) in the depiction or the construction of objects and architecture was established along rigorously mathematical lines. In Florence above all, and mainly thanks to the architect Filippo Brunelleschi (1377-1446), the rules of perspective were introduced in each artistic field. Moreover, the exaltation of man also manifested itself through a distinct tendency to individualism: as a result the artist and the scholar were held in positions of unprecedented importance within a society dominated by open-minded and cultured princes, who were also passionate seekers of spiritual and material pleasures.

Renaissance courts became centres for the pursuit of knowledge, for new discoveries, and for the collection of the most prestigious artistic and literary expressions of the past, as well as continuously evolving in all the areas of the Liberal Arts. The image of the sovereign-patron was created through rich interiors and lavish patronage, and he was always conscious of his ability to reinforce his own power by eliciting the respect and admiration of his subjects.

Contemporary craftsmen were also affected by the mania for cultural renovation and attempted to give modern and correct forms to their wares. A critical attitude to the examination of the classical world avoided pure imitation, and led to original interpretations. Indeed, even when ornamental and formal elements deriving from the antique were faithfully repeated, these were always couched in the context of modern taste; a taste which paid more attention to substance than to form. In Renaissance decoration ornament is always contained within rigorous limits. Even when an object or interior is ostentatious, nothing is included by chance and everything corresponds to a unified and coherent project. While there was no shortage of important religious patronage, Renaissance artistic expression was always closely linked to secular needs. It is noteworthy, that even when designing for ecclesiastical interiors, the artistic motifs employed often had an exquisitely profane appearance.

The palace became the permanent and sumptuous seat of patrician life, and during the course of the Renaissance in general the home assumed a particular significance. In order to be more decorous and comfortable, and to guarantee privacy, palaces became more spacious. A contemporary commentator declared that it was preferable to have a "building of modest beauty, but perfectly comfortable", than one that was "extremely beautiful and uncomfortable". For this reason great importance was attached to the skill of the architect in organizing a rational distribution of the interior spaces in correspondence with the exterior openings (which by this date were considerably larger than in the past), and with the dimensions of the rooms and the orientation of the building itself.

The owner's bedroom was the central nucleus, described in contemporary documents simply as the *camera*. This was preceded by an antechamber and by one or more rooms (*sale*), all corresponding with the entrance. The *camera* was followed by a small study and by other private spaces, from which it was possible to exit by a service staircase, or reach a garden which was invariably cultivated with great care.

The *sala* (or hall) was used predominantly for gatherings, and on the occasion of banquets a table constructed from planks and mobile trestles would be erected here. The pivotal element was the large stone or marble fireplace, which in noble residences was finely decorated with classical motifs. It was also normally equipped with wrought-iron utensils, including firedogs, andirons and fire-guards, which were indispensable, as frequently the fireplace would also have been used for cooking. During the 15th century its design became characteristic: it was excavated from the thickness of the wall, framed by a mantelpiece and two mouldings or scrolls attached to the wall, and variously decorated with coat-of-arms, minute figures, or garland reliefs. Notable fireplaces are those in the *sale* at the Ducal Palace in Urbino, at the Palazzina Marfisa, and the Palazzo Schifanoia in Ferrara, as well as in many

Renaissance buildings in Florence. The refined decoration of these and other fireplaces was always executed by renowned sculptors, or carved after their designs and introduced into the architectural project.

Portals were made from stone and wood, decorated with egg and dart, dentils, shells, fluting, fillets, and closed with massive wooden doors which were often carved or inlaid. Often the decoration repeated the decorative motifs of the fireplaces and the ceilings. The walls were generally covered with wooden panelling, usually up to shoulder-height and sometimes only along one wall, and by woven and embroidered textiles. The panelling of the Sala dell'Udienza of the Collegio del Cambio in Perugia is notable for the magnificent refinement of its carving and the variety of subjects depicted in the inlays. This was produced during the last years of the 15th century by Domenico del Tasso, who belonged to a famous dynasty of skilled woodcarvers. More rarely the walls were decorated with frescoes and tapestries. A rare example of Renaissance tapestries to have survived in a good state is the Trivulzio series (Milan, Castello Sforzesco), depicting the *Allegory of the Months*, which were woven after cartoons by the Milanese painter Bramantino.

Ceilings were of a variety of types; wood was available to all sections of society. The most common ceiling was made from projecting wooden beams, decorated with vivid coloured frames or with coats-of-arms and shields/ciphers. In other cases vaulted ceilings were preciously decorated or painted in fresco, with coffered scenes in classical frames, and with *trompe-l'oeil* effects. Stucco and wood often formed interlaced patterns.

As the Renaissance progressed, cornices grew larger and classical motifs were introduced. Gilding was quite common in the interiors of the most magnificent palaces in Florence, as well as in Venice and in Mantua, above all in the most sumptuous ceilings. These were often in carved wood with coffers decorated with sculpted and painted elements, or in terracotta or stucco. A coloured and glazed terracotta ceiling by the Della Robbias is to be found in the Museo del Castello Sforzesco, Milan. A sumptuous example of a coffered ceiling is in the Sala degli Stucchi at the Palazzo Schifanoia in Ferrara, executed by Domenico de Paris around 1480 under the direction of the architect Biagio Rosselli. The ceiling of the Sala di Eleonora di Toledo in the Palazzo Vecchio, Florence, completed by the del Tasso brothers in 1482, is made up of hexagonal coffers with precious frames and central bosses with six lilies. The ceiling of the Room of the Horses, decorated in c.1530 by Giulio Romano and assistants, shows decorative interlacing and an interplay of beams and joists. Rich texture is provided by carved and gilded motifs set in panelled coffering. Michelangelo's exquisite ceiling for the Vatican's Sistine Chapel (1508–12) is based on painted *trompe-l'oeil* architecture with emphasis on the structural axes. In nine rectangles, large and small, are painted narratives from the Bible – animals, humans, and architecture – in a precursor to Mannerism.

In some Central Italian locations, for instance in Pesaro, instead of containing painted wooden plaques, the ceilings were occasionally decorated with series of tiles in maiolica, or unglazed terracotta decorated with portraits and other naturalistic subjects. In the 16th century combinations of materials were used, including wood with painting, stucco, or metal. The

Studiolo at Urbino has classical coffering interspersed with circular bosses. In Italy, wooden ceilings known as *soffitto morto* (dead ceiling) were fixed to the beams by pegs, rather than being part of the actual structure of the building. False ceilings incorporating cloth or leather were sometimes used to retain heat in winter.

The most sumptuous floors were in stone or marble, inlaid in geometric patterns or with classical decorations. Sometimes these echoed, or at least complemented, the ornamental themes of the ceilings. Floors made up of terracotta or maiolica tiles were very widespread, the latter being used particularly in smaller spaces such as a *studiolo*, or in family chapels in churches. Important examples are the tiles in Isabella d'Este's small private rooms in the Ducal Palace in Mantua, decorated with heraldic designs and symbolic motifs by Antonio de' Fedeli's workshop in the 1490s. Other examples of this type of decoration survive in their original locations in some Neapolitan churches, in Siena Cathedral (Cappella Piccolomini), in Rome (Cappella Basso della Rovere in Santa Maria del Popolo), in the Vaselli Chapel in San Petronio in Bologna, and in many other cities. Other complexes, now dismantled, have entered museum collections, including, for instance, the precious maiolica tiles with strongly characterized portraits now in the Galleria Nazionale in Parma. These came from the chamber of the abbess of the Convent of San Paolo, and were produced by a Pesaro workshop around 1471–82. Frequently both the floors and the walls and window sills were covered with precious oriental carpets; above all in Venice, where trade and artistic contacts with the East were very active.

During the Renaissance two spaces in the house assumed a fundamental importance which differs considerably from the present day. These were the bedroom and the *studiolo* or study. The *camera* (bedroom or chamber) was without doubt the central living space. It often had a square ground-plan, unlike the *sala* or hall which was rectangular, and was a private space for the owner, and the place where he could receive his most intimate friends. The Camera degli Sposi in the Ducal Palace in Mantua, frescoed by Andrea Mantegna between 1465 and 1474, is an exceptionally magnificent example of this type of room. Based on illusion, with painted pilasters and with a carved mantelpiece being the only three-dimensional device, its allegorical ceiling incorporates a central circular *trompe-l'oeil* fresco depicting a blue sky with white clouds, adult figures, putti, and a peacock looking over an elaborate interlaced balustrade which, in turn, is framed by fruit and foliage.

If the owner was a lover of comfort he might forego mural paintings and prefer to have his rooms hung with luxurious and heavy tapestries which gave warmth to the relatively sparsely furnished space. The paucity of furniture did not, however, mean that these aspects of the interior decoration were of little importance. On the contrary, in Milan, Venice, and Florence the woodworkers' guilds had precise laws and duties relating to their techniques. Moreover, it should be remembered that they normally worked on the projects of important artists, a fact which underlines the degree to which patronage determined the production of luxury products.

The furnishing of the *camera* was principally characterized by textiles, including brocades and silk velvets, and, to judge



Renaissance: *The Birth of St. John the Baptist*, fresco by Domenico Ghirlandaio, Santa Maria Novella, Florence, 1480s

from the few surviving examples, these were of an extraordinary refinement. In addition, delicate textiles which were easily worn out were periodically replaced. Contemporary paintings and frescoes offer alternative illustrations when concrete evidence relating to the documentary records of textiles is lacking. Scenes of the Birth of the Virgin or of St. John the Baptist are useful, since these are usually depicted in interiors decorated in contemporary taste. For instance, in Domenico Ghirlandaio's fresco in the church of Santa Maria Novella in Florence (c.1480) the scene takes place in a *camera* partly hung with textiles, and shows a large bed with base and headboard, decorated with classical motifs. Another informative painting is the *Apparition of the Virgin to Lodovico il Moro* (Museo Poldi Pezzoli, Milan), which depicts the Duke of Milan in his own bed, covered with heavy tapestries. A number of drawings now in the Fondazione Querini Stampalia in Venice show designs for beds, all of which were hung with luxurious textiles. This guaranteed shelter on all sides and became a veritable room within a room. The alcove of Federigo da Montefeltro in the Palazzo Ducale in Urbino is also presented as a dwelling space, in this case in wood entirely decorated with fictive marble friezes in the classical style and the duke's coat-of-arms prominently repeated twice either side of the door. Wooden beds with tall inlaid and carved headboards, and a high wooden base on which woollen or horsehair mattresses were arranged were also quite common. This model also allowed for a baldachin canopy, covered with embroidered curtains.

Paintings depicting both sacred and secular interiors also provide significant visual testimony of the furniture present in these Renaissance environments. Important examples of 15th-century furniture survive in the principal public collections of decorative arts and in some notable palaces, though often 19th-century reconstructions of furniture using parts of older, now lost, structures are displayed as original Renaissance pieces. Other than the bed, a few chairs and a small travelling-trunk or bench-chest there was little other furniture, in the modern sense, in the *camera*.

There was always the *cassone*, in which young women kept their dowry, and which after their marriage became part of the furnishing of their spouse's house. These containers were often preciously decorated with scenes alluding to fertility, to faithfulness and to other moral virtues suitable to a devoted wife, or with more political and territorial subjects such as the joining of two important families. Inside might be an intimate portrait of the bride or groom. 15th-century *cassoni* often have an architectural structure: their principal face is divided into three squares, between which the heraldic arms of the two families joined by marriage were painted. A good collection of painted *cassoni* and panels from dismembered interiors is kept at the Musée de la Renaissance at Ecouen, and other interesting examples are in the Castello Sforzesco in Milan and in London's Courtauld Collection. Additional examples in inlaid woods, produced by inlay-specialists such as Canozi da Lendinara, Giovanni da Verona, Fra Damiano da Bergamo, and the de Blasio family active at the Central Italian courts, are

in the shape of a sarcophagus and are decorated in minute geometric patterns.

Intarsia (inlay), small pieces of stained or shaded wood set into a solid dark background, had an enormous success in the Renaissance because it fully satisfied the dictates of taste. It was suited to simple geometric decoration and rigorous ornamental designs with spirals, acanthus leaves, and garlands. Moreover, inlaid work allowed the application of the rules of perspective – especially when an artist's design included views – allegorical and religious figures, ruined and intact buildings, naturalistic compositions, and much emphasis on illusionistic devices in *trompe-l'oeil*. Intarsia, used initially to decorate churches, was used in secular interiors primarily for furniture (including *cassoni* and cabinets), panels, and architectural woodwork.

It was also particularly adapted to the *studiolo*, which was without doubt the Renaissance space *par excellence*: a small room entirely fitted with cupboards of inlaid wood. In luxurious interiors these cupboards were finely decorated and painted, and sometimes carved and inlaid with perspective views, allegorical figures and compositions. Precious manuscripts, illuminated codices, printed volumes and collections of antique gems, medals, plaquettes, and oriental rarities were housed in these: in fact, all those examples of manufacture that contributed to the curiosity and yearning for pleasure of their owner. The *studiolo* created in 1476 for Federigo da Montefeltro, Duke of Urbino, by Baccio Pontelli, after designs by Sandro Botticelli and Francesco di Giorgio is made up of two inlaid sides: the taller side has fictive shelves, alternating with niches in which the Theological Virtues and the portrait of the duke are placed, and fictive openings. The other lower side has benches with cupboards which open in their base. The most striking features of this space are the panels which simulate the divisions of a bookcase with semi-open trellised doors, and which allow a glimpse of the heterogeneous collection of objects housed within: amphore, books, a watch, an ink-well, a parrot-cage, and musical instruments.

Studioli, cabinets, alcoves, *cassoni* all correspond to a similar conception of life, in which there was the need to preserve personal and private objects in perfect architectural structures. The same attitude applied to smaller containers for the housing of precious and small objects. Especially typical of the period were small jewel-caskets in soft woods covered in musk paste (gilded *pastiglia*), on which decorations depicting stories from Roman history, biblical themes or profane legends were applied. The centre for this type of production was in Ferrara, owing to the fashion for it during Leonello d'Este's rule.

Most splendid among these caskets is the one carved from rock-crystal with incised scenes from the Life of Christ along its sides, created for Clement VII by the Vicentine artist Valerio Belli (1468–1546). This is one of the most representative objects of the period, for it combines both Roman and Venetian interpretations of classicism. Other rock-crystal objects carved on their reverses were vases and candlesticks. The tradition of carving rock-crystal was closely linked to the passion for collecting antique gems, especially by collectors such as Pope Paul II (Pietro Barbo) and Cosimo il Vecchio de' Medici. Their collections now form part of the Farnese collections in the Museo Archeologico, Naples.

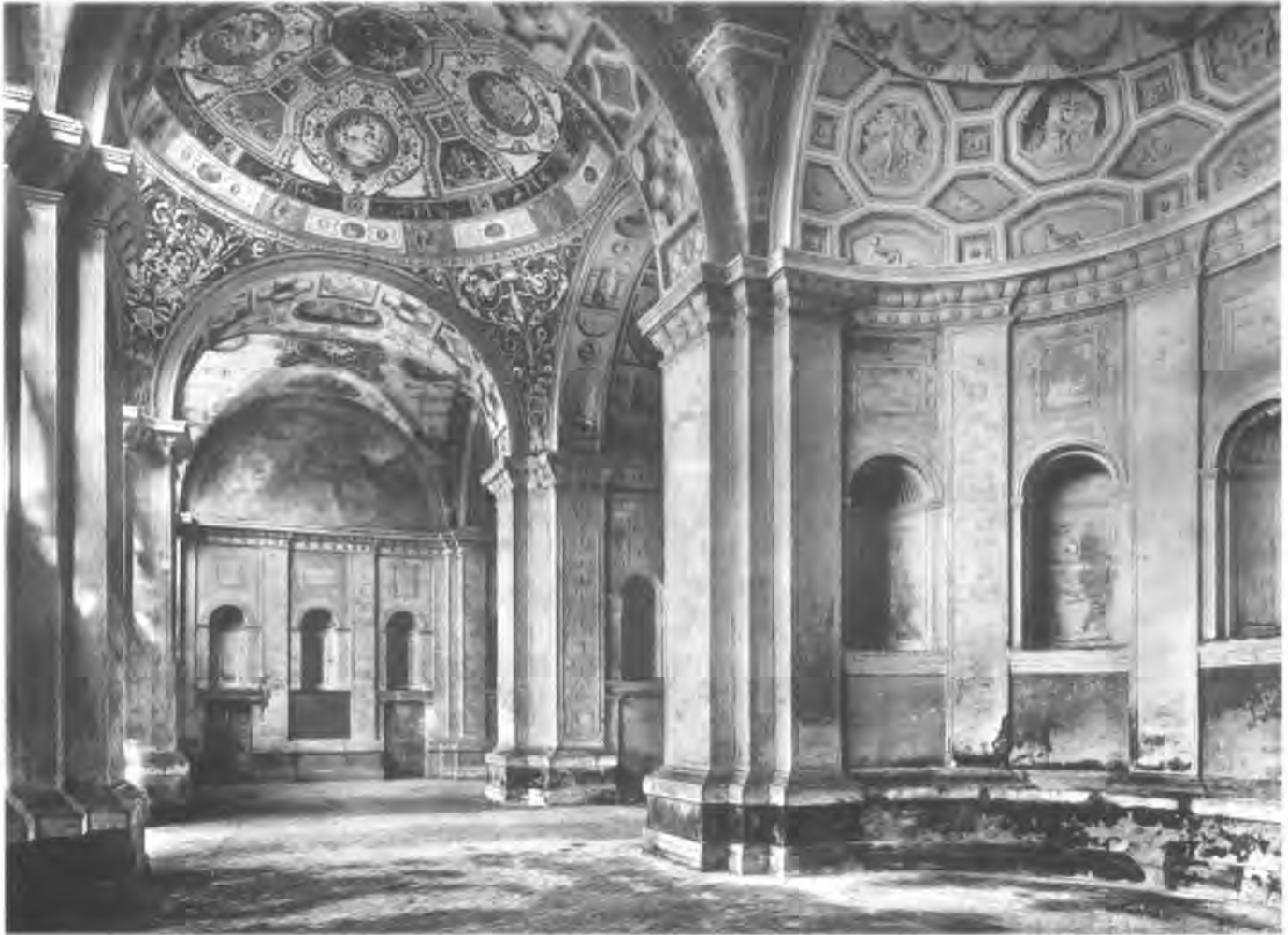
Ceramic and glass enjoyed an extraordinary development during the 15th century. Initially following the ornamental patterns of Islamic ceramics, designs eventually evolved towards a more marked adoption of Renaissance forms and subjects. Progressively from the beginning of the century the spare and incised designs of medieval ceramics were replaced by *stannifero*, which was relatively impermeable and adapted to decoration with more precious designs. Following the examples of fine lustre-ware imported from Valencia, Italian maiolica evolved rapidly, developing from the earlier designs dependent on Islamic models into a more mature and classical appearance. The design of ceramic forms also became more complex and more functional. A large part of the production of maiolica during the Renaissance period was for pharmacies, which had assumed a more important role with the development of Humanism. Ceramics were also important for the court environment and the princely table, above all at the Aragonese court in Naples. Maiolica cups and large presentation platters decorated with the portrait of the beloved were given as gifts on the occasion of engagements or weddings. From the end of the 15th century the most precious productions manufactured by some factories, such as Deruta and Gubbio, were given a third firing which fixed the metallic lustre-glaze.

The attempt to emulate or even supersede imports from the Middle East is also evident in Murano glassware dating from the second half of the 15th century. Like ceramics, the ornamental designs of the hanging lamps, chalices, flasks, cups, and ewers dating from the earlier period display Islamic traits which were slowly replaced by more typically Renaissance patterns. This glass is sumptuously gilded and has polychromed decoration, applied both to milky and to coloured grounds.

The general trend in Italian Renaissance interiors was a development away from sparsely furnished rooms in which purely functional objects and pieces of furniture were arranged, to interiors both of greater architectural complexity and of more luxurious decorative appearance. Function and decoration were more harmoniously combined, and the use of classical motifs and designs introduced a rationality and a synthesis of the different elements of an interior. The application of classical motifs pervaded all areas, from fixed architectural members to small functional objects in daily use.

In Northern Europe medieval fashions in interior design continued longer into the 15th and early 16th centuries. Only with the spread of printed designs and books of ornament at the beginning of the 16th century did antique motifs become more generally familiar and begin to be introduced into architectural designs and interiors. These books included Sebastiano Serlio's Books I–V of his treatise on architecture (1537–51), Hans Blum's *Five Orders* (1550), Palladio's *Architecture* (1570), Vredeman de Vries's books on the orders and of ornaments, and an English book, *Chief Groundes of Architecture* (1563).

The conquest of much of Italy by the French, and later by other armies from the North, also helped spread knowledge of Italy's elaborately decorated palaces and houses. In 1492 Charles VIII of France, a country with an indigenous Gothic style but no great tradition of mural painting, imported 22 Italian artists and craftsmen. Initially Gothic and Renaissance



Renaissance: Villa Madama, Rome, by Raphael and Giulio Romano, c.1518–20

were combined, somewhat uneasily, and it was not until the reign of François I, when Italy was already moving to Mannerism, that France adopted a Renaissance style of her own, initiated to a great extent by architect Pierre Lescot (1500/10–78), who was responsible for a new wing in the Louvre that included a ground-floor gallery supported by four sculptured caryatids by Jean Goujon, and Philibert de l'Orme (c.1512–70).

Typical of French Renaissance style was François I's château at Amboise, above the Loire, which he turned from fortified building to elegant château. This was followed by his remodeling of the Château de Fontainebleau, with Italian painters Giovanni Battista Rosso (Rosso Fiorentino) and Francesco Primaticcio, and teams of French and Flemish artists. The resulting style, known as the School of Fontainebleau, was credited with introducing France to the Renaissance, although the decoration, with its sense of drama and innovative combinations of high-relief stucco with fresco panels, nymphs, putti, scrolls, and strapwork, might more accurately be considered Mannerist. Particularly noteworthy is the 64-metre Galerie François I, started in 1535. Sadly, the original decoration no longer exists.

The late Renaissance château at Ancy-le-Franc, designed by

Serlio who had been brought to Fontainebleau by François I, included elaborate mural decoration executed by or under the direction of Primaticcio. The vast Guard Room is an amalgam of Italian and French design. Covering the entire floor of one wing, it has windows on both sides and a beamed ceiling painted with Italian-style decoration, a patterned tiled floor, and French fleur-de-lis frieze. A number of Italian classical revival motifs were introduced to the château at Gordes in the Vaucluse, c.1525, with a magnificent Renaissance chimney-piece that stretches the length of an entire wall, including the doors. Classical motifs here include pilasters, triangular pediments, scrolls, acanthus leaf friezes, and shell-headed niches.

Italian classical interiors were evident at the Munich court, and England, slow to relinquish medieval style, adopted classical motifs in a somewhat haphazard manner, such as in the plaster ceilings at Hampton Court (1536) and, in isolation, the Doric chimney-piece at Lacock Abbey in Wiltshire. England's initial adoption of Renaissance style amounted more to room planning, with a greater focus on privacy in the home and small chambers rather than the grand gallery. The style came later to English galleries, as in the magnificent 116-foot example at Lanhydrock House in Cornwall which is decorated in Old Testament themes and has a ceiling with decorative

plasterwork and pendants. Architectural patterns in the North did not become fully classicised until the late 16th and early 17th centuries with the introduction of Palladianism.

LUCIANA ARBACE

translated by Antonia Boström

See also Cassoni

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Renaissance Revival

“Renaissance Revival” is a term most often used of architecture; less frequently it has described styles of sculpture, interior decoration, furniture and even jewellery. Quite evidently it refers to a revival of the forms of the Renaissance and it identifies styles of building throughout Europe and America in the 19th and early 20th centuries that borrowed the forms of the language of Renaissance architecture, such as symmetry, ashlar masonry, columns, rectangular windows, entablatures and the

like. But this description is not without its difficulties, for Renaissance architecture was itself a revival of an earlier style. And if we think of the revival of classical architecture that had taken place a century earlier – namely Neo-Classicism – it can be difficult to know if what is evident in the Renaissance Revival should not merely be taken to be a continuation of Neo-Classicism, or a revival of the Renaissance, or a return to antiquity itself. Also, the Renaissance took on many forms different from those in its native Italy in other parts of Europe, as native and foreign influences mingled and mixed with one another. Thus, although the Cathedral of Dormition in the Kremlin, Moscow (1479) and the Château at Chambord in France (1525) were buildings with Italian influence designed by Italian architects, they are unlike anything built in Renaissance Italy. And therefore a Russian or French revival of these forms might be described either as a reference to the Italian Renaissance or to buildings of their own native traditions.

Perhaps the term Renaissance Revival can best be reserved for those buildings in the mid- to late 19th and early 20th centuries that consciously referred to styles of Renaissance architecture, whatever these were. Such a definition would allow for the inclusion of both buildings in Italy that were, like those of the Renaissance, regular and classical, and also the great mid-century castles of France that were modelled on a building like Chambord, together with houses in England taken from this French style, or those sometimes disparagingly called Tudorbethan or Jacobethan of the early 20th century that had their sources in the buildings of the Elizabethan architect Robert Smythson. The answer to the definition is to understand the particular historical situation in which the style, or styles, were used.

The forms of the Renaissance Revival in Italy are perhaps the most precise. Here the style is often called “Cinquecentesimo” and, in its recalling of the past, is identified with the artistic consequences of a newly united Italy under Victor Emmanuel II (reigned 1861–78) and Umberto (reigned 1878–1900). The Revival took two forms; from the earlier Renaissance, perhaps somewhat plain, as at Giuseppe Bollati’s Piazza dello Statuto, Turin (1864); or a more florid classical style, known also as the “stile Umberto” or the “stile Floreale”, that was as much influenced by the French Second Empire style. The work of Gaetano Koch (1849–1910) is especially important within this context, particularly in the building of Rome after the unification of Italy, and also that of other architects in Rome such as Guglielmo Calderini (1837–1916) and Giuseppe Sacconi (1853–1905). Beyond the capital, Giuseppe Poggi (1811–1901) was notable in Florence; Carlo Ceppi (1829–1921) in Turin; Pietro Bianchi (1787–1849) in Naples; and Rodolfo Vantini (1791–1856) in Brescia.

In France, the Renaissance Revival could follow the models of the local Renaissance, as in some of the country houses influenced by Chambord, for example the work of Théodore Olivier (1821–1899), and houses like the Château de Comacré, Sainte-Catherine-de-Fierbois (1845–48) and the Château de Challain-la-Potherie, Maine-et-Loire (1846–54). Even more important were the buildings of the Second Empire period after 1852 whose effect, albeit florid and pompous, can be seen all over the world. The first examples were the extensions to the Louvre done between 1852–57 by Louis Visconti (1791–1853)

and Hector-Martin Lefuel (1810–80); from these came any number of works by Jacques-Henry Espérandieu (1829–74), August Bailly (1810–92) and Joseph Magne (1816–85).

Outside France, Renaissance Revival influences were evident in the work of Cuthbert Brodrick (1822–1905) in England, in that of Cornelis Outshoorn (1810–75) in Holland, in that of Vilhelm Peterson (1830–1913) in Denmark, and in that of Joseph Poelaert (1817–79) in Belgium. And in America it is possible to discern something of the style of the Second Empire in the late 19th and early 20th century work of McKim, Mead and White, as at the Henry Villard House (1882–86), the Boston Public Library (1887–95) and Columbia University, New York (1893–1902), and later in the rebuilding of Philadelphia in the 1920s and 1930s. The case of America is somewhat problematic, however, for in the absence of original Renaissance models, revivalist buildings might also be termed Neo-Classical. And yet in the Drexel & Company Building (1925–27) by Charles Klauder (1872–1939), there is the design of a bank that goes back to the models of the simpler forms of late 15th century Florentine palaces, also owned by bankers.

So far as England is concerned, notable examples of Renaissance Revival architecture on a grand scale can be seen in Jacobethan buildings such as Harlaxton Manor (1831–37), designed by Anthony Salvin (1799–1881) in the style of Longleat House; Mentmore built in the 1850s by Joseph Paxton (1801–65) on the model of Smythson's Wollaton; and Charles Barry's Town Hall, Halifax (1859–62) that seems clearly based on Burghley House. Less prestigious but far more numerous were the many clubs, banks, offices, hotels and smaller terrace houses erected in this style, particularly in the latter part of the century when the High Victorian Renaissance Revival merged almost imperceptibly into the late Victorian Free Renaissance style exemplified in the work of Richard Norman Shaw.

In design terms, the Renaissance Revival was equally eclectic and involved the revival of the whole repertoire of Renaissance ornament both from Italy and northern Europe. Interior decoration in the Renaissance manner was comparatively rare before the mid-century but the style was given a great boost in England by its being taken up by Prince Albert and the design establishment. Prince Albert had collaborated with the builder-architect Thomas Cubitt in the rebuilding of Osborne House, in the Isle of Wight, in the 1840s as a summer residence for the royal family. He was also closely advised by Sir Henry Cole, who was in charge of London's School of Design from about 1847, and who in his role as the manufacturer "Felix Summerly" promoted designs by Renaissance-orientated artists such as the sculptor John Bell and the painter Richard Redgrave. Perhaps the most important British designer associated with the Renaissance Revival in the mid-century was Alfred Stevens who taught drawing, painting, ornament and modelling at the School of Design from 1845, and who exercised a strong influence on the promotion of the Renaissance style for decoration. Stevens also executed Renaissance decoration himself, first at Deysbrook, in Liverpool (1847), and later at Dorchester House, London (from 1856), and was responsible for several influential unexecuted schemes, including one for the decoration of the Reading Room at the British Museum. His most significant

pupil was Godfrey Sykes who designed much of the terracotta and ceramic ornament in the South Kensington Museum.

Among the features that made the Renaissance Revival so popular were its sense of luxury, adaptability, and commercial viability. Rarely applied with much academic rigour, it was ideally suited to the requirements of manufacturers who could provide furniture and ceramics with a Renaissance feel simply by applying some appropriately Italianate surface decoration. Sometimes these pieces might be especially ornate, like the cabinet designed by Gottfried Semper for the Paris Exhibition of 1855 that was made by Holland & Sons, or the Victorian Majolica range pioneered by Leon Arnoux for Minton's. But equally, Renaissance-style furniture and dinner services were being mass produced by many commercial manufacturers.

The "Free Renaissance", which evolved within the academic framework of the Ecole des Beaux-Arts in Paris in the middle decades of the 19th century, took in all shades of classicism, including "Louis Quinze" Rococo, which was seen as an extension of the "Louis Quatorze" Baroque, and incorporated many features of Italian and French 15th and 16th century Renaissance and Mannerist work. These consisted of architectural forms such as pilasters and pediments, sculptural figures of classical gods, caryatids, grotesques, masks and animal supports, and elaborate inlays of woods, stones, metals and ivory, variously known as intarsia or certosino work. The Renaissance work of the 1880s and 1890s employed much of this decorative vocabulary and there was much enthusiasm for inlaying. Some of the most notable expressions of palatial building in this style in America are Richard Morris Hunt's châteaux at Newport, Rhode Island of the late 1880s and 1890s.

By the last quarter of the 19th century, interest in Italianate forms had given way in England to a greater emphasis on Northern Renaissance prototypes. Old English, French and Flemish Renaissance styles of furniture and decoration were deemed particularly suitable for large living-halls, dining rooms and billiard rooms. Waring & Gillow's were credited by *The Cabinet Maker* in 1880 with "taking the lead in Jacobean" and bulbous-legged tables, court cupboards, panel-back chairs and cane seated high-back chairs were all reproduced in great quantities, as were wallpapers and imitation leather panels with Renaissance strapwork and formalised fruit designs.

DAVID CAST

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Restaurants

Restaurants have been described as the “window to our culture”, reflecting the trends of the period in which they were established. As a pure service industry, visual impact is vital, since it signifies the type of food and service one might expect.

Food and shelter have been fundamental requirements of the traveller throughout the ages. As the influence of the monasteries declined, inns emerged as providers of en-route refreshment, their structure reflecting architectural changes in house building of the period. Timber-framed inns acquired brick and tile veneers, stucco and weatherboarding as styles evolved. The typical inn of c.1420 had windows with wooden shutters but no glass. A low-ceilinged entrance room with heavy beams and a narrow table in the centre, surrounded by stools, led to a larger main room with an open-timbered roof, a screen at the far end beneath a carved gallery and a stone hearth containing a log fire. Grotesques supported the upper part of the chimney. There was little oak furniture, but close to the fire stood a large table; rats ran over the rush-strewn floor.

A description of the Angel at Grantham, built in the late 14th century (Richardson and Eberlein, 1925), describes an oriel window on the ground floor room to the left of the entry; the first floor was made up of a long room with a mullioned bay window at each end. A semi-circular oriel with a raised seat in the centre looked over the Market Square. The floor covering was once again rushes and there were tapestries of biblical subjects on the walls. Food was served on wooden platters, with knives and wooden salt cellars; pudding was served on the reverse of the platters.

Inns of the 16th century began to acquire Renaissance detail. After the suppression of the monasteries, most were adapted from old hostels and began to attract the business traveller rather than the pilgrim. Towards the end of the century, rich travellers were catered for in special rooms, often oak-panelled with richly patterned plaster ceilings, ornate chimneypieces and heavily carved oak furniture.

The Restoration in 1660 brought renewed prosperity, and inns began to cater for the stagecoach trade on regular routes. Scrubbed floors and large, sanded tiles; spindled Windsor chairs with Hogarth backs, panelled settles, oak stools and “cricket” tables made up the furnishings of an 18th-century inn and the deep fireplace had recessed seats. During the second half of the century, in the better type of inn, furniture might be made of mahogany; there were repp and chintz curtains, candles and needlework bell-pulls, marble fireplaces and silver on the dining table.

Richardson and Eberlein describe a Dutchman arriving by

sailing packet at Harwich, impressed by the facilities afforded by the White Hart Inn. Breakfast was elegantly served – a black Wedgwood basalt teapot with classical figures in low relief; a silver cream pot; Staffordshire ware cup and saucer; lacquerwork tea caddy; scalloped silver spoon; a copper scuttle shaped like a Roman helmet and fireplace with polished steel grate and fender, vase tops on the poker, shovel and tongs. There were no table napkins at dinner, although there was a clean cloth on the table, silver utensils, glass dishes containing fruit and a mahogany wagon with Cheshire cheese. The Queen’s Head Chamber, at the 18th century Red Lion in Northampton, contained 90 yards of tapestry, a mahogany dining table, Chinese wallpapers, Virginia chairs and Japanese tea tables.

In the mid-19th century public dining rooms tended to be dingy and utilitarian. Basic food was still eaten in the bars of taverns and inns. An 1880 picture of the Cock Tavern, Fleet Street (opened during the 16th century and mentioned by diarist Samuel Pepys) shows stark wooden panelling, benches and long tables divided by wooden partitions into cubicles. It catered only for men. A few luncheon bars and clubs existed in city centres for gentlemen who also ate in chop houses. The first London restaurants were set up around 1830, serving mainly French food, but until the end of the century middle-class women did not eat in public.

The emergence of the railways led to the need for refreshment facilities at large railway stations; the middle-class dining room emerged from around 1870, and restaurants developed alongside hotels. Possibly the most distinguished railway restaurant is in Paris, the Train Bleu at the Gare de Lyon, opened in 1901, with its embroidered curtains, moulded ceilings and Mediterranean murals. In northern England, the First Class Refreshment Room at Newcastle Central Station (1893) included long tables, richly patterned carpet, hanging lights with glass shades, arched windows, a long, oblong skylight, marble pillars and panels of decorative tiles on the walls.

Spiers and Pond, two Englishmen who had provided restaurant facilities in Australia, opened the Holborn Viaduct Hotel, London, and were responsible for upgrading refreshment rooms at stations elsewhere. London’s Criterion Restaurant (1873) and the Gaiety Theatre and Restaurant were also opened by Spiers and Pond – the latter providing musical entertainment, and restaurants decorated in different styles, including the Café Monico, Romanos, the Trocadero. These were ornate and luxurious, but seldom comfortable.

London saw the emergence of a number of large hotels with important restaurants. T.E. Collcutt in 1889 designed the Savoy Hotel in the Strand for Sir Richard D’Oyly Carte, with William Morris wallpapers and William De Morgan pottery. The outdoors came inside at the Palm Court of the Midland Hotel, Manchester, designed in 1898 by Charles Trubshaw. Opened for business lunches and informal concerts, it was here that Charles Rolls met Henry Royce in 1904. The walls were lined with trellis work and there were wickerwork tables and chairs, palms, ferns and hanging baskets. Pillars of trellis supported the roof, giving the impression of a huge conservatory.

César Ritz and Escoffier brought in Charles Mewès, an architect, and Arthur Davis to design the Ritz Hotels in Paris and London. In London Mewès and Davis introduced a luxu-

rious Louis XVI style in 1903, replacing the eclectic decor of the previous decade. The vestibule contained a magnificent circular carpet in Aubusson style. At the Carlton Hotel, Haymarket (1897–89), Mewes and Davis painted the walls, as Ritz considered wallpaper unhygienic. Later, the building suffered war damage and was demolished.

Around the turn of the century hoteliers turned to large furnishing companies such as Maple's and Waring and Gillow to provide total schemes of furniture and furnishings. The Arts and Crafts style in restaurant decor was epitomised in Ridgways Café, Manchester, where T. Arnold Ashworth introduced an elaborate curved cornice with murals in a room set aside for lady diners. Walls were in painted Gothic-style panelling. In Glasgow, the growing Temperance Movement led to the importance of the tea room. The first was opened in 1875 by Stuart Cranston, a tea dealer.

Kate Cranston's famous tea room opened in 1896 in Ingram Street, in the decor of the Aesthetic Movement – a sunburst on the ceiling and touches of Whistler's Japonisme replaced an ambience of the baronial hall. For the Ladies' Lunch Room in Buchanan Street, designed by George Walton (1867–1933), a bank clerk turned designer, Charles Rennie Mackintosh designed a frieze of white ladies silhouetted against gold suns and spotted with purple and pink roses. The Ruhl teashop, designed in 1927 by James Carruthers in Sauchiehall Street, exists today only in the remnants of an Art Deco lift in polished wood and brass, wooden panelling on the first floor, fireplaces and cornices. In its heyday there were paintings on the walls by well-known Scottish artists, causing it to be known as "The Unofficial Art Gallery of Glasgow". Another tea shop-art gallery, William Skinner's of 1935, had luxurious French-style furniture, Boulle clocks and Louis chairs. Taken over by John Sword after World War I, it displayed paintings by artists Russell Flint and Laura Knight.

A well-known design partnership, Guthrie and Wells, known as "artistic decorators", was responsible for the "Tea Rooms, Lunch Rooms and Grill Rooms" of Glasgow's Ca'doro in the 1920s. The hall of the self-service restaurant was faced with marble and Caen stone; the "Venetian Tea Room" included a view of Venice commissioned from J.W. Ferguson, and in the lounge-buffet area there were strong colours, geometric patterns, varnish, lacquered metal and decorative panels of stylised dancing Deco figures.

Guthrie and Wells also designed Cranston's Renfield Street premises, c.1924. The tea room ceiling was decorated in shades of yellow "Duresco" with highlights of bright green and soft black and gold, red pay boxes and panelling decorated with moulded gilt festoons and masks. The 56-foot square carpet in mulberry, green and gold on a fawn background, was made by Templeton's. The balcony lunch room had an orange-yellow roof and glazed green walls.

Between the wars London restaurants were brought up-to-date for the younger generation. Rumpelmayer's (1906) in St. James's became Prunier's, with a decor designed by J.P. Mongeaud and W. Henry White and Son. There were two dining rooms in Art Deco style – one with a circular lift hoist and illuminated ceiling; the other with green walls and a green glass lighting panel in V-shaped troughs, complemented by pink opalescent lighting from the cornice. A zig-zag glass screen divided the restaurant from the service area.

The 1920s saw the heyday of dining and dancing, led by the tastes of the Prince of Wales, later Edward VIII. A number of restaurants introduced dance floors and cocktail bars, among them Fisher's Restaurant, New Bond Street (1932). Architect Raymond McGrath incorporated sunlight nitrogen tubes in a serpentine curve, giving a golden glow to the lighting in the basement that was reflected in brilliant-cut glass mirrors; an effect emphasized by coral-red columns, a pale yellow ceiling and straw-coloured walls. The upholstery was in a contrasting grey-green stripe, and the dance floor was in Austrian oak strip inlaid with hornbeam and walnut. The ground-level bar had a counter fronted with illuminated ferro-glass and a top of polished travertine; walls were in light-reflecting green metallic paper.

Glass and light featured strongly in the Art Deco restaurant. At Odedenino's Café, 54–62 Regent Street (1928–29), designers Yates, Cook and Derbyshire transformed the old Imperial Restaurant with mirror glass. Sunbursts etched in mirror glass above dado-height were reflected in the ceiling and the impression was of being in a crystal box. Seating was provided by semi-circular chairs in tubular steel with minimal upholstery and circular metal tables.

After World War II, restaurants diminished in popularity as more people ate at home. Many Londoners cherish fond memories of the Corner Houses and Tea Shops run by J. Lyons and Co. Corner Houses provided a taste of quasi-gentility to a drab post-war environment, with lavishly stocked confectionary shops leading into café-restaurants where Welsh rarebit and knickerbocker glories were served amid soft carpets, small tables with white cloths, panelled and mirrored walls and a string trio playing behind potted palms. In 1946 post-war building and decorating restrictions were still in force and to update their famous self-service Teashops, J. Lyons and Co. commissioned contemporary British artists such as L.S. Lowry, John Piper and Edward Bawden to produce a series of paintings which could appear as lithographs on the marble walls of their teashops in London and the provinces. These existed until the late 1960s.

The functional 1960s saw fresh emphasis on the psychology of restaurant design, providing a comfortable, contemporary ambience, particularly in the workplace. Fast-food snack bars in city centres acquired a new importance. In the Openpassage, Vienna, architect Franz Hoffmann provided a noise-absorbing acoustic ceiling suspended above the counters. Fifty fixed stools encircled a concrete core concealing the utility areas, while tables around the circular glass outer wall provided seating for 100. There was no ceiling light and each table had its own lamp.

Of the same period, the Silberkugel Restaurant, Zurich (Justus Dahinden with Peter Banholzer) was reached through a revolving glass entrance door set in a sheet metal sphere. A ceiling of eloxadized light metal contrasted with warm redwood sheathing, reflective mirrored supporting columns and black and white-jointed terrazzo flooring.

Foreign restaurants had begun to appear in London towards the end of the 19th century, run primarily by Italian, French and Chinese immigrants. This escalated in the 1960s with the introduction of cheaper air travel and package holidays. Ethnic does not have to mean bamboo pagodas. Witness London's Now and Zen restaurant with its strikingly modern

decor and running water sculpture between the three floors, and the Japanese Wagamama in Streatham Street, where speedy noodle dishes are served in an ambience of Minimalist soup kitchen. Fat Frank's, a Chinese restaurant in Sacramento, California, dating from the 1890s and designed by Anthony Machado, incorporated upholstery in purple, magenta, turquoise and midnight blue, with rose pink walls, gold paped ceilings and black granite table tops. Classic Indian architecture was used by Steven K. Peterson and Barbara Littenberg for the Indian Oven in New York City. Far from the red flock wallpaper school of Indian restaurants, this is restrained and classic, the only embellishment an occasional Indian antique statue or painting. A sequence of arches designed like entrances to an Indian mogul garden, leads into the restaurant; its dark, geometric trim on plain, pale walls echoed in the exterior.

In France, women had been eating in family restaurants since the 1770s. On the rue des Poulies, in 1765, M. Boulanger provided "restaurants", or restoratives, of soups and broth. The restaurant as such developed after the 1789 Revolution, when the aristocracy could no longer retain vast kitchens and extensive staff. Some of the legendary restaurants of Paris began around this time. Le Grand Véfour, 17 rue de Beaujolais, with its Directoire decor, opened in 1740 as the Café de Chartres.

The Belle Epoque saw the appearance of French cafés and bistros, with zinc-topped counters and iron-legged tables, decorated tiles and mirrors. Tea salons were furnished with sofas and large tables. The Art Nouveau back room of La Fermette Marbeuf (1900), 5 rue Marbeuf, has mosaics, tiles and cast-iron columns which were uncovered beneath formica walls during a later restoration. Lucas-Carton in the Place de la Madeleine is lined in wood panelling from the School of Majorelle, with seats in tobacco-coloured velvet; the Brasserie Lipp, St. Germain des Prés, has some stunning Belle Epoque ceramics. The Hotel Bristol's restaurant, rue du Faubourg St. Honoré, has some superb Regence woodwork. In contrast, Chartier's, the popular budget-priced eating place at 7 rue du Faubourg Montmartre, began as a turn-of-the-century soup kitchen and has remained much as it was, with communal tables and large mirrors.

In the 1980s, fashion designer Sonia Rykiel and designer Slavik were inspired by the great trans-Atlantic liners of the 1920s and 1930s in a retrospective design for Le Paris Restaurant in the Lutetia Hotel, St Germain des Prés, incorporating a combination of luxury woods, including lemon, wild cherry and walnut. On the walls wood panelling with inlaid *trompe-l'oeil* effects alternated with mirrors; Slavik's geometric chandelier illuminated a cream-coloured ceiling, geometric sconces, black velvet upholstery and black carpeting and orchids on the tables. Slavik was also responsible for the Jules Verne restaurant on the second platform of the Eiffel Tower, with its stark all-black decor and stunning view overlooking the Palais de Chaillot.

A London equivalent of the Parisian brasserie, Quaglino's, founded in 1929 in St. James's by a Piedmontese immigrant, and a glamorous Art Deco meeting place for the cocktail set, has been reborn in the 1990s. Designed by Sir Terence Conran with Keith Hobbs and Linzi Coppick, the new Quaglino's includes an intimate private dining room on the mezzanine

level, with a changing collection of contemporary paintings and a blind that can be raised, theatre box-like, to reveal a view of the restaurant.

An illuminated skylight runs the length of the main restaurant. Fittings are in solid timber, bronze, nickel, zinc and hand-forged steel; floors are marble, and ceramic tiles and mirrors throughout create a sense of space and unusual vistas. Sinuous curves permeate the design. Eight columns, 16 feet high on terrazzo bases, remain from the original ballroom on which the restaurant is built. Eight contemporary artists were chosen to paint each column in their own abstract style, focusing on the common theme of "pleasure". On the walls are a bas-relief monkey sculpture by Dhruva Mistry and black and white photographs of *Femmes Fatale de Nuit* by Noelle Hoeppe.

Bar chairs are cone-shaped, in bird's-eye maple with brightly-coloured leather seats; bar tables are topped with patinated spun zinc and stools have tubular steel frames. Philippe Starck was commissioned to design slender curving handles on the lavatory doors and the Q-shaped aluminium ashtrays are on sale as collectors' items.

A new trend in restaurants has emerged in the mid-1990s: the vast eating space capable of seating hundreds, such as Mezzo, Conran's ambitious restaurant at 100 Wardour Street, London. Designed by Conran and C.D. Partnership, and said to be the largest in Europe, it accommodates up to 700 people at any one time, on two levels. Mezzonine, seating 300, on the ground floor, is a luxurious fast-food restaurant specialising in the street food of Thailand, Malaysia and Japan. The decor is simple and uncluttered, with solid sycamore tables and aluminium chairs arranged in lines. The floor is "Crema Marfil" honed marble; the banquettes along the wall are upholstered in taupe and Helen Drew's specially commissioned black and white photographs featuring contemporary Soho, flank two walls.

The more traditional downstairs Mezzo, where the emphasis is on classic dishes served in a more leisurely atmosphere, is reached by a spiral staircase of stainless steel, bronze and marble. A dramatic double height space and wall of mirrors, refracted at different angles, is complemented by a wall of fire glass which descends between the two levels and divides both restaurants from the kitchens. The chefs perform for the diners, as if on stage.

Artist Allen Jones's paper-like sheet steel sculpture of a waiter with a girl tugging at his arm stands in the reception area, while in Mezzo vivid colour is provided by his series of screens depicting people dancing, playing musical instruments, drinking and talking, and a bas-relief of talking heads. The specially designed beech chairs are upholstered in blue moquette, with S-shaped banquettes centre-restaurant in deep burgundy and pink and aquamarine cushions on a group of round tables facing the kitchen and restaurant. Tables are zinc, chrome and laminate, with round tables covered in crisp white cloths.

Theme restaurants continue to spring up, such as Planet Hollywood with its films and stars theme; and Ed's Diner which recreates the ambience of the 1950s American diner. A 1940s roadhouse provides the theme for Knowlwoods, Santa Ana, California, designed by Becham / Eisenman. Customers pass through a simulated gas station with service bays inspired by outdoor food stands at a fairground. One of the two main

dining areas, The Elected Man's Canteen, contains a Wurlitzer jukebox; 1940s billboards; telephone poles, even G.I.'s jackets hanging from coat hooks.

The average life of a city restaurant is three years, and designers must continuously dream up new ways of tempting the public palate. Whether the future lies with the intimate dining room or cavernous restaurant, traditional or modern, interior design is a fundamental ingredient in an establishment's success or failure.

JACQUELINE GRIFFIN

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Retail and Shop Interiors

The interiors of shops have always been designed to entice customers inside and encourage them to buy. Shops have rarely been designed by famous designers or architects, but the design and display techniques of shops are nonetheless important and have played a significant role in the history of consumption. Shops have long been in existence and are even recorded in paintings of ancient Rome, revealing a simple stone counter used to display goods and for the exchange of money. By the medieval period shops had become more elaborate. They still tended to be small, formed of a single room with the counter set across the door or through an enlarged window, but efforts were made to make the shop appear decorative and enticing to the passing customer. Arches and mouldings were incorporated into the shops, and much was made of the colourful decorative and attractive properties of the goods on sale, goldsmiths placing their wares on specially made display boards, and textile merchants hanging up their cloth on hooks around the shop.

In these periods only the very wealthy could afford to patronise fine shops stocked with luxury goods, and most people made their purchases from the market stall, but over the centuries the number of shops steadily increased. By the second half of the 17th century the number of shops had reached significant proportions and in the 18th century shops took over as the retail outlet where most people made their

purchases. Now shops not only faced more competition but they also had to market themselves to different social groups. The visual evidence provided in surviving trade cards shows how 18th-century shops went to considerable lengths to offer decorative and fashionable interiors to impress their customers, and shopkeepers devised increasingly elaborate fittings to display their goods. Fortnum and Mason's of Piccadilly, or Harding and Howell who set up shop in the palatial accommodation of Schomberg House in Pall Mall, London, provide good examples of large-scale upmarket retailers whose shops reached department store scale at the end of the 18th century.

Other developments in retailing in the early 19th century, such as the bazaar and the covered arcade, also contributed, along with the large-scale shop, to the rise of the department store, which catered for the growing middle classes who had the time and money to travel from their suburban homes to town centres on the new omnibuses, trains and trams. By mid-century the department store had achieved the form recognizable today, selling many different types of goods under one roof and providing services for customers, including restaurants and cafés. The huge scale of department stores and their high profile in a town or city centre meant an emphasis on dramatic façades and interiors, reaching an apex towards the end of the century in both Europe and America. The use of cast iron as a building material allowed immense atria as entrance halls, grandiose sweeping staircases and balconies from which goods could make eye-catching displays. Here the seductive properties of interior design could be taken even further, ambience and atmosphere could be articulated more carefully and dramatically, and lighting, mirrors and space were employed in a more sophisticated way.

These techniques were employed by large specialist shops which also developed distinctive identities, for example Liberty and Heal's. While many large shops increasingly took their lead from American retail design, these shops depended on a traditional and nationalistic style appropriate to their own range of goods with their craft aesthetic.

In the early 20th century chain stores were developing, becoming a recurring feature in high streets and shopping malls as the century progressed. Their design was dependent on the creation of a strong corporate identity, established through colour, internal arrangement, lighting, display units and internal signage signalling convenience and consistency to the consumer.

The other key development of the 20th century was the self-service shop, of which the prime example is the supermarket, introduced from America to the world from the 1950s onwards. Here, design promoted an image of hygiene and efficiency, with a far greater emphasis on the customer's easy movement around the store and speedy payment. All the stock available was placed on display and the packaging of goods took on a greater relevance.

In retailing generally, the techniques of design and display and their impact on consumer psychology has undergone serious analysis in the 20th century. The height and size of display fittings, the consumer's view across the store and movements around it, the psychological impact of colour and the positioning of goods are assessed in an attempt to understand the buying process and to increase sales.



Retail and Shop Interiors: bakery department, Harrod's, London, c. 1925

Changes in traditions of service were also reflected in the rise of the boutique in the 1960s. Boutiques provided fashion-conscious teenagers with the fast-changing styles of the period, without the fussy politeness and attentive service of well-established shops. The design of boutiques was individualistic rather than expensive, with the emphasis on self-conscious styling, summed up by the approaches of Biba in fashion and Habitat in furniture. The bright, trendy look of the boutiques encouraged the diversification of images for shops and the age ranges targeted.

Today, retailing and shop design continue to diversify, but, as in the past, the retailer's design philosophy is also a marketing strategy. Shop design may reflect the progressive fashions of a period, or the styles or layout of other leisure environments such as cafes and restaurants, cinemas, hotels, or art galleries. It is chosen with the merchandise and intended clientele very much in mind, and is continuously adapting as society and demands change.

CLAIRE WALSH

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Réveillon

French wallpaper manufacturer; established before 1759

The name of Jean-Baptiste Réveillon (1725–1811) has long been synonymous with quality and excellence in wallpaper design. Active during the second half of the 18th century when wallpaper first became widely accepted as a fashionable form of decoration in France, the firm's work represented a uniquely successful combination of technical ingenuity and artistic skill and it was widely regarded as superior to that of all its rivals including the work of the celebrated Parisian paper-stainers Arthur & Grenard (later Arthur & Robert). And, although Réveillon is principally known today for its luxury goods – arabesque and Chinoiserie panels, pictorial designs and superbly drawn floral patterns – the firm also produced a large quantity of cheaper work and served a broad clientele that included both aristocrats and members of the court as well as wealthy members of the bourgeoisie.

Born in Paris in 1725, Jean-Baptiste Réveillon was apprenticed to a haberdasher-stationer from whom he learnt his trade. In 1753 he acquired his own haberdashery shop and specialised in the importing of English flock papers. The increasing popularity of these papers – Mme. de Pompadour decorated the walls of her closet at Versailles with “papiers d'Angleterre” – meant that this trade proved extremely lucrative but Réveillon's success was interrupted by the outbreak of the Seven Years' War (1756–63) which brought all trade with England to a halt. As a result, Réveillon began to manufacture his own versions of these papers, known as *tontisses à l'aigle*. In 1759 he established his business in the Faubourg Sainte Antoine where the paper-staining and luxury furnishings industries were concentrated. During the 1760s he purchased outbuildings and a large factory called the Folie-Titon. A large paper-making factory in Courtaignes (Ile de France) was added before 1775 and in 1776 he opened a shop opposite the gates of the Tuileries.

An energetic and imaginative entrepreneur, Réveillon was appointed Manufacture Royale on 15 July 1783 and was granted permission to “engrave, colour, print, paint, flock and sell wholesale or retail all sorts of paper, card, stuff, textile, leather or skin”. The artistic and technical expertise of his factory was brought to the attention of a vast audience when, through his contacts with the Montgolfier paper mill, a huge

balloon, 70 feet high and with 24 bands of Réveillon's wallpaper attached to the outer surface, was raised above the Folie-Titon and flown to Versailles in September 1783. These years marked the height of Réveillon's fame; numerous French and foreign dignitaries visited his workshops and, in recognition of his services to the wallpaper industry, he was awarded a gold medal for the Prix d'Industrie.

In 1789, Réveillon employed upwards of 300 workers and distributed wages amounting to 200,000 livres, which made the firm one of the largest businesses in the capital. But on 27 and 28 April 1789 the factory was looted by staff and members of the Paris mob in response to a rumour that Réveillon was planning to cut wages. The ferocity with which this uprising was suppressed resulted in more than a hundred deaths during the rioting itself and numerous others were sentenced to death afterwards. With the exception of 10 August 1792, it was the bloodiest day of the French Revolution and it represented the first direct involvement of the people of Paris in their stand against employers and the government.

For Réveillon himself the consequences of the uprising were less catastrophic. In order to escape the rioting he took refuge in the Bastille until the beginning of July and there is no evidence to corroborate the suggestion that he went into temporary exile in England. His business recovered quickly and was functioning again by the autumn of 1789; even the losses suffered by the factory were slight. Nevertheless, he rented the factory to the wallpaper manufacturers Jacquemart & Bénard from May 1791 and the property was sold to them a year later in May 1792. Whether his retirement was due to his increasing age or to the effects of the rioting is not known but the proceeds of the sale meant that Réveillon was able to live out the remainder of his life until his death in 1811 as a wealthy man. Jacquemart & Bénard continued to produce high quality wallpaper under all the subsequent regimes before closing their doors in 1840.

Fortunately much of Réveillon's work and that of his successors survives. The so-called “Billot” albums are particularly important and contain small samples representing almost the entire output of the two firms for the period 1770 to 1838. These samples reveal Réveillon's work to have been extremely varied, ranging from flocks to arabesque panels and from floral patterns to panoramic designs. The early years were dominated by flock papers similar in style to English examples but with a greater emphasis upon damask patterns. During the 1780s, the firm concentrated on papers that imitated Lyon silk designs. During the years 1780 to 1800 production was characterised by copies of Indian cottons, naturalistic floral patterns, sumptuous Neo-Classical designs, and also simple patterns printed in two and three colours. But perhaps the most celebrated of the company's products were the striking arabesque papers – introduced from c.1788 – that imitated the ancient Roman wallpaintings discovered in excavations at Herculaneum and Pompeii. Produced in the form of panels approximately eight to ten feet high, with matching or complementary borders, these papers featured arabesque and grotesque ornament, floral garlands, bouquets, birds, beasts and insects, and often incorporated plaques, roundels and other architectural devices. They were a cheaper alternative to the painted decorations fashionable in many of the larger hôtels and châteaux and the fact that they were easily inte-



Réveillon: wallpaper with arabesques, c.1780

grated with other architectural and decorative features made them quite popular with wealthy clients. Even so, they were always luxury items, and represented the firm's technical and artistic *tours de force*. Similar designs were also produced by other companies, and a more genuinely original product was Réveillon's imitations of hand-painted Chinese wallpapers that employed westernised motifs. Little new work appears to have been produced by Jacquemart & Bénard after 1800 although they did carry out some official orders for public buildings including decorations for the coronation of Charles X, and a number of panoramic papers including the *Chasses de Compiègne* (1812).

Several of Réveillon's Chinoiserie papers were in the style of Jean Pillement and certain of the arabesque designs resemble the work of Jean-Baptiste Fay but unfortunately little is known of his draughtsmen. He himself mentions "a very distinguished artist [who] would like to join my factory" and several other painters and designers but without ever giving their names.

The technical and artistic virtuosity of Réveillon's work was unparalleled by previous manufacturers and suggested new standards to which wallpaper could aspire. Building on foundations established by English manufacturers, his work rapidly outstripped that of his English counterparts and sowed the seeds for the supremacy of the French wallpaper industry that would last until the end of the 19th century. Today, Réveillon's papers are widely sought after as collectors' items in Europe and the United States.

BERNARD JACQUÉ

Selected Works

Wallpapers by Réveillon and Jacquemart & Bénard are represented in all the major collections, but the most coherent groups are in the Follot collection in the Musée des Arts Décoratifs, Paris, and in the Musée du Papier Peint, Rixheim. Additional examples representing copyrighted designs spanning 1794–1802 are in the Bibliothèque Nationale, Paris. Examples of Réveillon's work survive *in situ* at the Gut Schmidt, Guntersblum, Germany, at Moccas Court, Herefordshire, England, and in a house in Suffield, Connecticut.

Further Reading

There is no catalogue raisonné of Réveillon's work but general descriptions appear in most surveys of wallpaper; the relevant chapters in Clouzot and Follot 1935 are among the most reliable and helpful. For a detailed study of the firm's arabesque designs see Jacqué 1995.

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Richardson, H.H. 1838–1886

American architect, interior and furniture designer

A connoisseur of fine foods and wines, Henry Hobson Richardson was a man who enjoyed life on a grand scale and is best known as the creator of the Richardsonian Romanesque

Style of architecture. His use of boulders, monumental rounded arches and careful attention to fenestration propelled him into prominence as an architect. Richardson, however, did not neglect interiors. From his collaboration with John La Farge, on the interior of Trinity Church, Boston, to his oak paneled interiors for the Glessner House, Chicago, he lavished care on the design of interiors. This concern included large features such as fireplaces (New York State Capitol, Court of Appeals, 1881), to gaslight sconces (Billings Memorial Library, 1883–86). Additionally, Richardson and his staff introduced many clients to the works of Morris and Company and other Arts and Crafts designers in an attempt to improve the quality of American interiors.

As one of two Paris-educated architects in the United States (Richard Morris Hunt was the other), Richardson was in a unique position to influence American architecture and design. After graduating from Harvard, where he had become a member of the prestigious Porcellian Club, Richardson traveled to Paris in 1859. In November 1860, he passed the entrance examinations for the *Ecole des Beaux-Arts* and entered the atelier of Jules André. Although Richardson was unable to complete his course of study at the *Ecole des Beaux-Arts*, because of financial difficulties brought on by the Civil War, he received a thorough grounding in designing for large-scale projects that would serve him well upon his return to the United States.

Richardson's early work reflects both European influences and the influences of other British and American architects imitating French styles, as for example in his design for the Western Railway Offices, Springfield, Massachusetts (1867–69). Another commission in Springfield, the Church of the Unity (1866–69), gave Richardson the opportunity to work with an ecclesiastical interior. The Church of the Unity is designed in a restrained Gothic style. At the center of the east end a raised platform with a pulpit is linked by stairs leading up to the choir and organ lofts flanking the pulpit. Organ pipes, high above the pulpit, draw attention upward to the coffered, wooden ceiling, supported by corbels, braces, hammerbeams and arched braces. This successful design led to additional church commissions including Grace Church, Medford, Massachusetts (1867–69) and Brattle Square Church, Boston (1870–72). Richardson's most impressive church interior, Trinity Church, Boston (1872–77), influenced by the Romanesque architecture of Spain and southern France, is dominated by a large tower at the crossing and round arches. Trinity Church's cruciform, barrel-vaulted interior focuses attention on the choir area, which is itself dominated by tall, round-arched, stained-glass windows. His desire for a rich interior was accomplished in cooperation with John La Farge, who was responsible for painted figurative murals and decorative panels, as well as the designs for stained-glass windows (e.g., those of the west end). Richardson's contract included designs for furniture and other interior features, such as the "corona" (since destroyed), an elaborate metalwork chandelier suspended above the crossing. The success of Trinity Church was a significant step for Richardson and his career.

In 1874, while Trinity Church was in progress, Richardson moved from Staten Island to Brookline, near Boston, a move that led to additional commissions in Massachusetts. From the mid-1870s until his death in 1886, Richardson was responsible

for numerous large-scale projects, including the Winn Memorial Library, Woburn, Massachusetts (1876–79), Sever Hall, Harvard University (1878–80), City Hall, Albany, New York (1880–82), Austin Hall, Harvard University (1880–84), and the Allegheny County Courthouse, Pittsburgh (1883–88). For the long basilica-like stack wing of the Winn Memorial Library, Richardson designed a wooden barrel-vaulted ceiling. These stacks, with customized metal railings around the upper-tier balconies, are separated from the central nave-like hall by arcades of rounded arches on both sides. The more austere Reading Room has a flat, wood beam ceiling and large expanses of wall above bookcases that take the place of a dado.

In 1876, Richardson was commissioned to work on designs for the Senate wing of the New York State Capitol Building, while Leopold Eidlitz designed the House wing. Richardson's designs included interiors for the Senate Chamber, the New York State Court of Appeals and the governor's chamber. Richardson's interiors differed from those of his contemporaries by stressing straightforward, uncomplicated paneling for walls and coffered ceilings, rounded arches and massive, but essentially comfortable furniture. Ornamentation was restrained, with the exception of fireplaces which, as for the New York Court of Appeals, were surrounded by decorative panels of relief sculpture dominated by Arts and Crafts-style vegetal exuberance. An immense (154-inch tall) tower clock, placed to the right of the fireplace, was an exercise in surface variety. Surviving sketches of furniture and furnishings for Richardson's interiors include andirons for Austin Hall, an annular settee for the Billings Memorial Library and a chair for the Converse Memorial Library.

Richardson and his staff had a significant impact on the design of domestic interiors. Richardson's interiors were designed to meet the needs of wealthy clients as in the case of the Watts Sherman House, Newport (1874–75); the Paine House, Waltham (1884–86) and the Glessner House, Chicago (1885–87). Richardson left most of the interior design for the Sherman House to Stanford White, his assistant. The interior spaces, with their asymmetrical arrangement, were Richardson's, while the details, which resemble White's later work with McKim, Mead and White, were left to White, under Richardson's overall supervision. The large dining room fireplace with inglenook, was a feature common to Richardson's interiors, as was the chimney breast in the large hall. Another important Richardsonian feature was the main staircase, as in the Paine House. This dramatic *tour de force* combines windows, balusters, paneling, built-in settees and chandelier. For the Glessner house Richardson designed a formal interior for the public spaces dominated by large fireplaces, oak paneling and dramatic staircases. Morris furniture, carpets, wallpapers and fabrics were used throughout. Tiles by William De Morgan were incorporated into the design of the bedroom fireplaces. The Glessners, under the tutelage of Richardson and his staff, added works by Daum Frères, Tiffany and Émile Gallé. The Glessner House reflects the features of many Richardsonian interiors, with its uncluttered but formal spaces accented by dramatic staircases, large, richly appointed fireplaces and restrained use of ornamentation.

Biography

Henry Hobson Richardson. Born in St. James Parish, Louisiana, 29 September 1838. Educated at Harvard College, Cambridge, Massachusetts, 1856–59; enrolled in the atelier of Jules André, Ecole des Beaux-Arts, Paris, 1860. Married Julia Hayden, 1867: 5 children. Draughtsman in the office of Théodore Labrouste, Paris; employed by the architect Jacques Ignace Hittorff (1792–1867). Settled in New York, 1866; worked in architectural partnership with Emlyn Littel, 1866–67; partner with Charles D. Gambrill (1832–80), New York, 1867–78. Moved to Brookline, near Boston, 1874; subsequently in independent practice in Brookline and New York. Designed furniture from 1866. Fellow, American Institute of Architects; member, Society of Arts and Sciences; member, Archeological Institute of America. Died in Brookline, 27 April 1886.

Selected Works

A large collection of architectural drawings and manuscripts relating to Richardson's work is in the Houghton Library, Harvard University. Richardson's library and a collection of photographs is in the Loeb Library, Harvard Graduate School of Design. Examples of his furniture are in the Museum of Fine Arts, Boston.

Interiors

- 1872–77 Trinity Church, Boston, Massachusetts (building, interiors and furniture; decoration by John La Farge)
- 1874–75 Watts Sherman House, Newport, Rhode Island (building and interiors; with Stanford White and John La Farge)
- 1876–81 New York State Capitol, Albany (Senate Wing building, interiors and furniture)
- 1876–79 Winn Memorial Public Library, Woburn, Massachusetts (building, interiors and furniture)
- 1880–84 Austin Hall, Harvard University (building and interiors)
- 1883–86 Billings Memorial Library, University of Vermont, Burlington (building and interiors)
- 1883–88 Allegheny County Courthouse and Jail, Pittsburgh (building and interiors)
- 1884–86 Paine House, Waltham, Massachusetts (building and interiors)
- 1885–87 Glessner House, Chicago (building, interiors and some furniture; completed by Charles Allerton Coolidge)

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Riemerschmid, Richard 1868–1957

German architect and designer

Richard Riemerschmid was among the most important German designers of the 20th century, and he made a significant contribution to the Functionalist movement. As Hermann Muthesius suggested in an article in *Die Kunst* in 1904, Riemerschmid's prime concern was "the inherent development of form out of function". Riemerschmid was equally content to design objects for production by hand or machine, and the manufacture of much of his output combined both methods. He was an influential teacher, and he was instrumental in organising the design profession in Germany.

Riemerschmid studied painting at the Munich Academy from 1888 to 1890 and embarked on a successful career as an artist. In 1895 he married the actress Ida Hoffmann, and for the couple's new apartment in the Hildergardstrasse, Munich, Riemerschmid designed some furniture, his first attempt in this field. Based on examples of Gothic furniture in the Bavarian National Museum, these ornate pieces bore little relation to Riemerschmid's subsequent work, except in the simplicity of their construction and the cheapness of their materials.

Although continuing as a painter, Riemerschmid proved susceptible to the feeling shared by many young Munich artists, that current social conditions demanded some form of commitment to the applied arts. At an international art show held in 1897 at Munich's Glaspalast, Riemerschmid showed not only paintings but furniture and stained glass. The furniture designs were highly original with ornament reduced to shallow carving and metal fittings which reflected *Jugendstil* preoccupation with natural forms. After the exhibition, Riemerschmid was among the artists who established the Vereinigte Werkstätten für Kunst im Handwerk (VWKH; United Workshops for Art in the Handicrafts), and over the next two or three years he designed a wide range of furniture and metalwork for this organization. Candlesticks and lamps in brass, bronze or copper, and a silver cutlery service, were



Riemerschmid: Trarbach restaurant, Berlin, 1904–05

conceived in simple, organic shapes which exploit the character of the material but remain severely functional.

Between 1898 and 1900, Riemerschmid designed the furniture and fittings for rooms in the houses of friends and colleagues. For Hermann Obrist, a fellow designer and member of the VWKH, he designed a bedroom and boudoir; for K. Thieme he provided a drawing room, library and living room, and for the painter W. Otto's house in Bremen another living room. The work was executed by the VWKH or B. Kohlbecker & Sohn, one of the leading Munich cabinet-makers. These clients were all well-to-do intellectuals, aware of the latest aesthetic trends, and, similarly, a music room designed by Riemerschmid and exhibited at Dresden in 1899 catered for a refined, modern sensibility. This aspect of Riemerschmid's work was crowned by his contribution to the

Paris Universal Exhibition of 1900, where he showed another complete interior, a Room for an Art Lover, for which he was awarded a gold medal. This room incorporated furniture, carpet, wallpaper, carved wooden panelling, a stucco frieze and a mural painting; the whole ensemble was unified by a thematic programme of motifs representing water and plant forms.

A new direction in Riemerschmid's work was indicated by a side-chair which had been included in the music room shown at Dresden in 1899. In this design, sinuously curved side struts connect the front feet to the top of the back legs where they meet the back-rest, so giving the chair great strength and stability without the need for bulky legs or stretchers. The resulting economy of materials and elegance of design prompted a contemporary critic, Paul Schulze-Naumburg writing in

Dekorative Kunst in 1899, to praise Riemerschmid for his "original ideas of construction which ... become lines of decoration". Slightly altered versions of this chair were produced under licence by Liberty's for many years. Riemerschmid again demonstrated his concern for economy of materials and cheapness of manufacture when, the following year, he won a competition organized by the Bavarian government for a suite of living room furniture costing less than 350 marks to produce.

Riemerschmid's growing reputation as a designer brought him commissions to create ranges of glassware, silver and porcelain, at the same time drastically curtailing his activities as a painter. In the opening years of the 20th century he worked on a number of interior design schemes for private patrons, and some furniture designed by him was exhibited by the prestigious Wertheim department store in Berlin. But he continued to strive towards low-cost, mass-produced furniture, now in association with his brother-in-law, the cabinet-maker Karl Schmidt (1873–1948) who ran the Dresdener Werkstätten. Furniture designed by Riemerschmid and made by the Workshops was exhibited in 1903. It was not radically different to his earlier work, but in 1906, at the III. Deutsche Kunstgewerbe-Ausstellung (3rd Exhibition of German Applied Art), held in Dresden, the Workshop introduced their *Maschinenmöbel* (machine furniture), designed by Riemerschmid. This simple, compact furniture was made of cheap timber stained red, blue or green, and its box-like construction allowed the use of labour-saving machinery in its manufacture; most pieces could be easily dismantled and laid flat, reducing transport and storage costs. Hinges, lock-plates and handles were made of iron or brass, and decoration was restricted to small, stencilled motifs. The aesthetic appeal of the furniture depended largely on shape, line and proportion.

The cheapness and compactness of the machine furniture was achieved partly through lessons learned in the design of furniture for the cabins and wardrooms of several German warships. These commissions had been won for the Dresden Workshops by Schmidt, and were in progress from 1902.

Alongside the furniture, the Dresden Workshops exhibited in 1906 a wide range of *Kleingerat* (household equipment) including metalwork, stoneware and textiles designed by Riemerschmid. Brass hanging- and table-lamps were composed of simple shapes, and prominent screw-heads achieved the same decorative effect as did exposed peg-ends on the furniture. Stoneware jugs and tankards, generally in spherical or ovoid shapes, bore restrained moulded and coloured decoration of small leaves and spiral lines, echoing the motifs used on the printed furnishing fabrics which were produced on Jacquard looms in linen, cotton or silk.

Both the promotional literature issued by the Dresden Workshops and reviews of the exhibition in contemporary art periodicals praised the plainness and simplicity of the furniture and utensils, and emphasised the artistry of the designs and the use of sophisticated machinery in their production, thus making beautiful objects available to a wider public. Paul Schumann, writing in *Kunstgewerbeblatt* in 1906, dubbed Riemerschmid's machine-furniture "an artistic and an ethical deed".

In 1908, Riemerschmid exhibited furniture of a more luxurious nature at Die Ausstellung München (The Munich

Exhibition), a show that so impressed a delegation from the French Union Provinciale des Arts Décoratifs (Provincial Union of the Decorative Arts) that a group of Munich designers, including Riemerschmid, was invited to exhibit 18 interiors at the 1910 Salon d'Automne in Paris. Riemerschmid contributed a *Damenzimmer* (boudoir) in a refined version of the revived Biedermeier style then popular in Germany, and his furniture, wallpaper, carpet and accessories were as well coordinated as the interiors presented by the other Munich designers. The *ensemble* concept introduced to the French designers by this exhibition had a profound effect on the evolution of Art Deco in France.

Riemerschmid continued to design furniture and household goods over the next three decades, but an increasing amount of his time was spent on architecture, teaching and professional organization. He was largely responsible for the planning and design during 1907–13 of Germany's first garden city at Hellerau, near Dresden, which was built for the employees of the Deutsche Werkstätten (German Workshops, as the Dresden Workshops had been re-named). He was director of the Kunstgewerbeschule, Munich, from 1913 to 1924 and head of the Cologne Werkschule 1926–31. During 1921–26 he was chairman of the Deutscher Werkbund of which he had been a member since its foundation in 1907.

MALCOLM HASLAM

Biography

Born in Munich, 20 June 1868, the son of a textile manufacturer. Studied painting at the Munich Academy, 1888–90. Married the actress Ida Hoffmann, 1895; four children. Active as a painter, Munich, 1890–c.1900; active as a designer of furnishings, from 1895; practised as an architect, from c.1897. Co-founder, with Hermann Obrist, Bruno Paul, Bernhard Pankok, and Peter Behrens, Münchner Vereinigte Werkstätten für Kunst im Handwerk, Munich, 1897; founder-member, Deutscher Werkbund, 1907, Chairman, 1921–26. Taught at the Munich School of Art, 1902–05, and at the Berlin Kunstgewerbemuseum, 1907. Director, Kunstgewerbeschule, Munich, 1913–24; Director, Werkschule, Cologne, 1926–31. Exhibited at several national and international exhibitions including Dresden 1899, Paris 1900, St. Louis 1904, and Brussels 1910. Awarded a Gold Medal, Paris 1900. Died in Munich, 13 April 1957.

Selected Works

A substantial collection of Riemerschmid's furniture is in the Stadtmuseum, Munich. Examples of his designs and drawings are in the Architektursammlung der Technischen Universität, Munich.

Interiors

- 1896 Riemerschmid House, Pasing (building, interiors and furnishings)
- 1898 Thieme House, Munich (drawing room and library; dining room 1903; music room and study 1905–06)
- 1899 Villa Obrist, Munich (boudoir and bedroom)
- 1899 Deutscher Kunstausstellung, Dresden (Music Room)
- 1900 Exposition Universelle, Paris (Room for an Art Lover)
- 1901–02 Schauspielhaus, Munich (interior decoration)
- 1903 Dresdner Werkstätten Exhibition, Dresden (9 rooms including furnishings)
- 1904–05 Trarbach restaurant, Berlin (interiors including furnishings)
- 1904–06 *Kronprinzessin Cecilie* steamship (Kaiser Suite)
- 1905–06 Sultan House, Berlin (building, interiors and furnishings)
- 1905–13 Weiland House, Ulm (building, interiors and furnishings)

- 1906 Third Deutsche Kunstgewerbe-Ausstellung, Dresden (17 rooms and furnishings)
 1910 World's Fair, Brussels (3 rooms including furnishings)

Riemerschmid's designs for furniture were manufactured by Wenzel Till, and B. Kohlbecker & Sohne, and the Münchner Vereinigte Werkstätten für Kunst im Handwerk, Munich; Dresdner Werkstätten, and Theodor Reimann, Dresden; and J. Fleischauer's Sohne, Nuremberg. His designs for textiles were woven at the Dresdner Werkstätten. Designs for ceramics were made by Villeroy & Boch, Mettlach, Reinhold Merkelbach, Grenzhäusen, Königlich-Sächsische Porzellan-Manufaktur, Meissen, and Grossherzogliche Majolika Manufaktur, Karlsruhe. Riemerschmid's designs for table glass were made by Benedikt von Poschinger, Oberzweiselau, and his stained glass was made by Carl Ule, Munich. His brass vessels were made by Konrad König, Munich, his designs for silverware were executed by Peter Bruckmann & Sohne, Heilbronn, and Carl Weishaupt, Munich; candlesticks, lamps and silver cutlery were made by the VWKH, and brass lamps were made by the Dresdner Werkstätten.

Further Reading

A comprehensive and scholarly study of Riemerschmid's career, including sections on his furniture and interiors, a full list of his writings and an extensive bibliography, and numerous archive photographs of his interiors, appears in Nerding 1982.

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Rietveld, Gerrit 1888–1964

Dutch architect and designer of furniture and interiors

Gerrit Rietveld was trained as a cabinet-maker, and was largely self-taught as an architect, but it is as a designer of experimental furniture that he is best known today. His earliest furniture designs, dating from the second decade of the 20th century, reveal influences from several sources, namely the work of H. P. Berlage, the Glasgow School, the Wiener Werkstätte and Frank Lloyd Wright. They are characterised by a severe linear form and transparent structure, and the styling is based on the concept of the continuity and unity of space. His most radical piece – the *Red Blue Chair* (designed c.1918 and probably not painted until 1923) – became closely identified with the De Stijl group with whom Rietveld was associated from 1919. Rietveld continued to design and make furniture throughout the remainder of his career and other innovative pieces include the

one-piece fibre *Birza* chair (1927), his *Crate* furniture (1934) and the aluminium armchair (1942). From 1920 he expanded his range of activities to encompass architecture and interior design, and many of his interiors featured examples of his furnishings. Rietveld received a wide variety of commissions for interiors – ranging from shops and domestic houses to trade fairs, exhibitions and museums – and this work constituted a large and significant part of his oeuvre.

Rietveld was an interior architect in the truest sense of the term. Because he saw space as the essence of architecture, he believed that the interior should be designed in such a way that every facet would help to optimise the experience of space. Thus designs for existing buildings almost always required architectural modifications. Harmonious proportions, natural light or the use of artificial light were viewed as vitally important, and furnishings were reduced to the bare necessities, which in Rietveld's opinion were very few. Colour was also highly significant. Partly inspired by the De Stijl artists who advocated the use of primary colours within interiors and architecture, Rietveld applied flat, geometric areas of colour to walls, ceilings and floors. He also adopted their emphasis upon primary colours although, unlike most other De Stijl designers he never totally excluded the use of other hues.

Rietveld's first important interior was part of a project to renovate the jewellery shop Goud- en Zilversmidcompagnie (GZC) in Amsterdam (1921). He transformed the long narrow space into a serene interior by designing various pieces of stylistically unified and harmoniously proportioned furniture and by applying areas of white, black and grey to the walls, ceiling and floor. The carpet was purple. The areas of colour were arranged so that they matched each other and so that they echoed the lines of the floor covering and display cases.

In 1924 Rietveld designed his best-known work – the canonical Schröder House in Utrecht. The house and its interiors were designed in close consultation with his client Truus Schröder-Schräder, and the project marked the beginning of a collaborative relationship that lasted until the end of Rietveld's life. One of the most striking features of the Rietveld Schröder interiors is the use of colour, and areas of red, yellow, blue, white, black and grey paint form a vivid background to life in the house. Also, in keeping with the vision of De Stijl, proportion, form, composition and colour are harmoniously interwoven down to the smallest details in a three-dimensional setting. However, the interior of the Rietveld Schröder house was more than an artistic manifesto. In it Rietveld was trying to give new content to the concept of living. In his opinion, traditional houses encouraged a passive view of life. The Rietveld Schröder house was designed in such a way that one could not help but be aware of every action, whether it was taking a bath, sleeping or eating. Each activity required an effort; the bathing area and the bedroom, for example, had to be created by shifting walls, making up the sofa bed, and erecting the folding table. The size of the interiors was determined by the amount of time spent in different rooms. Less-used areas were combined, resulting in a dining room / kitchen, and a hall / stairwell. While some of the furniture was built-in, the free-standing pieces were flexible and mobile. The first floor of the house is conceived as a multi-functional space. By using sliding partitions it can be divided into separate bedroom / living rooms that varied in number from one to four. And the flexi-

bility of the house was shown in 1936 when the ground floor was let and Truus Schröder occupied the first floor. Various features were introduced to provide a visual link between the interior spaces and those around the house. Uplighting was fitted in the fixed walls and above the doors; and large horizontal areas of glass, outside doors in every room, a lamp on the roof, balconies and louvres helped to achieve a fluid transition from interior to exterior space.

In 1926 Rietveld collaborated with Truus Schröder on the conversion of the Amsterdam house belonging to Rein Harrenstein and An Harrenstein-Schröder, Schröder's sister. They created a completely new space in the bedroom with the aid of partitions, panels, mirrors, and a new suspended ceiling section behind which the lighting was hidden. The Harrensteins' living room was also remodelled and was furnished with a sofa bed and cooking facilities so that it could function as a separate living space.

At the end of the 1920s Rietveld's interiors became more restrained in their colour, style and detailing and reveal the influence of Modernist architecture. In 1931 Rietveld and Schröder designed a model home in one of the four terraced houses which he had built opposite the Rietveld Schröder house. The interior was light and the walls were painted white or pastel shades of purple, green and grey. The rooms were furnished with Rietveld's tubular steel furniture. A striking feature was that the furniture was produced in standard dimensions which could be assembled by the customer into desks, bookshelves and wall cabinets.

During the 1950s Rietveld continued to occupy himself with interior design, but in contrast to his work of the pre-war period, he no longer strove above all for artistic unity or used extreme colours in his interiors. Rather the strength of his designs was manifested in the carefully chosen combination of light, pure spatial relationships and a harmonious balance of different materials. But, influenced by the renewal of interest in the work of the De Stijl group in the 1950s, Rietveld still drew inspiration from its colour idiom in commissions where this was appropriate. An example of this trend is the design of the press room for the Unesco building in Paris (1958). The press room was in the basement where there was not only no daylight but the space was also irregular and the longest wall ended in a curve. Rietveld used areas of bright colours and lines based on a ground-plan of 241.5 cm by 241.5 cm as the basis of his interior design. This unified system of proportions and colours was carried through on different levels. And the two dominant materials – linoleum and suede – were used not only for the floor and walls but also for the table tops and chair coverings.

Another commission from this period was the design of colour schemes for aircraft interiors for the F.27 Friendship, the Lockheed Electras and the Douglas DC-7C and DC-8C. For these narrow oblong interiors Rietveld tried to achieve a pleasant spatial experience through the interplay of lines and colours. Unfortunately, although a prototype of Rietveld's design was built, his ideas were not put into commercial production. Rietveld's post-war interiors, in which colours play a less dominant role, are conceived as a unity of space and light.

MARIJKE KUPER
translated by Paul Vincent

See also De Stijl

Biography

Gerrit Thomas Rietveld. Born in Utrecht, 24 June 1888, the son of a cabinet-maker. Attended evening classes in painting at the Municipal Evening School, Utrecht, 1904–08; studied architectural drawing with P. Houtzagers, Utrecht, 1908–11; studied architecture with P.J. Klaarhamer, Utrecht, 1911–15. Married Vrouwgjen Hadders, 1911 (died 1958). Apprentice in his father's carpentry and cabinet-making business, 1899–1906; draughtsman, C.J. Beeger's jewellery studio, Utrecht, 1906–11. In private practice as a cabinet-maker, Utrecht, 1911–19, and as an architect, Utrecht, 1919–60. Collaborated on architecture and interior projects with Mrs. Truus Schröder-Schröder, 1921–64; partner, with J. van Dillen and J. van Tricht, 1960–64. Numerous designs for Modernist furniture and interiors from the 1920s. Instructor in Industrial and Architectural Design, Academie voor Beeldende Kunsten, Rotterdam and The Hague, Academie van Beeldende Kunst en Kunstnijverheids, Arnhem, Netherlands, and Academie voor Baukunst, Amsterdam, 1942–58. Exhibited at numerous national and international shows including the Werkbund Exhibition, Cologne, 1931, and the Vienna Biennale, 1931. Member, De Stijl Group, 1919–31. Founder-member CIAM (Congrès Internationaux Architecture Moderne), 1928. Died in the Schröder House, Utrecht, 25 June 1964.

Selected Works

The most important archive collections relating to Rietveld's work are the Rietveld Archive in the Nederlands Architectuurinstituut, Amsterdam, and the Rietveld-Schröder Archive in the Centraal Museum, Utrecht. The largest collections of Rietveld furniture are in the Centraal Museum, Utrecht, and in the Stedelijk Museum, Amsterdam.

Interiors

- 1920–22 GZC Jeweller's Shop, Kalverstraat, Amsterdam (interiors and furniture)
- 1920–22 Dr. Hartog's Surgery, Maarssen (interiors and furniture)
- 1923 Exhibition Room, Greater Berlin Art Exhibition, Berlin (interiors and furniture; with Vilmos Huszár)
- 1923–25 Schröder House, Prinz Hendriklaan 50, Utrecht (building, interiors and furniture)
- 1925–26 Dr. Harrenstein House, Amsterdam (interiors and furniture; with T. Schröder)
- 1927 Tesselschadestraat 4, Amsterdam (remodelling of interior and furniture; with T. Schröder); Birza family
- 1927–28 Garage and Chauffeur's quarters, Waldeck Pyrmontkade, Utrecht (building and interiors)
- 1928 Zaudy Shop, Wesel, Germany (building and interiors)
- 1930 Deutsche Werkbund Exhibition, Cologne
- 1930–31 Row Houses, Erasmuslaan 5–11, Utrecht (buildings, furnishings and interiors; with T. Schröder)
- 1933 Metz & Co., Leidschestrade, Amsterdam (showroom interiors and furniture)
- 1934 Row Houses, Erasmuslaan and Prinz Hendriklaan, Utrecht (building, interiors and some furniture; with T. Schröder)
- 1936 Mees House, Van Ouwenlaan 42, The Hague (building and interiors)
- 1936 Cinema, Vreeburg, Uredenburg, Utrecht (building, interiors and furniture)
- 1939 Murk Lels House, Maarsbergseweg 3, Doorn (building and interiors)
- 1941 Summer House, Breukelerveen (building, interiors and furniture); Mrs. Verrijn-Stuart
- 1951 Stoop House, Beekhuizenseweg, Velp (building, interiors and furniture)
- 1954 Priezen Tile Agency, Arnhem (showroom interiors)
- 1957 Cordemeyer House, Montanaban 8, Apeldoorn (building and interiors)

- 1957 Rijks Academie van Beelende Kunsten, Amsterdam (remodelling of interiors)
- 1963–72 Rijksmuseum Vincent Van Gogh, Amsterdam (building and interiors; completed by J. van Dillen and J. van Tricht)
- 1964 Hoecksteen Church, Vithoorn (building also housing a bank, kindergarden, theatre and gym, interiors and furniture)

Rietveld began designing furniture soon after his first contact with the De Stijl group in 1917. His most celebrated pieces include his *Red Blue* chair c.1923 (monochrome prototype 1918), his *Berlin* chair and *End* table 1923, his *Zig-Zag* chair 1932, and his *Crate* series 1934. Most of his designs were produced by his assistant, Gerard van de Groenekan, and sold by the Amsterdam department store Metz and Co. The rights to Rietveld's furniture were acquired by Cassina, Milan after his death; they continue to reproduce and sell "classic" examples of his work.

Publications

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Further Reading

The standard monograph on Rietveld is Brown 1958 which has an excellent and extensive bibliography. The information in this book has been supplemented and updated by the Catalogue Raisonné in Küper and van Zijl 1992, and the scholarly and hugely informative catalogue of Rietveld's furniture in Overy and Vöge 1993 which also includes a list of Rietveld's furniture designs, numerous photographs of individual items and furniture *in situ*.

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Rinaldi, Antonio c.1710–1794

Italian architect

The Italian architect Antonio Rinaldi worked in Russia for more than 30 years (1752–1784) during a period which marked his own creative flowering and in which he made a significant contribution to the development of Russian architecture and landscape. He designed palaces, churches, theatres and pavilions, but it was in the field of interior design that his talent stood out most clearly. He was a skilful artist, a fine colourist and a virtuoso designer, combining an inexhaustible fantasy with refined taste and the command of a wide range of different materials and techniques.

Rinaldi's art underwent a complex evolution from the forms of late Italian Baroque which characterized his early (1740–45) independent works in Italy under the direct influence of his tutor Luigi Vanvitelli to the interiors of the 1770s and 1780s where the decoration embodied the principles of classicism. However, Rinaldi's name is most often associated with the creation of the purest forms of Rococo.

Invited to Russia by Count Kirill Razumovsky, Rinaldi was appointed court architect to the heir to the Russian throne, the Grand Duke Peter Federovich and his wife, the future Emperor Peter III and the Empress Catherine II. He worked on a considerable number of projects at Oranienbaum, the future Imperial residence outside St. Petersburg, for many years (1756–74) and secured the permanent patronage of Catherine II.

Rinaldi's buildings at Oranienbaum – Peter III's palace, the Chinese Palace and the pavilion at Katalnaya Gorka – all demonstrate the stylistic diversity of the 1760s. Behind the simple and restrained façades, which united Baroque motifs and the methods of early classicism, interiors opened up which were striking in their beauty and elegance and where the delicate forms of Rococo and Chinese exoticism predominated.

The palace for Peter III (1759–62) is the earliest of Rinaldi's surviving buildings in Russia. The palace itself is a modest and intimate villa on the outskirts of the city with a compact square-shaped plan. The organisation of the building's internal space is subordinate to the demands of domestic comfort.

Lacquered paintings by the Russian artist F. Vlasov, which followed ancient Chinese traditions, were included in the elegant Rococo decor, which managed to retain Rinaldi's original artistic intent despite frequent changes. Additional fantasies on a Chinese theme on the wall panels and around the doors and windows depicted domestic and architectural scenes, and scenes from nature. Their style matched that of the wall tapestries, the low relief stucco moulding on the ceilings and fireplaces in white with touches of gilt and silver, and the ornamental drawings on the parquet floors.

A passion for "Chinese" compositions – Chinoiserie – in the mid 18th century developed under the influence of German Rococo and was determined to a considerable degree by the personal tastes of Peter III and Catherine II. In the main state rooms of the Chinese Palace (1762–69) exotic oriental motifs – stylized wall panels, carvings, paintings, stucco moulding and genuine Chinese lacquered furniture and china – were used to decorate the large and small studies, and the Glass Room (*stekliarusny kabinet*), as well as sounding original notes in the decor of other rooms.



Rinaldi: Porcelain Study, Sledding Hill Pavilion, Oranienbaum (now Lomonosov), near St. Petersburg, 1762–74

The Chinese Palace is the finest example of Rococo in Russia. The artistic effect of its interiors is based on constantly changing impressions and alternating nuances. The diversity of decoration is reinforced by the rooms' shapes (oval and rectangular). The modest size of the rooms, with the smooth transition from the walls to the high friezes of the ceilings, creates a sense of comfort and lends them an intimacy which is in complete accord with the subtlety and elegance of the decor. The sense of reticence and isolation which the rooms have is enhanced by the fact that the doors do not conform to the usual practice of opening one onto another en suite. Rococo compositions and plant forms are the main forms of decoration in the Chinese Palace; these include stucco moulding, wall tempera painting, parquet flooring, friezes, *plafonds* and other decorative elements. Refined and lavish stucco moulding and paintwork predominated in the palace's interior design. Ornamental murals by S. Barotsi and decorated *plafonds* by D. and P. Tiepolo, S. Torelli and other Italian artists, introduced accents of saturated colour into the existing delicate range of colours based on the relationships between Rinaldi's favourite pastel blues, greys and greens, and his pink and lilac tones.

The interiors of the pavilion at Katalnaya Gorka (1762–74) were decorated along similar lines. The gallant and playful spirit of Rococo reigns supreme in this pleasure pavilion and the impression created by Rinaldi's stucco moulding and Barotsi's ornamental murals on the wall panels in the central Round Hall and on the ceilings and floors of artificial marble

is quite enchanting. Rinaldi was the first architect in Russia to use artificial marble on a large scale as a decoration. He used it for the first time in the Chinese Palace in the wall panels and floors in the Oval Room (now lost). The unique floors made of artificial marble at Katalnaya Gorka are well preserved and of exceptional artistic value. Rococo motifs and Meissen china have been used to decorate the stairs, the Round Hall, and the two small rooms which adjoin it, the China and White Rooms.

Rinaldi also designed a park to accompany the palace at Oranienbaum. High French windows blur the boundary between landscape and interiors so that the views become an integral part of the internal decoration.

Rinaldi was an undisputed master of Rococo in the history of Russian architecture but he also pioneered the classical interior which emerged in Russia at the end of the 1760s and beginning of the 1770s. His work of the 1770s and 1780s was characterized by a rejection of intimate interiors with fantastic decoration, turning instead to simpler and more monumental forms in ordered compositions.

The interiors of Duke Orlov's palace at Gatchina near Petersburg (1766–81), which have both Rococo and classical features, are evidence of a reinforcement of classical tendencies. Unfortunately, as a result of numerous changes, only sections of these interiors and isolated details of the original decoration remain – some stucco moulding, murals and parquet flooring, and the compositional structure of the wall and ceiling decoration in a number of rooms, which, on the whole, are similar to the decoration at Oranienbaum. Design methods, which were subsequently used in the Chinese Palace, can be seen in what remains of Rinaldi's system of interior design, where several small rooms were linked together. In the main hall of the palace (the White Hall), Rinaldi imposed an order which determined the proportions and rhythms of the architectural components of the whole interior and which was worked out graphically on the flat plane in a way that was typical of classicism. At the same time, the stucco moulding depicting ornamental compositions and plant motifs, which was freely applied on the walls, was reminiscent of Rococo.

The change in style is more noticeable in the interior design of the Marble Palace in St. Petersburg (1768–85), destined to play an important role in establishing Russian classicism. The clear and balanced design of the internal space, with the main staircase in the middle and the relative isolation of the main state rooms and the living quarters, together with its noble proportions and restrained decor, subordinated to the precise rhythm of the architectural elements, gave expression to a new understanding of palace interiors. The presence of both Baroque forms and Rococo methods introduced the charm of early classicism into the Marble Palace. Although almost all the interiors were rebuilt in the 19th century, the main staircase and some of the neo-Renaissance paintings on the first tier of the walls in the Marble Hall remain. In line with Rinaldi's imposed order, the marble statues, medallions and bas-reliefs of the eminent Russian painters F. Shubin and M. Kozlovsky emphasized the architectonic nature of the interior.

As in his other interior designs, Rinaldi made wide use of the decorative possibilities of different materials – wood panelling, cloth, mural painting, plaster. His principal innovation lay in facing the walls and floors with marble; he used twelve different shades of natural stone for the exquisite

colours found in the Marble Hall. Marble introduced a delicate play of colour into the decoration of the main staircase and other rooms. In 1784 Rinaldi left Russia and ceased any active involvement in architecture or design. But, as the creator of wonderful Rococo interiors, he had cleared the way for the glorious period of Russian classicism through his tireless search for new compositional methods and artistic solutions to problems of interior design.

MARIA L. MAKOGONOVA
translated by Charlotte Combes

Biography

Born in Naples, c.1710. Studied under the architect Luigi Vanvitelli (1700–73). Moved to Russia at the request of Count Kyrill Razumovsky, 1752. Active as an architect in the service of court nobility from the late 1750s. Left Russia in obscurity, 1784, and died in 1794.

Selected Works

Examples of Rinaldi's drawings are in the Hermitage, St. Petersburg.

Interiors

- 1759–62 Peterstadt, Oranienbaum (building and interiors)
- 1762–69 Chinese Palace, Oranienbaum (interiors; also includes a ceiling by G.B. Tiepolo, wall paintings by Stefano Torelli, and marble bas-reliefs by Marie-Anne Collot)
- 1762–74 Sledding Hill Pavilion (Katalnaya Gorka), Oranienbaum (building and interiors)
- 1766–81 Gatchina Palace, near St. Petersburg (building and interiors; enlarged by Vincenzo Brenna, 1790s); Grigorii Orlov
- 1768–85 Marble Palace, St. Petersburg (building and interiors); Grigorii Orlov

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Robsjohn-Gibblings, Terence Harold

1905–1976

American designer of interiors and furniture

Terence Harold Robsjohn-Gibblings's style was characterized by balanced and light-filled spaces inspired by ancient Greece. He wrote three best-selling books on interior decoration and modern art which wittily articulated the importance of refined

restraint within the home through the use of simple forms executed in beautiful materials.

Robsjohn-Gibblings was born in London and trained in architecture at the University of Liverpool and London University, where he received a degree in architecture. He held an early position as a naval architect and was soon designing interiors for passenger ships. He later worked with the antique and decorating firm of Charles of London, named for the owner Charles Duveen, brother of Lord Duveen, the famous art dealer. In 1929, Robsjohn-Gibblings was transferred to New York to work in the American office of the decorating company, where he sold Elizabethan and Jacobean antiques and woodwork to wealthy American clients. Although Charles of London survived the stock market crash of 1929, Robsjohn-Gibblings returned to London in 1933 to work for an interior designer known only as Rufus. It was at this point that Robsjohn-Gibblings turned against the decorative use of antiques, and turned his attention to classical forms, especially those found in ancient Greek furniture. He pursued his study of ancient models through the study of vase paintings and wall decorations in libraries and museums in London, Paris and Rome.

In 1936, Robsjohn-Gibblings returned to the United States and opened his own studio, Robsjohn-Gibblings Limited, at 515 Madison Avenue. His study of ancient Greek furniture led him to decorate his showroom with a mosaic floor and a combination of classically-inspired and modern furniture. Whether classical or modern in style, all of the pieces designed by Robsjohn-Gibblings displayed a simple elegance with thin, tapering lines. Some of these early pieces served as prototypes for later designs he supplied to the Widdicomb Furniture Company of Grand Rapids, from 1946. At the same time, Robsjohn-Gibblings also exhibited copies of 5th century BC Greek chairs that were later included in his collection which was manufactured by Eleftherios Saridis of Athens beginning in 1961.

One of Robsjohn-Gibblings's earliest and most extensive private commissions was the interiors of Casa Encantada (1934–38), Bel Air, California, built for Hilda Weber. Robsjohn-Gibblings's decoration of this Georgian-style mansion included furniture, such as over-stuffed club chairs, which were less restrained than his later work.

In addition to his collaboration with the Widdicomb Furniture Company, which lasted until 1957, Robsjohn-Gibblings also designed lamps for Hansen, furniture for Baker Furniture Company, and fabrics manufactured by Piraiki-Patraiki during the early 1960s, as well as accessories for other manufacturers. He created store interiors for John Fredericks, Lily Dache, Hunt & Winterbotham, Neiman Marcus and an Elizabeth Arden Fifth Avenue salon. For the Savoy-Plaza Hotel in New York, he designed the Palm Court, and his residential commissions included interiors for Mrs. Otto Kahn, Thelma Chrysler Foy, Alfred A. Knopf and Doris Duke. In 1972, he designed interiors for the Hotel Atlantis on the island of Santorini, Greece.

By 1945, when Robsjohn-Gibblings became an American citizen, he was classified as a Modernist interior designer and was included in an exhibition at the Museum of Modern Art in New York titled Good Design. In 1962, he won the Elsie de Wolfe award (American Institute of Interior Designers) for



Robsjohn-Gibbings: dining room setting for Knapp & Tubbs, 1954

interior design with another American decorator and furniture designer, Edward J. Wormley. That same year, he received the commission to design the Athens apartments of two Greek multimillionaires Aristotle Onassis and Nicholas Goulandris.

Robsjohn-Gibbings wrote three books disparaging both contemporary American interior decoration and modern art: *Goodbye, Mr. Chippendale* (1944), which was an attack on antique dealers; *Mona Lisa's Mustache* (1947), which charged modern artists and dealers with chicanery, in their swindling of the public; and *Homes of the Brave* (1954), which criticized American interior decoration as promulgated by popular journals. Robsjohn-Gibbings's style of writing for these volumes was extremely sharp and humorous, yet insightful. His last book, *Furniture of Classical Greece* (1963), was written with his long-time associate Carlton W. Pullin. As a scholarly catalogue, it was published in conjunction with an exhibition, held at the Metropolitan Museum of Art in New York, of furniture made in imitation of classical models derived from ancient Greek vase paintings and stone carvings.

Although this exhibition of furniture at the Metropolitan Museum reproduced ancient *klismos* chairs and other ancient forms, Robsjohn-Gibbings's own designs extrapolated the elegant lines of ancient models to create a more modern aesthetic which only alluded to the ancient past. His furniture designs were mostly produced in light colored woods, such as birch, oak and walnut, with linen upholstery or leather straps. His most famous designs included a *klismos* chair with saber legs (first designed in 1936), a free-form glass cocktail table on an ash base (first designed in 1942), which provoked an unsuccessful law suit by Isamu Noguchi, and "The Robsjohn-Gibbings chair" that had tapering and rounded lines and with leather strapping and linen-upholstered, buttoned cushions for

the seat and back (first designed in 1938). Robsjohn-Gibbings sometimes combined dark, rich colored fabrics or leather with the light woods to create dramatic contrasts.

In a profile of his work, published in *Interiors* magazine in May 1961, Robsjohn-Gibbings said that: "I have always believed art should transcend the time and place of its creation. It should be lasting and universal. Art, architecture and furniture cannot be judged in an arbitrary time span labeled 'modern'. Each must be seen in relationship to *all* art, *all* architecture, and *all* furniture. Artists and designers should create in three dimensions for their work to live. There must be a profound understanding of the past as well as an awareness of the present if there is to be a future."

CATHERINE L. FUTTER

Biography

Born in London, 1905; emigrated to the United States, 1930: naturalized, 1945. Apprenticed as an architectural draughtsman, London; studied architecture at the University of Liverpool and London University. Worked briefly as a naval architect; appointed head designer, Ashby Tad Ltd., London, 1925-26; art director, British International Pictures film company, Elstree, Essex, 1927; worked for Charles Duveen (Charles of London) antiques and furniture firm, London, 1928-29, and New York, 1930-33; worked in London, 1934-35. Practised independently as a designer of interiors and furniture from 1936; established Robsjohn-Gibbings Ltd., New York, 1936-64; sole designer for Widdicomb Furniture, Grand Rapids, Michigan, 1946-57; designer for cabinet-makers, Saridis, Athens, from 1961. Settled in Athens where he worked as an interior designer from 1964. Received the Waters Award, New York, 1950, and the Elsie de Wolfe Award, New York, 1962. Published several important books on contemporary art and interior design. Died in Athens, 20 October 1976.

Selected Works

Robsjohn-Gibbings created store interiors for John Fredericks, Lily Dache, Hunt & Winterbotham, Neiman Marcus, and Elizabeth Arden. He designed the Palm Court for the Savoy-Plaza Hotel, New York, and his numerous residential commissions included interiors for Mrs. Otto Kahn, Thelma Chrysler Foy, Alfred A. Knopf, Doris Duke, Mrs. J. O. Weber (1938), Bruno K. Graf (1958), and apartments for Aristotle Onassis, Athens (1962), and Nicholas Goulandris, Athens (1962). His furnishings included designs for the Widdicomb Furniture Company, Grand Rapids, 1946–57, and the Saridis Company, Athens, from 1961, lamps for Hansen, and fabrics for Piraiiki-Patraiki.

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Rococo

Much confusion still surrounds the word Rococo and its application in art and design but, in general terms, it describes the elegant and fanciful decorative style introduced in France in the first half of the 18th century, which spread with varying degrees of influence across Europe and her colonies. The exact chronology of the style has likewise been subject to debate. A significant change in fashion had begun in France by 1700 but the full-blown Rococo (known as the *genre pittoresque*) did not come to dominate French interiors until c.1730–55, and it continued in other countries until the 1780s and occasionally beyond. Similarly, many art historians have in the past viewed the Rococo simply as the final stage of the Baroque, drawing its inspiration directly from Italy, hence the term Barocco. This idea may have developed from examples of interiors mainly outside of France, where features of both the Baroque and Rococo have been used. More recent commentators, however, have made clear distinctions between the two stylistic move-

ments and it is now widely accepted that while Italy and Italian craftsmen undoubtedly enriched the Rococo, the style's origins were French. Indeed, the Rococo was an independent style arising out of a reaction to Baroque art and decoration and it represents perhaps one of the most original styles in the history of Western design.

Traditionally, the social movement that inspired the Rococo has been characterised as a bored aristocracy, whose desire to break free from the pompous etiquette and oppressive morality of the ageing Louis XIV's court lead them to search for diversion and novelty in a new, more frivolous style. This view, however, is perhaps too simplistic. Although the zenith of the Rococo did not occur until the 1730s, it was prefigured by a gradual move towards greater freedom in design that had evolved over a fifty-year period and that ironically appears to have been initiated under the patronage of the crown at Versailles and other royal palaces. Louis XIV's wish for change is indicated by his oft-quoted remarks regarding the new apartments for the Duchesse de Bourgogne in the Château de la Ménagerie, Versailles (1699) in which he declared: "It seems to me that something should be changed, that the subjects are too serious, that their should be youthfulness mixed with what we do. We need childhood spread throughout." Nevertheless, the Rococo period saw a shift away from the dominance of the king and the Versailles court towards the Paris-based, wealthy middle classes whose commissions were often as sumptuous as those executed for royalty and aristocracy.

In its purest form, the new style was far removed from the interior schemes hitherto employed which strictly observed the classical "orders" of architecture and which were characterised by bold opulence, plasticity, and, above all, a rigid distinction between the dominant architectural structure and the surface decoration. In contrast, Rococo interiors were a-tectonic, in that the most representative eschewed architectural forms such as pilasters and columns. If the entablature was employed at all, it was reduced down to a single moulding with little resemblance to an acknowledged "order", and in the more extreme cases, the division between wall and ceiling disappeared altogether in a gentle curve. The increasing lightness of design was complemented by the use of more delicate colour schemes as opposed to the rich, deep colours characteristic of the Baroque style. White and pastel shades (particularly pinks, blues and greens) were preferred, sometimes enhanced with gold or silver. Ceilings were decorated with fragile stucco-work on a plain surface and with light, airy and more strictly decorative painted areas, all of which added to the effect of harmony, elegance and charm.

The move away from the Baroque style developed concurrently with ideological changes within the wealthy social elite who combined an interest in idealised notions of rustic pursuits with a greater emphasis on pleasure, informality and intimacy, the essence of which was encapsulated in the *fête galantes* paintings of Antoine Watteau (1684–1721) and the genre scenes of Carle van Loo (1705–65) and Jean-François de Troy (1679–1752). These sentiments were also echoed in the layout and size of rooms, as well as in the decor, a development which is vital when assessing the impact of Rococo interiors. Mirrors were used to greater effect; they often alternated with tall windows which flooded the room with daylight to give a sense of space, and, at night-time, they enhanced the candlelight

playing across the walls and furnishings. Such changes were acknowledged by contemporaries. In his *Discours sur l'architecture* (1754) Pierre le Patte observed "Previously dwellings were designed purely for display, and nothing was known of the art of living in comfort, for one's own benefit. It is the pleasing distributions of space in the hôtels of the present day that transforms our dwellings into abodes of charm and delight." Thus the Rococo blossomed not so much in the grand halls which convention still demanded be decorated in a formal courtly style, but in the private apartments of Parisian hôtels and the *maisons de plaisance* of the capital's environs where the wealthy could indulge their artistic whims with greater freedom. The inherent frivolity and endless novelty of the new style perfectly complemented the prevailing social mood.

A distinctive feature of the Rococo *per se*, was the nature and employment of its decorative repertoire. Ornament now signified more than ever before. In fact, the Rococo period saw it gain independence and finally triumph over its traditionally subordinate role to architecture. At the height of the Rococo period in France the architect Jacques-François Blondel wrote "We have freed ourselves from the slavery of squares and circles to which tradition had formerly bonded us ... in the last few years more life and less dryness has been introduced in ornament" (1737). It is appropriate then that the Rococo should make itself felt most strongly in the decorative arts. However, painting (especially works destined for a specific interior), sculpture and to a lesser extent architecture were also affected, and even though few Rococo buildings exist in France, examples such as Matthäus Pöppelmann's Dresden Zwinger (1709–32), demonstrate that Rococo's reputation as a purely interior style is misleading.

The word "Rococo", which was originally coined in Parisian artists studios in the late 18th century to ridicule the style of painting under the *ancien régime*, may have derived from *rocaille*, the incrustations of watery rock and shellwork which decorated fashionable grottoes and caves in aristocratic gardens. The application of *rocaille*-inspired ornament within interiors and to all manner of decorative objects was one of the most original characteristics of the Rococo style. The other was asymmetry, which was often exploited to the full. In rejecting the symmetrical arrangements and many of the decorative motifs associated with the Baroque (e.g., Vitruvian scrolls, ox-skulls, goats-hooves) the Rococo developed a novel, "anti-classical" stance, which looked to nature and naturalistic rhythm for inspiration. Ornament proliferated, whether carved, cast, moulded or painted. Flowing S- and C- curves manifested themselves in sinuous scrolling, cartouches, plant-life (twisting vines and acanthus, sprigs of flowers, reeds) bat-wings, decorative details like sprays of water and, of course, *rocaille*, all of which wilfully avoided straight lines. The air of fantasy and movement was further enriched with exotic motifs (such as *singeries* and *Chinoiseries*) inspired by oriental design. The fashionable surface decoration called grotesque, although already part of the European design tradition, took on a fresh, elegant and increasingly attenuated appearance. Jean Berain, whose name has become synonymous with such schemes, began the process of transforming grotesque ornament into the "rococo arabesque" from the late 1670s and also introduced monkeys (*singeries*) into the figurative repertoire. By the end of the century, Berain's work was overtaken by the even lighter

and freer designs of Claude III Audran, Claude Gillot and Antoine Watteau. Watteau's schemes of Commedia dell'Arte characters and elegant Orientals surrounded by a graceful framework, although not great in number, proved widely influential when published as engravings, and underline the changes in structure and subject matter that occurred during the period.

The influx of new artistic talent from the Mediterranean helped to simulate the move to greater three-dimensionality in ornament during the early phase of the style. One of these craftsmen, Jean-Bernard-Honoré Toro (1672–1731), published volumes of engravings in Paris between 1716 and 1719, which included the *Desseins Arabesques à plusieurs usages*, showing for the first time *rocailles* and other precociously swirling forms in the budding Rococo manner. Fresh impetus in the break from the past occurred during the 1730s in the designs of Juste-Aurèle Meissonnier (1695–1750), Nicolas Pineau (1684–1754) and Jacques de Lajoüe (1686–1761), whom Blondel later named as the creators of the true Rococo or *genre pittoresque*. The architect, designer and sculptor Meissonnier, in particular, has frequently been referred to as the father of Rococo, and he developed a rigorous, strongly sculptural and asymmetrical Rococo manner which found its ultimate expression in three-dimensional forms. Current knowledge of Meissonnier's work is largely derived from his engraved designs such as his *Livre d'ornement* and *Oeuvres* (1750) in which *rocaille* becomes both decoration and architecture, but often (as is frequently the case with engraved designs) in a form that is both impossibly fantastic and more exaggerated than any employed in an actual French interior. Nevertheless these books were very influential in disseminating a more extreme version of the style abroad, particularly in Central Europe. Jacques de La Joue was a highly respected architectural painter, and from the mid-1730s he too developed a more exaggerated version of the Rococo, with designs of architecture often distorted into a wave of crests and *rocaille* forms. His engravings, above all his *Quatre livres d'architecture, paysages et perspectives* (1740), serve as a French equivalent to Meissonnier's more Italianate dynamism and solidity. One of the few practical examples of his work to have survived is the six-leaf screen (c.1735–40), decorated with garden scenes enveloped in a fanciful, Rococo cartouche that is now in the Musée du Petit Palais, Paris. Nicolas Pineau, who studied under the architects Jules Hardouin-Mansart and Germain Boffrand, also developed a style which fully utilised the Rococo decorative repertoire but with far greater delicacy than either Meissonnier or La Joue. His work proved influential in many parts of Europe and many of his designs were reissued as engravings, above all in Augsburg.

The Rococo style touched every aspect of interior decoration, particularly carved wood, stucco or plasterwork and metalwork. These media translated perfectly into even the most extravagant of designs and allowed craftsmen fully to demonstrate their skills and flair. Craftsmen also exploited to the full the potential for voluptuous or delicate shapes in porcelain. Both the Royal Factory of Sèvres and the Meissen factory produced a variety of items ranging from vases and useful wares (including wall-lights and candlesticks) to figurines, all of which adopted the Rococo passion for novelty. Furniture, whether decorated with paint, marquetry or lacquer, adopted curves in keeping with the new fashion for asymmetry

and comfort, and seat furniture, especially the armchair or *fauteuil*, was generously upholstered in silks and tapestries. Case furniture could be equally rounded, and the form and decoration of the commode made by Antoine Gaudreau in 1739 for Louis XV's bedchamber at Versailles (Wallace Collection, London) resists any notion of a flat surface, with the flamboyant gilt-bronze mounts swirling across the light-coloured wood marquetry. Chandeliers, sconces, and candelabra were twisted into natural forms and sported branches like foliage. Two gilt-bronze chandeliers (1751) made by the sculptor Philippe Caffiéri and given by Louis XV to his daughter, the Duchess of Parma, also in the Wallace Collection, perfectly express the spirit of the style in their adoption of natural motifs and movement. Clocks, most particularly the cartel clock, also adopted the new style so successfully that the cases could be considered as examples of Rococo sculpture. Some of the finest were made by the *ébéniste* and sculptor, Charles Cressent (1685–1768).

The preference for softer colours and frivolous subject matter also held sway in paintings intended for interiors. Artists such as François Boucher (1703–70) closely identified with the Rococo, and focused on sensuous and playful subjects depicting the loves of the Gods, gentle pastorals and landscapes and *fêtes galantes*. Many paintings were destined to be set into Rococo frames in the areas above doors, thus emphasising the decorative function of such works. Perhaps the most representative ensemble of Rococo paintings produced for a specific interior were those for the Hôtel Soubise, Paris (1730s), which included works by Charles Natoire (1700–77) and Boucher. Tapestries (both for hanging and upholstery) closely resembled Rococo paintings, and the designs emanating from Beauvais were dominated from 1736 by Boucher who produced some of the most successful tapestry series ever woven by the factory.

In terms of the manifestations of the style in specific interiors, the development of the Rococo style can be seen to have had several stages. The initial transition period from the Baroque can be observed in the rooms decorated in the last fifteen years of Louis XIV's reign by Jules Hardouin-Mansart (1646–1708) and his assistants. It is here that some historians have identified the vital step towards the Rococo, namely the translation of Jean Berain's ornamental style into three-dimensional forms, which were then incorporated into frames and *boiseries* or on decorative panels themselves. This development survives at Versailles, for example, in the *Salon de l'Oeil Boeuf* (1701) where the new style in arabesque and ribbonwork was employed by Pierre Le Pautre on the doors, in panelling below the paintings and around the window areas. Henceforth, the true stylistic initiative was taken in Parisian hôtels. In the Petit-Luxembourg (1710), the architect Germain Boffrand (1667–1754), who was a pupil of Hardouin-Mansart, designed lighter interiors with the decoration focused in the spandrels between the arches and in the running ornamental frieze of the coving. This forms a gilded structure of joined C-curves with floral garlands and palmettes, interspersed with putti and birds. The influence of Jean Berain can also be observed, as with the more fantastic figurative motifs that Boffrand used at La Malgrange (c.1712). Stylistically however, while the ornament is more graceful and elegant, the overall concept remains rectilinear, with the decoration subordinate to the architecture.

The *Régence* style (a modern term) marks the initial phase of the Rococo proper, extending beyond the dates of the Regency itself (1715–23) to c.1730. The most important decorative ensembles of this period were executed by Gilles-Marie Oppenord (1672–1742), who trained in Rome and worked directly for the Regent, Philippe d'Orleans, and his immediate circle (e.g., Grands Apartments, Palais Royal, 1720). The other notable architect and sculptor of this period was François-Antoine Vassé (1681–1736) who worked in the service of the Bâtiments du Roi (e.g. Galerie Dorée, Hôtel de Toulouse, 1718–19). Both Oppenord and Vassé had a strong influence on subsequent developments, although even their most stylistically advanced interiors remain restrained in the use of asymmetry and C-scrolls. The final move came with the interiors of Jacques V Gabriel (e.g., Le Grand Salon, Hôtel Parabère (1718–20)), and Jean Aubert whose work in the Hôtel Lassay (c.1728) attracted enormous attention among his contemporaries. Gabriel's scheme for the Grand Salon, in particular, teeters on the very brink of the Rococo style. Ornament predominates and paintings are consigned to over-doors; the distinction between wall and ceiling is dramatically reduced; and the delicate tendrils of the central ceiling rosette spread out towards the continuous curvilinear decoration adorning the border of the ceiling and curved cornice, the latter occasionally interrupted by the swelling forms of cartouches. Natural motifs abound and the ornament achieves a new rhythm which begins to break away from the traditional constraints of the architecture. It was in the exploration of these characteristics that the full-blown Rococo style emerged.

Of the three men mentioned by Blondel as the authors of the *genre pittoresque*, the most prolific in terms of interior design was Nicolas Pineau, whose work can be counted among the finest examples of the Parisian Rococo to survive. The Salon Rouge within the Hôtel de Roquelaure (c.1733) typifies Pineau's lightness of touch and extraordinary imaginative powers. Wispy tendrils and garlands, *rocaille* and ribbonwork, are united with seemingly effortless grace and exemplify Cochin's comment in 1755 that ornamental motifs in the hands of Pineau were "manipulated with such delicacy that they almost entirely vanished from view: within a given space, he was able to multiply their number six-fold."

Boffrand's Hôtel de Soubise, Paris (1735–39) was even more magnificent. The interior reaches a crescendo on the lower and upper floors with two central oval salons – the Salon du Prince and the Salon de la Princesse. The latter, in particular, is heralded by many as the supreme manifestation of Parisian Rococo. Still *in situ*, the decorative ensemble represents an unprecedentedly rich combination of gilded wood, stucco and painted reserves with mirrors and windows. The supremely decorative paintings by Charles Natoire depicting the legend of Cupid and Psyche (1738) which fill the spandrels between the arches, reflect the fresh, *galant* spirit of Rococo mythological scenes. The gilded ornament of natural forms and the curve of the mouldings gently undulate around the room and upwards into the smooth curve of the ceiling where delicately perforated balusters meet in a central rosette. But in terms of the vital elements of the full Rococo style, the reputation of this room must be qualified and it is ultimately much more conservative than Pineau's work. Boffrand eschews asymmetrical effects and the Baroque tradition remains largely intact within the robust



Rococo: Goldene Galerie, Schloss Charlottenburg, by G.W. von Knobelsdorff, 1740–43

mouldings and the solidity of the decoration. The architectural framework, although in itself much less rectilinear, is not superseded by the decoration.

Chinoiserie, with its inherent exoticism, asymmetry and novelty, proved to be the perfect stylistic companion to the Rococo, and so successful was the union between these two styles, that “Rococo Chinoiserie” must be viewed as one of the most distinctive characteristics of the Rococo movement. Moreover, the perceived “foreignness” of the East allowed for greater artistic licence, and moved the Rococo yet further from classicism.

Unlike previous interpretations of the Orient, the Rococo exploited the epicurean nature of the East, incorporating scenes ranging from gentle landscapes with rustics fishing to languid scenes of sophisticated oriental “aristocrats” barely distinguishable from their Parisian counterparts, all executed in the spirit of the *fête galante* or pastoral. Inevitably, some of the most influential artists associated with the Rococo style were also integral to the development and popularity of Rococo Chinoiserie. These included Watteau, whose designs for the château of La Muette were particularly influential and some of which were published as engravings in *Figures Chinoises et Tartares* in 1731. Another important figure was Boucher, who not only devised a Chinese boudoir for Madame

de Pompadour at the château of Bellevue, but also designed highly successful Chinoiseries woven by the Beauvais tapestry works, and published engravings which were copied in many media particularly by craftsmen in Northern Europe. Two of the best-preserved Rococo Chinoiserie interiors are Le Grande and Le Petit Singeres of the Château de Chantilly (c.1735) by Christophe Huet. Generally accepted as masterpieces of their kind, these rooms are decorated with a series of large panels which are painted with Chinese characters whose attendants are monkeys in oriental dress. Each panel is enclosed within an elaborate, gilded wooden frame decorated with natural motifs. Elsewhere, monkeys are seen playing and hunting on the doors and around the stucco scrolling of the ceiling, along with a plethora of other animals, exotic birds and garlands of flowers. The whole effect perfectly illustrates the spirit of the style not only in its emphasis on delicacy and decorativeness but also in its light-heartedness and sense of humour.

Mention should also be made of Jean-Baptiste Pillement (1778–1808), who was the last great designer of Rococo Chinoiserie and who remained active up to the 1780s when the Rococo was all but finished. Pillement’s work was characterised by its ethereal, whimsical qualities, a style more in keeping with Watteau than the more robust Boucher. His many foreign commissions included a Rococo pavilion at Sintra in

Portugal and a Chinoiserie study for the king of Poland. His designs were also used in panels and on silks and cottons and many other decorative media. One of his few surviving interiors is the Salon Pillement in the Château de Craön, Haroué (c.1750), a small, circular room, which was decorated with delicate painted arabesques and oriental scenes on a ground of powder blue and white scrolling. There are a number of other surviving examples of Rococo Chinoiserie in Europe, including the tea house in the grounds of Sanssouci Park, Potsdam, the porcelain room from Portici, now in the Capodimonte Museum, Naples, and the Chinese pavilion, Kina, in Drottningholm, Sweden, whose refreshingly light interiors include designs not only by Pillement and Boucher, but also the English designer, William Halfpenny (d.1755).

From the 1730s, the influence of the Rococo spread throughout European countries and their colonies, where it developed in association with princely courts or as a regional style – as in Prussia and Venice – or was assimilated into the existing traditions of the late Baroque or alongside the Palladian and Gothic styles – as in Britain. The production of engravings proved to be its most powerful ally, flooding the market with illustrations of the latest fashions in ornament and room elevations. These were published not only in Paris, by influential engravers such as Gabriel Huquier (1695–1772), but also in foreign centres, above all in Nuremberg and Augsburg. Concurrent with this was the direct involvement of French- or Paris-trained architects such as Nicolas Pineau in Russia, Germain Boffrand in Würzburg, François Cuvilliers in Munich and Jean Pillement who worked in many of Europe's major cities including London.

The Rococo style had a particularly strong influence within the German states of central Europe – Austria, Prussia, Swabia, Bavaria, etc. – where it was most influential from the late 1730s up to the late 1760s. It took hold not only through the employment of French architects, but also through the talents of native architects, decorative engravers and stucco-workers. Many produced extraordinarily imaginative and skilful interiors that took the spirit of the Rococo into realms of fantasy and asymmetry far beyond that found in the more orthodox French designs, and in contrast to the French preference for graceful forms, the Germans delighted in more irrational abstract forms.

The Rococo was also applied more extensively within religious buildings in Germany than in France, where the style was essentially secular. Thus some of the most dynamic interpretations were realised within the pilgrimage churches, above all of rural Swabia and Bavaria, with examples including Balthasar Neumann's Vierzeheiligen (from 1743) and Die Wies (1745–54) in the foothills of the Alps. Die Wies in particular exemplifies the "Bavarian Manner" (white or coloured stucco with important decorative details highlighted in gold) as perfected by Dominikus Zimmermann and his brother, Johann Baptist.

German princes also admired and emulated the intimate French pavilions, pleasure houses and hunting lodges. Frederick the Great, King of Prussia, in collaboration with the aristocrat / architect, Georg Wenzeslaus von Knobelsdorff (1699–1753), realised many architectural and interior projects including those at Schloss Charlottenburg and the Stadtschloss in Berlin in the 1740s. None, however, equals the charm and

intimacy evoked by the small *maison de plaisance*, Sanssouci (Potsdam, Germany), which was built from 1745 as a quiet retreat in which the king could conduct affairs of state and entertain. Although the central reception hall (the Marmorsaal) retains a certain grandeur, the suite of rooms leading from left and right are informal and are decorated in a light and pleasing style. Frederick was a talented musician and placed particular importance on the Music Room (c.1747). The painted over-doors and *galant* mythologies on the main walls are set within gilded, asymmetrical cartouches of foliage, flowers and grapes. Other motifs include putti dancing and playing, and trophies of musical instruments. Gilded trellises surround the mirrors as if the room were in fact a garden setting, the sense of which is continued in the ceiling of gilded stucco on a white ground. Here, the decoration forms an arbour of trellis work with trailing vines and fountain-like sprays, executed in steep perspective so that it appears to be pushing up into the sky. In the centre, stretching out as if attached to the trellis, is a fantastic spider's web, a witty variation on the ceiling rosette.

The close political ties between the Bavarian court and France meant that the Rococo emerged somewhat earlier in this region than elsewhere and François Cuvilliers (1695–1768), who trained as an architect in Paris between 1720 and 1724, played an important role in the introduction of the style. Cuvilliers's work exemplifies the French manner that was used almost exclusively at court and he created a splendid scheme of decorations in the Reichen Zimmer (Rich Rooms), the parade rooms of the Munich Residenz (1730–37). His supreme achievement, however, was the small hunting lodge called the Amalienburg (1734–39) in the Nymphenburg Park, near Munich, where he worked in partnership with Johann Baptist Zimmermann. The simplicity of the external architecture is in startling contrast to the drama of the interior, and the decoration, combined with the light airiness of the rooms, makes the Amalienburg one of the most refined examples of the Rococo anywhere in the world. The circular Spiegelsaal (Room of Mirrors) is Cuvilliers's masterpiece. The light pours in through the windows and shimmers in the tall mirrors and across the ornament of musical instruments and motifs of rural pastimes and birds soaring across the blue sky. Figures seated casually on the cornice line are surrounded by plant life which creeps up into the domed ceiling. Almost *al fresco* in effect, this harmonious interior rivals anything that was produced in France, and makes the contemporaneous decorations of the Hôtel Soubise seem almost heavy and monumental.

Adherence to Baroque traditions resulted in a late maturing of the Rococo style in Franconia, and above all in the Catholic bishoprics of Würzburg and Bamberg. In Würzburg, under the court architect Balthasar Neumann, the results were so exuberant and distinctive that they are sometimes known as "Würzburg Rococo". Neumann himself occupies a position between the late Baroque and the Rococo; his secular work often remains close to Baroque principles, but the decoration is uncompromisingly Rococo. One of his most significant projects was the building of the Würzburg Residenz, where a group of artists led by the court stuccoist, Antonio Giuseppe Bossi, was assembled to execute the decorations. In the Weissersaal (1744–45) Bossi's white stuccowork, which forms the principal decoration on a pale grey background, shows him



Rococo: Salon Doré, Hôtel de Matignon, Paris, 1725

to be a genius in Rococo ornamentation. The delicate tendrils, charged with energy and rhythm, flicker upwards towards the ceiling as if the room were alight. Adjoining the Weisseraal lies the domed Kaisersaal, which was spectacularly decorated with a lively pageant of stucco, marble and fresco. Among the many artists and craftsmen who worked on this room was Giambattista Tiepolo whose celebrated fresco cycles within the Residenz are acknowledged masterpieces of 18th-century decoration.

The area of present-day Belgium experienced direct French influence with the occupation of Louis XIV's troops in the early 18th century. But it was with the withdrawal of his successor's army in 1748 that building projects began to accelerate, producing a combination of both the Rococo and Flemish Baroque. Architecture in Ghent was dominated by two local architects, David 't Kindt (1699–1770) and Bernard de Wilde (1691–1772), the latter being more adventurous in his designs. The Hôtel Falligan (1755), attributed to de Wilde, is an example of the "Ghent Rococo". Both the gaming room, with its stuccowork and grisaille overdoors of playful putti, and the drawing room, decorated with painted panels set into Rococo frames, illustrate the light, charming style that was adopted by local artists and craftsmen. The painted panels of the drawing room are the work of Emmanuel van Reijsschoot, a member of a family of Ghent artists who specialised in this type of work. In Liège, Rococo interiors can be seen in the Palace of the Prince-Bishops, including the former throne room which has Rococo frames, ornament, and panelling (originally painted pink), and the chancery of the Privy Council, known as the Chinese Room, which has a Chinoiserie ceiling decoration by the artist Paul-Joseph Delcloche (1716–55). The Rococo decoration of the Leda Room in the Château de Colonster contains a painted overdoor dated 1763 from which the room takes its name and *singerie*s on the ceiling attributed to the Lorraine painter Joseph Billieux.

In Italy, the Rococo developed into regional styles, although Rome with its strong classical and Baroque traditions remained largely unaffected. In Northern areas, the proximity of the border with France and Germany may have resulted in the more direct influence of French models, for example, in Turin, Genoa and Venice, where rooms were often decorated in a true Rococo fashion. The court of Turin, in particular, moved towards a style of the Rococo that was as close to France as could be found anywhere in Italy. The suite of small rooms in the Palazzo Reale, designed by Benedetto Alfieri (1700–67), who was first architect to the king, exemplifies the delicate style that was favoured in many royal and ducal residences. Turin was also second only to Venice in the production of lacquer, the employment of which can be seen within the palace in a room dated 1735. This striking interior boasts numerous pieces of black, red and gold oriental and Italian lacquer set into elaborate Rococo gilded frames on a rich vermilion ground. In general, however, the application of the Rococo was always Italian in flavour. Some commentators have also linked the Italian Rococo with the early decorative vocabulary of Borromini.

The Rococo had a strong impact on Venetian interior design – Venice was the birthplace of Tiepolo, arguably one of the style's greatest exponents. The style lingered until the 1790s and was closely linked to the frivolous spirit of the Venice

Carnival. It flourished, as in France, within more intimate rooms, and a series of such interiors can be seen in the Palazzo Foscari, in which the ceilings are simply but effectively decorated with gilt Rococo scrolling and flying birds, and Chinoiserie scenes made up of tiles painted in gold on a white ground adorn the walls. The collection in the Museo del Settecento (Ca' Rezzonico) also demonstrates the influence of Rococo on almost every area of the decorative arts from lacquered and gilded furniture to silks, cottons, glass and stuccowork. The period interiors within the museum include the Camerino degli Stucchi, originally executed for the Palazzo Calbo Crotta at Cannaregio, and decorated with exuberant Rococo stuccowork.

Neapolitan Rococo tended to lack the sophistication and lightness of its French counterpart, but was still lively and colourful in the best tradition of Southern Italy. Nevertheless, very few interiors remain that could be classified as pure Rococo, many palaces and villas having been destroyed or adapted. A fortunate exception is the series of rooms behind the chapel of the Monte di Pietà, decorated with frescoes and stuccowork in light Rococo designs (c.1740s). An extraordinary Rococo gem also exists in the form of a tiny gilded and mirrored study (1732) by Filippo Buonocore in the Palazzo Corigliano whose vibrant decorative details include scrollwork, floral sprigs and reeds, fantastic creatures and animated human figures, forming a series of interconnecting frames within which are set mirror panels. And perhaps the most famous example of Neapolitan Rococo is the porcelain room originally from the Villa Reale at Portici, but now on exhibition in the Museo di Capodimonte. Designed in 1757 by Johann Sigismund Fischer and made at the Capodimonte factory, the room is decorated entirely with colourfully painted porcelain, except for the mirrors and coloured stucco of the ceiling. The porcelain forms a complicated matrix of figures, motifs and undulating lines and includes Chinoiserie panels, trellis work and musical trophies. Stylistically, however, the room has more in common with the German Rococo than with Italian counterparts, and its origins lay in the Porzellanzimmer in the Munich Residenz, Sanssouci, and the Amalienburg.

The geographical remoteness of Sicily meant that it was less influenced by the Rococo than might be expected but a stunning example of the style survives in the Sala degli Specchi (ballroom c.1750) in the Palazzo Gangi, Palermo. The room is lit by two rows of windows between which are hung mirrors elaborately framed. Each window has a set of shutters which are painted with floral motifs and gilded ornament and the decoration of the walls includes swirling Rococo forms and trellis work. When the room is prepared for a ball, the shutters are closed and the guests are totally enveloped in a complete Rococo fantasy.

As in Germany, Swedish receptiveness to the Rococo was greatly enhanced by the close cultural ties between the French and Swedish courts in the late 17th and early 18th centuries. The Tessin family of architects was particularly important within this context with Nicodemus Tessin the younger (1654–1728) and his son Carl Gustaf (1695–1770) actively transmitting the new style from Paris to Stockholm. Its use at court was also encouraged by royal links with Frederick the Great of Prussia whose sister, Lovisa Ulrika, was married to the king of Sweden. In 1754, Queen Lovisa commissioned a tea-

house in imitation of Frederick's tea-house at Sanssouci, and in 1763 her Chinese pavilion at Drottningholm was replaced by the Chinoiserie fantasy of Kina, designed by the court architect Carl Fredrik Adelcrantz. Carl Hårleman (1700–53) was the most influential exponent of the Rococo style in Sweden, and his work following his training in Paris marks the birth of Swedish Rococo. At the height of his career Hårleman was in control of all state architecture and prepared designs for official buildings and government residences. A great admirer of French models, he seems to have been particularly influenced by his friend, Charles Etienne Briseux, who published several pattern books in the French style, and he supervised a large number of French artists who worked on the redecoration of the Royal Palace in Stockholm. This project was begun in the late 1720s and continued during the 1730s, spanning various stages in the progression of the Rococo style. Hårleman's work outside the royal circle included Rococo buildings and interiors for Carl Gustaf Tessin at Åkero, and for Baron Ramel at Ovedskloster. Begun in 1745 and completed in the 1760s, Ovedskloster encapsulates in a single building Hårleman's interpretation of the Rococo.

Although French influences were evident in Russia during the reign of Peter the Great (1672–1725) – notably in the work of the architect A.J.B. Le Blond (1679–1719) and Nicolas Pineau who were active at the Russian court from 1716 – it was not until the accession of Elizabeth Petrovna (reigned 1741–62) that the Rococo style was fully embraced. A committed Francophile, Elizabeth also had a rapacious appetite for building and for richly decorated interiors. Her chief architect was the Italian-born Bartolomeo Rastrelli (c.1700–71) whose highly personal Russian version of the Baroque was developed by the 1740s and was evident in buildings such as the Winter Palace, St. Petersburg (1754–68). Rastrelli also designed some exceptionally rich and vigorous Rococo interiors in the palace of Tsarskoe Selo (now extensively restored).

The assimilation of the Rococo in England should be viewed in the context of English architecture and design at the time. It was preceded by the adoption of several European styles, including the Italian late Baroque, but, most importantly, from 1715 the Palladian style. In addition, two styles developed concurrently with that of the Rococo; that of the Gothic and the Chinese. It was not unusual, therefore, to see elements of all three styles within the same design. A taste for variety might also persuade a client to commission a series of rooms treated in different styles, one eccentric example being the Classical, Gothic, Chinese and Rococo interiors at Claydon House, Buckinghamshire. Here, the builder and carver Luke Lightfoot (c.1722–89) created extraordinarily elaborate designs in carved wood (c.1769) which represent some of the finest examples of Rococo decoration in England.

Most English forms of the Rococo were derived from the French *genre pittoresque* which was fostered by the many Huguenot craftsmen working in London. The draughtsman and engraver Hubert Gravelot (1699–1773) was particularly influential and greatly encouraged the adoption of the style in all branches of the decorative arts through his published designs and teaching. Other important figures were the designers Matthias Lock (c.1710–65) and Henry Copland (c.1706–53) who collaborated on *A New Book of Ornaments* in 1752, and Thomas Johnson (1714–after 1778) whose

engraved designs for carving, metalwork and furniture were vigorously asymmetrical.

In the course of time the influence of the Rococo style in England was felt in many different spheres ranging from porcelain and silks to carving and stuccowork. Its impact on furniture is best illustrated by the work of Thomas Chippendale (1718–79) whose famous *The Gentleman and Cabinet-Maker's Director* (1754, 1755, 1762) included several items in the Rococo style. Nevertheless, unlike in France and Germany, very few complete interiors in England were executed in the Rococo style, many being a mixture of classical and Rococo decoration with perhaps one of two items of Rococo furniture. The leading stuccotors – the Artari brothers and the Vassalis family – were from the Ticino (now Italian-speaking Switzerland) and popularised the Rococo fashion for purely abstract ceilings and wall designs. The most talented native plasterers included the Perritt family in York and the Rose family in Doncaster. Joseph Rose the elder executed confident Rococo decoration (probably from his own designs) at Heath Hall, Wakefield, Yorkshire (1758).

Most English interiors of this period had walls hung with silk damask, and French-style *boiseries* were not popular. However, the existence of a few examples such as the Music Room, Norfolk House (now in the Victoria and Albert Museum, London), the White and Gold Room (1753), Petworth, and Isaac Ware's interiors at Chesterfield, part of which survive at the Bowes Museum, Durham, serve to show that the English Rococo style was not exclusively expressed through furniture design as has been argued by historians such as Fiske Kimball.

The American Rococo was primarily an urban style that emerged in the 1740s; it was at its strongest from approximately 1750 to the 1770s, and was in decline by the 1790s. American craftsmen and designers relied heavily on English engravings, including those of Copland and Locke and Chippendale's *Director*, which found particular favour in Philadelphia. The style was also popularised by the direct importation of finished products and the arrival of immigrant craftsmen, many of whom were trained in London. Hence the centres of the American style were those cities that had close trading links with England, for example, Boston, New York, Philadelphia and Charleston.

American craftsmen concentrated mainly on ornament. Thus rooms were often quite simple with Rococo elements serving as a decorative focus or cheerful flourish, for instance, on fireplaces or over-door mantles, and in stuccowork of which very little survives. Examples include a Rococo chimneypiece in East Apthorp House, Cambridge, Massachusetts (1760–61) and an elaborate Rococo ceiling in the Phillips Manor House, Yonkers, New York (1756), the latter being one of the earliest examples of American Rococo in the area. The Van Rensselaer Manor House (1765–68), Albany, whose entrance hall is displayed at the Metropolitan Museum of Art, represents the most complete Rococo interior from New York. Although the walls follow the Ionic order, the bright hand-printed wallpaper from London (1768) includes grisaille landscapes of the four seasons and scenes of classical ruins within *trompe-l'oeil* Rococo frames. The designs of scrolled foliage in the spandrels of the archway were taken directly from Lock's *New Book of Ornaments*.

The anti-classical and a-tectonic nature of Rococo that had initially proved so appealing ultimately led to the style's downfall, and its detractors strongly criticised its apparent lack of discipline. It was also perhaps more difficult to master than is generally realised, especially in the sense of achieving a stylistic equilibrium. In skilful hands, the plethora of decorative motifs and asymmetrical bias was handled with an exquisite poise that allowed for the free movement of ornament while retaining a sense of structure. Alternatively, however, it could be (and sometimes was) misused, resulting in a giddy excess of ornament and clumsy asymmetry. The style was openly attacked by the 1730s, and Blondel himself derided the "ridiculous jumble of shells, dragons, reeds, palm-trees and plants which is the be-all of modern interior decoration" in his *De la Distribution des Maisons de Plaisance* of 1737. Between 1750 and 1770, it was gradually overtaken in France and in the rest of Europe by the growing popularity of Neo-Classicism.

Criticisms of the Rococo came from two camps: the classicists and the traditionalists. The classicists harked back to Antiquity drawing inspiration not only from the arts but also from the supposed spiritual purity and moral strength of Greece and Rome. To them, the hedonism and undisciplined nature of the Rococo was closely linked to the moral degeneracy of society under Louis XV. An even stronger impetus for change came from the traditionalists' camp, who came to see the reign of Louis XIV as the glittering period of French architecture and interior design. The demise of the Rococo was also greatly hastened by the tour of Italy made by the Marquis de Marigny in the early 1750s during which he inspected the Roman excavations of Pompeii and Herculaneum, which were largely responsible for inspiring a renewed interest in the Antique. Marigny was accompanied by the staunch traditionalists Jacques-Germain Soufflot, Charles-Nicolas Cochin, and the Abbé Le Blanc, and he returned to France to take up his position as Directeur-General of the Bâtiments du Roi violently opposed to the Rococo. In 1756, he addressed the Academy of Architecture, calling upon its members to "correct the poor taste that at present reigns in the field of decoration", and thus, the new *goût grec* was championed at the highest level. The anti-Rococo feeling appears to have come largely from intellectuals and the Academic establishment whose influence had been muted during the first half of the 18th century but who represented the continuation of the French architectural and artistic tradition formed during the previous century. For the majority of the social elite, ever hungry for new styles and diversion, the move from Rococo to Neo-Classicism was simply a matter of changing fashion.

CHRISTINE RIDING

See also Berain; Boffrand; Meissonnier; Pineau

Further Reading

Much of the literature on the Rococo focuses upon its genesis and development in France. A key, early study is Kimball 1943. Later histories include Minguet 1966 and Volk 1981 which include references to other countries. The most recent detailed and scholarly discussion of Rococo decoration and French society is Scott 1995 which includes a comprehensive up-to-date bibliography.

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Rococo Revival

The Rococo Revival, or "Ancient French" style as it was also sometimes called, was among the most popular of 19th-century furnishing styles. Although the style was scorned by design reformers, it came to prominence as an expression of apparent wealth rather than as evidence of correct taste. It originated in England, but its popularity soon spread, and examples of the style could be found all over the world from the 1820s right through to the 20th century. In fact, it was commercially the most successful style and perhaps represented the true nature of 19th-century design. It always remained a decorator style, and rarely found favour with progressive architects or designers.

The use of Rococo patterns and motifs in combination with French furniture and *boiseries* in an 18th-century style has also been seen as a reaction to the Empire and Directoire styles. By being expressly Bourbon in taste, the designs repudiated any

Napoleonic associations and could appear to refer to more certain times.

The Rococo Revival seems to have begun in England in the early part of the 19th century. Some collectors had become interested in objects from the French *ancien régime*, the availability and variety of which had been increased by the dispersal of French treasures during the Revolution. William Beckford and the Prince Regent both showed a taste for this style by collecting Boulle furniture and Sèvres porcelain. And when George IV became ensconced in Windsor and Buckingham Palace, he set about creating rooms in the "Old French Style", now known as the Rococo Revival. The State Reception Room at Windsor by Sir Jeffry Wyattville is one example. This lead was soon followed by others who were refashioning their interiors.

This aristocratic taste can be found in Belvoir Castle where Elizabeth, Duchess of Rutland chose the Louis XIV style which was used by her architect, Benjamin Dean Wyatt. A saloon was designed which incorporated *boiseries* from the château of Madame de Maintenon. The same architect worked in the identical idiom for the Marquis of Stafford, at Stafford House (now Lancaster House), London, in 1825 and 1826. In 1828 Wyatt designed the Waterloo Gallery for the Duke of Wellington's Apsley House in London.

Early Rococo Revival designs were characterised by a rather vigorous and sinuous curving which was in contrast to much 18th-century Rococo design. In fact, little attempt was made at accuracy, except at Wrest Park built by Thomas Philip, an amateur architect, between 1834 and 1839. Philip used correct sources for the exterior and slightly less accurate effects for the interior, which was supplied with reproduction Louis XV furniture.

The Rococo Revival was popularised in England by a range of promoters and by pattern book publishers in particular. These included Thomas King, who in 1829 produced *The Modern Style of Cabinet Work Exemplified* and John Claudius Loudon who recognised the Rococo as one of a number of suitable styles for interiors. When John Weale published reprints of the pattern books of Matthias Lock, Thomas Chippendale, and Thomas Johnson in the 1830s, the Rococo Revival was gathering pace. At first it was the comprehensive firms like Gillows who revived the style for furniture and interiors, adopting the famous C- and S-scrolls and acanthus motifs in the 1820s. Philip Hardwick's well-known white and gold fly chairs designed for Goldsmiths' Hall in 1834 are a classic example of the early revival.

The revival reached the mainstream when Henry Whitaker's *Practical Cabinet Maker and Upholsterer's Treasury of Designs* was published in 1847, soon followed by *The Cabinet Maker's Assistant* in 1853. Both volumes featured a range of Rococo Revival designs which could be adapted and manipulated to create a wide range of furniture designs. Even as late as 1864, Lorenzo Booth's *Original Designs for Decorative Furniture* had many examples of Rococo motifs.

Among many familiar motifs which are clearly derived from 18th-century Rococo work, two other details represent the Rococo Revival. The development of the familiar balloon-back shape, both for dining and easy chairs, came from the Louis XV panel-backed side chairs, but with the padding removed. When combined with cabriole legs, these remained a mainstay

of Victorian taste for many years. Alongside this development was the introduction of coil springing and deep buttoning which provided not only the comfort desired, but a change in the shape of the upholstery which adopted the swirls and curves of a Rococo idiom to the plush sumptuousness that was required of interior furnishings. In addition to drapery, quilting and stuffing, a varied range of upholstered furniture was devised including *crapauds*, sofas, *confidantes*, ottomans, bornes and *tête-à-têtes*. It is clear that the Rococo Revival was ideally suited to the "theatre" of the 19th-century saloon, drawing room and boudoir.

The Great Exhibition of 1851, held in London, revealed that work produced in the Rococo Revival was a predominant style among commercial manufacturers, and it also revealed that the Rococo Revival or the neo-Rococo style had developed into an international fashion.

"Le Style Pompadour" was trumpeted in with the Second Empire in 1851 which signalled a Rococo Revival in France. Public buildings and grand apartments such as the new Louvre, Chantilly palace, and some apartments at Fontainebleau were also refurbished with the new Rococo. It was not long before the style cascaded to the nouveau riche. As in England the influence of pattern books was important. For example, Théodore Pasquier's *Dessins d'ameublement* (1830s) was influential in promulgating upholstery designs, especially suites which were often of seven items: a sofa, two chairs and four side chairs. For the rest of the century Louis XV styles were copied for furniture and furnishings.

The Rococo Revival soon reached Germany where it was known as the *Zweites Rokoko*. Wilhelm Kimbel, a furniture-maker from Mainz, promoted the Rococo Revival from 1835 through three important pattern books, which were published in instalments, and included many Rococo Revival designs. A member of the same family, Anthony Kimbel emigrated to New York and was partly responsible for developing the Rococo Revival in America. During the 1840s another Mainz maker, Anton Bembé, was producing neo-Rococo furniture as well as designs for rooms and furnishing schemes. An amazing example of the Rococo Revival was made by Ludwig II of Bavaria who built Schloss Linderhof (1870–84) to the designs of Georg Dollmann. This confection was wildly elaborate and extreme. A later creation also in the Rococo Revival, the Schloss Herrenchiemsee (1878–86), was far more accurate in its reproduction of Rococo features. In 1880–95 the Royal Palace in Berlin was fitted out with neo-Rococo bedroom furniture by the firm of Zweiner.

The revival was adopted in Austria by Carl Leistler who, from 1842, supplied the Palais Liechtenstein in Vienna with Rococo Revival pieces, together with Thonet bentwood work in the same idiom. Bentwood was, of course, ideally suited to the curved forms required by the style.

In Russia the style took hold by the late 1840s. The Pink Drawing Room, and later the Gilt Drawing Room at the Winter Palace in St. Petersburg (1846–50) featured the newly fashionable interiors. As late as 1895, a neo-Rococo scheme was also used to furnish and decorate the private dining room in the same Winter Palace.

Although Italy supported a version of the Rococo Revival, the style never really found full favour there. The aristocracy, however, took to it, and many important interiors featured the

style. For example, the apartments in the Pitti palace in Florence which were occupied by Queen Margherita were redecorated in a Rococo style in 1860 and in the last years of the century the Quirinale Palace in Rome was given a completely Rococo Revival scheme for King Umberto.

It was in America that the interpretation of Rococo was developed to its fullest. The combination of a nouveau riche taste and available technology meant that American furniture in a Rococo Revival style would go further than its European counterparts. Furniture used the cabriole leg, C- and S-scrolls in great abundance and particular items became fashionable. *Etagères* were successful for display purposes and a range of sociables, love seats, and *tête-à-têtes* were manufactured in large quantities for American drawing rooms.

A number of well-known makers are associated with the Rococo Revival in America. In New York were the firms of Meeks, Roux and Belter; in Philadelphia, Henkels, Pabst, and Vollmer were among the top names. In New Orleans, there was François Seignoret, and in Cincinnati S.S. Johns. However, the most important exponent of the combination of style and technology was undoubtedly John Henry Belter.

Belter founded his firm in New York in 1844 and was widely successful in producing Rococo Revival furniture, using a patented lamination technique which allowed his furniture to be decorated with scrolls, curves, cut-through carving, and embellishment of all kinds. His success meant that his designs were soon copied by firms such as Charles Baudouine and Alexander Roux in New York.

Initially a style for the rich, with its lavish use of ornamentation, gilt carving and the need for collections of original French furniture, or at least copies from French originals, the Rococo Revival soon filtered down the social scale and became popular for bourgeois drawing rooms. This demand was fuelled by ignorant upholsterers who mixed periods and ended up with the so-called "tous les Louis" style. In these cases French-polished wood furniture, with some Rococo features, was made from mahogany, walnut and particularly burr walnut. These items were supplied for drawing rooms, rather than the more delicate and fanciful Rococo designs. The scope for ornament meant employment for a range of plasterers, papier-mâché suppliers (Bielefeld) and composition makers (George Jackson). No doubt it was these sorts of furniture and fittings that Robert Edis in his *Decoration and Furniture of Town Houses* (1881) complained about when looking back on the furnishings of a room in 1861: "the furniture of the stiffest kind ... propped up against the wall in straight lines so as not to over-task the bandy-curved legs which bore them ... an enormous glass over the miserably ugly fireplace in a still more enormous gold frame, with bits of plaster ornament, also gilt, stuck on like bats and rats on a barn door, and like them showing signs of decay and decomposition ...".

The Rococo Revival continued into the end of the 19th century and was partly absorbed by Art Nouveau and then found its own continuity in many 20th-century interiors. Furnishing firms such as Maples continued to offer "Meubles Louis XV et Louis XVI" well beyond World War I.

CLIVE D. EDWARDS

See also Belter

Further Reading

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Romano, Giulio. See Giulio Romano

Rome, ancient

The ancient Romans' passion for embellishing the interiors of their houses, well documented in the ancient literature, stemmed from the fact that the house was not only a dwelling for the family and its dependents but that it was also a place for daily business. Unlike the classical Greeks, or even the Greeks of the Hellenistic period (327-31 BC), who conducted their business affairs in public spaces, the *domus* was the locus of a variety of activities ranging from the daily greeting of clients to special entertainments of peers to family religious rituals. Decorators took special care in appointing each space of the house with decoration suited to its uses. We know much more about the interiors of Roman houses than those of the Greeks because the eruption of Vesuvius in AD 79 preserved whole houses at Pompeii and Herculaneum, in Campania.

The systems for decorating the interior surfaces of the Roman house developed logically from the construction technique. Houses were built on a "slab" made of pounded earth and cement, and all the walls of a house, both exterior and interior, were made of stone and cement coated with plaster. Because there were few windows to the exterior, wall surfaces tended to be continuous and unbroken. Two basic approaches characterize the decoration of walls: the boundaries of each space could be emphasized as solid surfaces by sheathing them in real or painted imitations of precious colored marbles (the First Style), or they could be "opened up" with perspective schemes seeming to recede behind the physical boundary of the wall (Second Style). Similarly, the cement floors could either be decorated as flat surfaces, or elaborately framed illusionistic pictures could be set into them. Because Roman interior decoration used permanent materials (fresco on plaster walls and ceilings, stucco mouldings, and mosaic or cement floors), and because owners often took special pains to preserve rooms decorated in earlier styles ("period rooms"), scholars have



Rome: Ixion Room, House of the Vettii, Pompeii, 1st century AD

been able to chart with great accuracy the fashions in Roman interior design from 200 BC through AD 79.

The First Style covers the period 200–80 BC. One result of Pompeii's great prosperity during the second century BC was the elaborate decoration of several houses much larger than the palaces excavated in the Greek east. Decorators borrowed their vocabulary from palaces and basilicas to create grandiose interiors. Using inexpensive plaster and paint, they imitated costly marble masonry, thereby introducing into the private house the wealth and status associated with palace and temple. The "illusion" in the First Style is a rather literal one; like faux-marble techniques used to this day, it succeeds if the viewer is fooled into believing that painted plaster walls are really constructed in or sheathed with precious marbles. Rather than being work for painters, the First Style was carried out by stuccoists, skilled in applying and carving plaster to make the fluted pilasters, mouldings, and capitals that substituted for ones sculpted from marble. These architectural elements formed the basis of the credibility of the First-Style schemes: the successive rows of marble blocks and mouldings of the wall's socle, middle zone, and upper zone were framed by pilasters and capitals placed at doorways and openings to

rooms. All of these elements received the colors of bright and expensive marbles and were carved and modeled with the same mouldings found in masonry. The First Style, then, is really a plaster cast of architectural forms.

Most First-Style houses received simple red or black cement pavements decorated with geometric designs outlined in rows of cubic stones (*tesserae*). Their all-over designs imitated carpets in both their compositions and their placement within rooms. In the latest phase of the First Style, however, designers often inserted illusionistic pictures into the floors. These pictures were prefabricated in a workshop using extremely small colored *tesserae* (1–5 mm), specially shaped and arranged to imitate the individual brushstrokes of a painting. Executed by specialists on marble or terracotta trays, these paintings in stone were portable. Called *emblemata*, or insets, they would be chosen by the patron and carried to the site for installation into the usual mosaic floor worked in much larger, uniform cubic *tesserae* (0.5–1.0 cm). Whereas the geometric pavements in red or black cement made few demands on the viewer, use of illusionistic *emblemata* created curious problems. The mosaic picture-insets on floors required a certain suspension of disbelief – particularly because they could be

walked on. They constituted an illusionistic “hole” in the flat surface underfoot.

The Second Style was prevalent between 80 and 20 BC. Unlike the First Style’s structural decoration, where imitation marble blocks articulate all wall surfaces, with special framing elements at openings, the Second Style uses columns painted in perspective that appear to hold up the ceiling. By spacing these columns regularly around the walls of a room, the painter created a kind of colonnaded pavilion; often the viewer sees landscapes or architectural prospects opening up “behind” the wall. In the early Second Style (80–60 BC), these colonnades wrap around all four walls of a room, with only one vanishing point at the center of the back wall. In the mature Second Style (60–40 BC), the painters placed greater emphasis on the views opening up behind the colonnade than on the continuity of the colonnade itself. With the late Second Style (40–20 BC) they introduced the *aedicula*, a shallow temple-front that frames a painting in the center of each wall. Thus over this sixty-year period artists went from the conceit of the colonnaded pavilion from which the viewer could look out to that of the picture gallery (*pinacotheca*), intent on presenting the viewer with imitations of “masterpiece” paintings framed by the *aediculae*.

The Second-Style painter had to have an excellent knowledge of perspective, the ability to create convincing lighting effects, and a full repertory of still-life subjects to decorate these *trompe-l’oeil* architectural fantasies. Scholars believe that the Second Style got its impetus and subject matter from theatrical scene painting. Second Style rooms encouraged the viewer to stand at a point in the room’s center to enjoy the illusion of the whole and the symmetry of its construction; painters always made the perspectives of right and left walls mirror each other, changing only minor features that appeared on illusionistic ledges, such as representations of theatrical masks, exotic birds, or fruit still lifes.

Central to the success of the Second-Style room was the coordination of painting, stucco, and mosaic work. A bedroom in the Villa of the Mysteries provides a clear picture of how wall painter, stuccoist, and mosaicist coordinated their skills to differentiate areas with separate functions within the same space. A mosaic carpet with a pattern of red and black crosses defines the circulation space of the anteroom. Two contrasting bedside carpet mosaics meet at right angles by the closet, separating the two alcoves that housed the beds (*lecti*, see below). They coordinate closely with the scheme of the wall painting, where a red and green pilaster folded around the outside corner of the closet meets them. The pilasters end in elaborate stucco capitals. Each alcove has a different stucco pattern in its vaulted ceiling. Such functional division employing wall, floor, and ceiling decoration also occurs in dining rooms (*triclinia*), where decoration differentiates the space for the dining couches from that for the servers.

If the Second Style allowed the owner to revel in the luxury of exciting, colorful – and somewhat invasive – theatrical backdrops in his house, the Third Style (20 BC–AD 45) signaled a much simpler and more sober attitude toward interior decoration. The Second Style had already reduced its demands on the viewer by abandoning wrap-around perspectives in favor of the *aedicula* in the center of each wall. The late Second-Style emphasis on the big picture within the *aedicula* gave the viewer a single focus on each wall, emphasizing the autonomy of each

wall’s perspective system. With the Third Style, one has to search for an indication of architectural members because the painter has made every element in the scheme miniature. This reduction to utter flatness of the substantial architecture and daring, deep perspectives of the Second Style emphasizes the wall as a spatial limit rather than one that opens up through illusions of perspective. The viewer, rather than standing in the middle of the room to grasp the over-all perspective effect, now comes up close to individual parts of the wall to appreciate the artist’s miniatures, whether they be intricate architectural decoration, little Egyptian friezes, or delicate landscape vignettes. The painter regularly divides the wall in three horizontal bands, corresponding to the positions of his scaffolding as he paints the wall from the top down (traditionally called the upper zone, the median zone, and the socle). He also employs a tripartite scheme for the walls’ vertical divisions, with a larger panel in the center of the wall flanked by two thinner panels. In important rooms the central division will feature a picture framed by an *aedicula*.

In the tablinum of the House of Lucretius Fronto this scheme achieves great sophistication. The upper zone features a highly stylized representation of the stage front, or *scaenae frons*, of the theater, consisting of *aediculae* arranged symmetrically on a shallow platform. The median zone presents a fancy central picture of Mars and Venus with little landscapes on ornate easels in the flanking panels. This *tablinum* boasts an intermediate zone, traditionally called the *predella*, that features a miniature frieze. Finally, the painter has decorated the black socle with the image of an enclosed formal garden.

The new techniques and decorative motifs that begin to appear in mosaics around 20 BC parallel the changes in taste that occur in wall painting. Both polychromy and the three-dimensional decorative motifs it served disappear in favor of flat black-and-white designs. Third-Style pavements, like the frescoed walls, avoid representation of depth; instead of the colored and shaded *trompe-l’oeil* meanders and cubes in perspective which begged the question of the floor’s flatness, Third- (and Fourth-) Style mosaics are emphatically two-dimensional.

The Fourth Style covers the period AD 45–79 but instead of constructing temporally successive phases, recent scholarship has favored dividing the Fourth Style into decorative “manners” with coherent diagnostic characteristics. The Tapestry Manner employs the motif of the hanging carpet with carefully executed borders, called “carpet” or filigree” borders. Flying figures or pictures decorate the centers of these tapestries. They often hang from large candelabra or from thin, multistoreyed pavilions that create a perspectival slot behind them. Sometimes the tapestries effect startling contrasts with their large fields of red and gold or light blue and black. As in the Third Style, central pictures abound, with a preference for brightly colored scenes representing dramatic moments in mythological or heroic cycles.

The Tapestry Manner represents a new decorative conceit that held great appeal for patrons tiring of the chilly rigors of the flat, miniaturistic Third Style. It offered greater variety in the treatment of the flat wall, with perspective views to either side of the taut tapestries interrupting the walls’ flatness. The Tapestry Manner introduced a compromise for the viewer not available in Third-Style schemes, where one had the choice of

either a synthetic view of the whole wall or a close-up, analytic view of its details. Now the viewer could enjoy the walls in sectors defined by the stacked pavilions between tapestries.

The Plain Manner, used in less important rooms of the house, emphasizes the wall's flatness by dividing it geometrically into a patchwork of color panels arranged horizontally and vertically. In place of the perspective slots of the Tapestry Manner are conventionalized ornaments like candelabra and incense burners. The Plain Manner activates the wall by juxtaposing the colored panels themselves, in white, black, bright red, and porphyry red.

The Tapestry Manner and the Plain Manner seem quite tame compared to the exuberant Theatrical Manner. Its salient characteristic is the *scaenae frons*, or stage front. Unlike the flat representations that occur in the upper zone of some Third-Style walls, the Fourth Style *scaenae frons* can take over all three zones of the wall, with the socle a podium surmounted by a median zone composed of adjacent, stacked *aediculae*, topped by yet another stage front in the upper zone. Such compositions occur frequently in Nero's Golden House (AD 64–68). In other Theatrical Manner decoration only the upper zone features the *scaenae frons*, with central pictures dominating the median zone. The Theatrical Manner converts the flat wall into a kind of slotted screen in which each *aedicula* or opening frames a limited perspective view, often suffused with a hazy white light. Upper zones tend to be evanescent and airy, rendered in indistinct whites, golds, and grays. Theatrical too are the figures descending staircases within these stage fronts. Despite the Theatrical Manner's delight in architectural illusionism, it does not signal a full-fledged return to the Second Style. Whereas the Second Style depended on making the viewer believe that its fictive columns supported the ceiling, the Theatrical Manner's architecture supports nothing. Views through the stage front's *aediculae* provide local spatial release; they are not extensive enough to induce the viewer to believe that he is standing in a portico looking out at the landscape or into a sanctuary. Assertively flat decoration interspersed among the *aediculae* – such as central pictures, stretched tapestries with flying figures, monochrome panels, and faux-marble socles – keep returning the viewer to the wall as a spatial limit. If anything, the Theatrical Manner signals an eclectic summation of elements of all previous styles, from the imitation marbles of the First Style to the architectural conceits of the Second to the miniaturism and central *aedicular* pictures of the Third.

As with the Tapestry Manner, there is no single viewing station in the Theatrical Manner; the proliferation of points of interest entices the viewer into examining the entire wall, feature by feature. While the *scaenae frons* serves as an armature to give the figural and decorative elements logical slots, and symmetrical repetition of color and motifs balances the visual field, the effect is one of an all-over pattern rather than one with a single focus of interest. When combined with important central pictures, as in the Ixion room of the House of the Vettii, the viewer comprehends the wall painting in two stages. He first identifies the meanings of the central pictures. Next, he takes in the imagery arranged in sectors in the uniformly activated wall surfaces. This “something for everyone” approach oversteps the boundaries of restraint and miniature of the Third Style yet provides much more latitude

in choice of subjects than the standard sacred groves and temple precincts of the Second. The Theatrical Manner's all-over pattern evolves into the panel styles typical of the Second and early Third centuries.

For the ancient Roman, furniture was as integral to the overall decoration of the house as its wall paintings and statuary. Often considered as a continuation of the styles and forms developed by the Greeks, the furniture of the Roman household responded, as did that of the Greeks, to the dictates of functionality. However, the Romans' interest in decoration apparent in the majority of their art forms carries over to their elaboration of the Greek and Hellenistic designs they inherited. Thus, unlike their Greek predecessors, Roman designs tended toward the Baroque, exhibiting a richness of design that no doubt complemented their fancifully painted walls and ornate floor mosaics.

Romans also showed special concern for the arrangement of their furniture. In dining rooms, for example, the pattern of the mosaic floor often indicates the placement of the dining couches; similarly, bedside carpet designs in bedrooms mark off the margins of the spaces for the beds. Often Roman designers also used contrasting painting motifs on the walls and ceilings to carry this differentiation of the space for furniture from floor to ceiling. Such careful planning demonstrates the Roman concern for an interior decoration with all its elements – painting, mosaic, and furniture – harmonized.

The Romans used fine woods, metals, and stone to construct their furniture. They designed many pieces for greater portability than is general today. Lighter frames for beds and chairs allowed easy movement of pieces from one room to another, since the ancient Roman home was not so full of furniture as a typical 20th-century home. Often a piece, such as a sleeping couch (*lectus*) could be used in a variety of spaces. The Roman aristocrat, whose house had many rooms suitable for dining or reception, would have servants move furniture to take advantage of the particular decoration or views from this room or that.

The history and appearance of Roman furniture is documented in a variety of sources. The charred or carbonized remains of furniture have been found in many of the houses destroyed by the eruption of Vesuvius in AD 79. In addition, artists sometimes depicted furniture in wall paintings and mosaics. Other sources include ancient texts, funerary monuments, such as tomb markers, altars and sarcophagi, and terracotta wall plaques.

An especially touching visual source for furniture is a Roman sarcophagus now in the Museum in Leiden. The sculptor carved the interior of this stone coffin to represent a home and its furnishings, complete with couch, chairs, table, chest, shelves, a sideboard, and clay vessels. The furniture is representative of the basic types of furnishings one would have found in the Roman house. Since for the ancient Roman the tomb was his home after death, its decoration must have reflected his ideas of proper interior furnishings.

A small room in the House of the Carbonized Furniture at Herculaneum contained the remains of a small three-legged table and an unusually elaborate bed frame. The carver made the ends of the curved table legs into the heads of greyhounds. Other examples of furniture recovered from excavations in the Vesuvian area include lamp stands, chests, shelves, large

marble tables, and chairs, often found where the occupants left them at the time of the eruption.

To date the best source for information on the furniture of the ancient West is Gisela Richter's *Furniture of the Greeks, Etruscans and Romans* (1966), presenting 668 images. Numerous types of chairs, called *cathedrae* or *solii*, appear repeatedly in the visual sources. The most common form is much like our four-legged dining chair, with a back. Its legs were often turned, and the seats appear to have been covered with cushions. On occasion one finds representations of *cathedrae* accompanied by a footstool, a *scamnum* or *suppedarium*. The Roman poets Martial (*Epigram* III, 63, 7) and Horace (*Satires* I, 10, 90–91) both suggest that Romans considered *cathedrae* to be women's chairs. The Romans may have associated women with these types of chairs because of the nature of their domestic work, which included weaving and spinning of wools, probably done where light was best at different times of day, thus necessitating the portability of a light-framed chair.

The *lectus*, a bed or couch, was a common piece of furniture used both for dining and for sleeping. *Lecti* had four legs, usually turned, supporting a horizontal frame that held a stuffed mattress. Rising from its short ends (usually both, but sometimes only on one end) were its *fulcra* – flanking projections much like head- and footboards on modern beds. *Lecti* were often the most precious furnishings in the household. Later developments in the form of the *lectus* included the addition of a solid back. The 5th-century AD manuscript of Vergil's *Aeneid* includes an image of Dido before her suicide, reclining on a *lectus* with a tall back. In this same image one can find a small step ladder reaching up to the bed for easier access. Indeed, it seems that some *lecti* were too high to be mounted without the aid of a small stool or ladder. Archaeologists have often found *lecti* in the rooms that opened onto the atrium, suggesting that some of these rooms were used as bedrooms, or *cubicula*. Sometimes the architect created separate alcoves for the *lectus* or made indentations in the walls to accommodate its frame.

The U-shaped dining room or *triclinium* got its name because its principal furniture consisted of three *lecti* (*klinai* in Greek) arranged at right angles around its perimeter. Roman custom designated each couch according to its position: the one on the right rear wall the upper couch (*summus*), that against the rear wall the middle (*medius*), and the one against the left rear wall the lower (*imus*). Each guest's place at table indicated his or her status; the most important guest reclined on the left-hand side of the middle couch (*imus in medio*). Servants placed food and drink on one or more low tables within the diners' reach.

Richter has counted five types of tables from the Roman period: rectangular with three legs, rectangular with four legs, round with three legs, round with a single supporting leg, and rectangular with transverse supports. This last type, probably called a *cartibulum*, that is, a table for books and tablets, is usually marble and is often found in the atrium near its main reception space, the *tablinum*. The *cartibulum* also appears in gardens. Small three- and four-legged tables (*mensae*) with raised edges around their table tops, generally made of bronze or wood, often had elaborately carved or cast legs in the forms of animal paws or hooves.

Chests (*arcae*, *cistae*), cupboards (*armaria*), and sideboards

(*abaci*) were the main storage units in the Roman house. Archaeologists have found *arcae* cemented into the walls of the atrium secured with bronze fittings and locks. They contained the household valuables. *Armaria*, probably adapted from the preceding Hellenistic era, became very popular with the Romans (Richter, p. 115). The Leiden sarcophagus includes a representation of such a cupboard, used to contain anything from textiles to books to family votive figurines. A cupboard found in the House of the Wooden Shrine at Herculaneum served as both a storage space and a household shrine (*lararium*). The lower two-thirds of this cupboard had shelves protected by double-batten doors, while the upper third took the form of a small temple with double Corinthian columns.

The *abacus* was a third type of storage unit for the Roman house. Although little is known about its form, Richter has suggested that it was something of a combination of table and chest; she notes that the piece of furniture in the Leiden sarcophagus with double shelves supporting ceramic vessels may have been an *abacus* (Richter, p. 116).

The Romans appreciated and demanded beautiful workmanship and decoration on their furniture. The characteristically intricate carving of wood and stone, as well as the carefully cast bronze fittings, reveals their taste. Like their Greek predecessors, the ancient Romans displayed a keen interest in animal forms for decorating their furniture. Dog and horse heads were particularly popular forms for the finials that rose from the *fulcra* on elaborate dining couches (*lecti*) or for the feet of tables. Mythological animals, such as griffins, enjoyed great popularity. Finials also took anthropomorphic forms; it is not uncommon to find divinities like satyrs and maenads (companions of Dionysus) on the *fulcra* of dining couches – appropriate for furniture that would be used at a wine-drinking feast.

Like the references to the god of wine on the dining couch, apotropaic or prophylactic devices in furniture reveal the Romans' religious and superstitious beliefs. Because they believed that the phallus warded away evil, patrons bought tables with legs that figured hermaphrodites with sexual organs exposed or ithyphallic males; these would protect the diner from potential illness at table (Marcadé, p. 28).

Pliny the Elder, author of the 1st-century AD *Natural History*, describes in book XVI, 233, the Roman desire for exotic woods, such as citron and maple, as well as a love for fine workmanship, like veneering, inlay, and fine metal plating. A reconstructed *lectus* now at the Metropolitan Museum of Art in New York, worked in bone and colored glass inlay, exemplifies this Roman love of expensive and elaborate ornament. The Romans further embellished their furniture with pillows, leather skins (especially sheep), and elaborate woven fabrics, most commonly made from wool and linens, but also occasionally silk (Richter, p. 117). Unfortunately these have survived only in painted representations.

JOHN R. CLARKE

Further Reading

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Room Dividers

Room dividers developed during the mid-20th century as a direct response to open planning. During the 1920s and 1930s, when open planning was first introduced into Modernist interiors, sliding doors or folding concertina screens were discreetly installed where partition walls would once have stood, so that the newly-created large open plan living room / dining room area could, at times, be broken down into smaller units. The middle classes in Europe still maintained a relatively formal lifestyle during the inter-war years, and the screen-type room divider was considered necessary in order to preserve some of the social conventions of the old order. At this date even the most progressive architects were conscious that their clients might feel uncomfortable and rather exposed at meal-times eating in full view of the living room. The temporary screen device created a smaller and more intimate space in which to serve food, without destroying or seriously compromising the architectural grandeur of the spacious new open plan interior.

By the end of World War II, however, life had changed irrevocably and the old order had largely been swept away. Lifestyles became increasingly informal and even in the houses of the wealthy middle classes it was unusual to find live-in servants. By the mid-1940s open planning was beginning to be accepted as standard in new houses, especially those designed in the "Contemporary" style, the revised post-war version of Modernism. Furthermore, open planning was now extended to

encompass not only the living room and dining room but the kitchen as well. In many American houses of the late 1940s and 1950s, all three rooms were swept into one. As open planning began to seem less unusual and people became accustomed to living in larger and more open rooms, the need for screen-type divisions seemed less important, and they were installed less commonly. Room dividers lived on, but in a modified form: the new invention of the early post-war era was the room divider as a piece of furniture.

The post-war room divider was no longer merely a placebo; it was intended to serve a useful and practical role within the room. "Contemporary" room dividers were freestanding units composed of a combination of open and closed storage in the form of cupboards and shelves. They were often modular in design so that they could be arranged in a variety of different flexible combinations, and they were usually constructed from a framework of metal bars or poles, with shelves or cupboards positioned in between. They replaced the old-fashioned bulky sideboard which used to stand against the dining room wall, but which by the 1950s had become something of a dinosaur in the smaller, more compact post-war home. Room dividers were physically lighter than sideboards, and being partly open structures, they did not obscure the light or obstruct the room. They were well-organised structurally and, unlike sideboards, they were intended to deter rather than to encourage clutter. Many did have a display component, and sometimes, as in the case of the plant trough room divider, display was their primary function, but in most cases the main purpose of the unit was to provide storage.

Adopted in a variety of open-plan interiors during the 1950s, and suitable for both the workplace and the home, room dividers were multi-functional and were used both to indicate boundaries and to provide valuable storage and display space. It could be argued that the emergence of the room divider signified an admission of failure on the part of "Contemporary" architects: interior walls were abolished but in their place came room dividers to mark the line where a wall would once have stood. No doubt an element of security and reassurance was still involved, but the room divider was now above all a practical and functional item of furniture, the primary role of which was storage.

In the home the most common location for room dividers was either in between the kitchen and the dining area, or in between the dining and recreational areas of the living room. When all three rooms were combined into one, a variety of room dividers might be employed to screen the different activities taking place in each area. Although there were obvious benefits in adopting open planning, such as making what would otherwise appear a relatively small interior look larger, and being able to maximise the use of limited space, human conditioning was not easily shed. A room divider was the compromise solution: it served as a physical marker of different territories, but it did not act as a barrier to communication and movement. Room dividers located in between the kitchen and dining area became particularly popular during the 1950s, and it was out of these structures that the concept of the breakfast bar developed. As well as providing a perch where snacks could be eaten, the kitchen / dining room divider enabled food to be passed directly through from the place of preparation to the place of eating without being carried through doors and



Room Dividers: Comprehensive Storage System (CSS) by George Nelson for Herman Miller, 1959

corridors, while the implements and accessories required at mealtimes were stored close at hand in the cupboards of the unit. Such cupboards were usually designed to open on both sides, thus facilitating the process of retrieving crockery and cutlery at mealtimes and putting it away again after it had been washed. One further social advantage of this type of room divider was that it meant that the housewife was not isolated from the rest of the family or her guests: she could converse freely while preparing the meal, and she could also watch over the children while they were playing in the nearby living room without having them under her feet. There were many reasons, therefore, why the "Contemporary" room divider was a success.

Room dividers located between the dining and relaxation areas of a main living room, although still largely functional, often served a decorative purpose as well, providing shelf space for ornaments and, when decorated with coloured or patterned panels as they often were, enlivening the interior. For example, brightly coloured monochrome panels or sheets of abstract patterned formica were often to be found on cupboard doors and tops. As well as incorporating regular cupboards and bookshelves, living room dividers often had built-in fold-down desk flaps or purpose-designed storage space for radio, television or hi-fi equipment. Such features were considered particularly important at this date because of the growing interest in electrical gadgetry. Domestic appliances such as record players and television sets were becoming common during the 1950s, and it was recognised that new and more flexible forms of furniture were needed to house them. The room divider took on this role.

The challenge of the room divider attracted the attention of many leading architects and designers of the day, including Jean Prouvé in France, Charles Eames in the USA and Robin Day in Britain. An important influence on the designs of all these post-war designers was the pioneering work of Le Corbusier during the mid-1920s in the development of his modular *Casiers Standard* storage cabinets. The designer most closely associated with the development and refinement of the "Contemporary" room divider was George Nelson, Design Director at the American furniture company, Herman Miller, from 1946. Nelson came up with the concept of a modular *Storagewall* system as early as 1945. This led to the launch of his *Basic Storage Components* for Herman Miller in 1949, a set of bench-like stands and box-like cupboards which could be stacked together in various arrangements, and which included optional components such as drawers, sliding doors and speaker panels. The final version of the *Storagewall* concept was the *Comprehensive Storage System (CSS)* manufactured by Herman Miller from 1959 until 1973. This system, which comprised 22 different basic components, could be purchased flat-packed and then suspended from adjustable aluminium poles sprung between the ceiling and floor. The CSS could either be set directly against a wall, or, with additional poles in place, it could be erected as a freestanding structure in the centre of a room. Highly adaptable, it could be used in a purely functional capacity as office, study or workshop equipment; it could also serve as kitchen or dining room storage; and it looked equally comfortable and elegant in a living room setting as the housing for a music centre or ornaments. Most importantly, being modular, it could be built up to whatever

size or scale the owner desired and in a variety of physical arrangements.

The room divider had its heyday during the 1950s and 1960s when domestic open planning was widely adopted in both new and converted old houses. When open planning began to go out of fashion in the 1970s, however, the demand for room dividers declined and they have since become virtually extinct, except in offices where open planning is still widespread today. Room dividers are now associated almost exclusively with office furniture, and are no longer considered suitable for the average home, where they have been replaced by cheap flat-packed bookcases and purpose-designed stands for hi-fi and video equipment.

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See also Open-Plan

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Rose Family fl.1750-1799

British stuccoists

For much of the 17th and 18th centuries, decorative plaster and stucco work formed an integral part of the decorations in stylish public and domestic interiors, but from the first quarter of the 19th century its popularity began to wane. The shifting fortunes of the Rose family of plasterers reflects this pattern of popularity and decline. The firm enjoyed its greatest success during the second half of the 18th century partly due to the adroit management of Joseph Rose Jr., and also because of its partnership with Robert Adam. The connection with Adam meant that the Rose family became synonymous with the highest standards of workmanship and with plasterwork executed in the Neo-Classical style, and for as long as this style dominated interior design, the Rose family maintained its unrivalled position as the leaders in their field.

Generally speaking, the advent of Neo-Classicism saw a move away from the monumental, high relief plasterwork characteristic of the Baroque and neo-Palladian styles and from the combination of sculptural and free-flowing organic forms which was the result of the English flirtation with Rococo. Examples of Baroque plasterwork can be seen in work executed by James Pettifer and Robert Bradbury (both of whom worked at Sudbury Hall, Derbyshire, 1765), and George Goodgeon. A superb example of Palladian Classicism survives in Thomas Clark's plasterwork in the hall at Holkham (c.1760). The Rococo style was perfected by Swiss and Italian craftsmen such as Giuseppe Artari and Giovanni Bagutti at St. Martin-in-the-Fields, London, and the Octagon Room, Twickenham, both designed by James Gibbs; Francesco

Vassalli, who worked at Towneley Hall, Lancashire; and Giuseppe Cortese at Studley Royal and Gilling Castle, both in Yorkshire. Native plasterers such as William Wilton and John Whitehead produced a version of Rococo that synthesised the influence of the Italian stuccoists with designs from predominantly French sources such as pattern books by De La Cour and Parisian engravings by Blondel and Huquier. The elder Joseph Rose executed several interiors (initially with Thomas Perritt) for the architect James Paine in a less Gallic and subsequently less flamboyant Rococo style; these included Doncaster Mansion House (late 1740s), Nostell Priory (late 1740s–early 1750s), and Felbrigg Hall (1752). His design and execution of the plasterwork in the Drawing Room at Heath Hall, Yorkshire (1758), for the architect John Carr, reveals his familiarity and confidence with this quintessentially English interpretation of Rococo.

The excavation of ancient Roman towns and the opening up of Greece to the West during the second half of the 18th century brought fresh impetus and direction to the interest in all things classical. Despite the inevitable faddism of “chic antique” there was a genuine desire among many architects and patrons to create interiors based upon detailed archaeological research. Plasterwork, particularly within the interiors of Robert Adam and James Wyatt, became more subtle, with greater emphasis upon geometric designs and lower relief. The domination of the Rose family during this period is partly explained by the death or departure from England of the country’s few remaining Italian stuccoists. In addition, the Adam brothers held a virtual monopoly on the use of various popular plaster compositions. They had acquired the rights for the famous Liardet composition (patented 1773) and successfully challenged the right of other architects to use this composition in a case brought against John Johnson in 1778. As a result they practically cornered the market in the production of stock Neo-Classical details and their favoured plasterers prospered accordingly.

Although the Rose firm dominated the Adam brothers’ commissions, they were astute enough not to restrict their allegiance and activities to one architectural practice. They worked for other premier architects of the day, such as William Chambers (Amptill, Bedfordshire) and James Wyatt (Chislecoote, Ireland, and Heaton Hall, Manchester). However, it seems that the family’s close identification with the Neo-Classical style, and perhaps a reluctance to abandon what had been a winning formula, meant that they were not the obvious choice for commissions in other styles that were becoming increasingly popular in the late 18th and early 19th century. James Wyatt, for example, used Francesco Bernasconi in preference to the Rose family for his Gothic interiors, despite the fact that he frequently employed them on other commissions and that the family had executed Gothic-style plasterwork for Adam at Hune Priory, Northumberland (1778).

It was for their work for Robert Adam that the family were most famed, and in the majority of cases they executed his designs with little or no change. But, if the originality and conception of the interior can be attributed to Adam, the dexterity and skill behind the rendering belongs to Joseph Rose Jr. and his craftsmen. Adam’s description of the Library ceiling at Kenwood is instructive in laying down the general principle

for his use of coloured plasterwork as executed by the Rose firm: “the ground of the panel and freeses are coloured with light tints of pink and green [actually blue], so as to take off the glare of white, so common in every ceiling till late. This always appeared to me so cold and unfinished, that I ventured to introduce this variety of grounds, at once to relieve the ornaments, remove the crudeness of the white, and create a harmony between the ceiling and the sidewalls, with their hangings, pictures, and other decorations” (Bryant, 1993). In addition, Joseph Rose Jr. directed work on the plasterwork at Bowood, Wiltshire, Croome Court, Worcestershire, Harewood House, Yorkshire, Kedleston, Derbyshire, Northumberland House and numerous other of Adam’s major buildings. Rose plasterers working at Audley End, Essex during the redecoration of rooms by Adam between 1762 and 1797 were also involved in the plaster decoration of the garden monuments (the Grecian Temple, 1774, and the Temple of Concord, c.1790).

By the 19th century, the use of plaster and stucco within interiors had declined. The first challenge came by way of cheaper materials such as papier-mâché and machine-stamped composition ornament. In addition, the development of fire-proof cements that dried quickly and, unlike plaster, did not crack or swell, increasingly usurped plaster and stucco in all but figure modelling. Perhaps more significant was the growing acceptance of the new principles espoused most forcefully by the Gothic Revival architect A.W.N. Pugin. Publications such as Pugin’s *True Principles* (1841) called for a return to integrity and honesty in the use of building materials and by extension outlawed faux architecture. Plasterwork that aped medieval stone tracery and fan vaulting, as, for example, at Strawberry Hill, was strongly criticised. A fleeting interest in plasterwork was shown by the late 19th century “Revival” styles.

JACQUELINE RIDING

See also Adam

Joseph Rose, Sr. Born in Yorkshire, c.1723, the son of the plasterer Jacob Rose. Apprenticed to Thomas Perritt of York (1710–59), 1738–45. Active as a plasterer in Doncaster, York, from 1752; collaborated with his brother, Jonathan (died after 1780), and after 1760 with his nephews Joseph and Jonathan. Worked primarily for Robert Adam from 1760. Died in Carshalton, Surrey, 11 September 1780. Left his business to Joseph Rose, Jr..

Joseph Rose, Jr. Born in Norton, Derbyshire, 5 April 1745, the son of Jonathan Rose and nephew of Joseph Rose, Sr. Trained by his uncle and visited Italy in 1768. Married Mary Richmond in 1774. Worked for the family firm of Joseph Rose & Co.; appointed Master of the Worshipful Company of Plasterers, 1775; succeeded to the business on his uncle’s death in 1780. Died 11 February 1799.

Selected Works

A sketchbook containing 331 friezes by Joseph Rose is in the library, Royal Institute of British Architects, London. Additional sketchbooks by Joseph Rose are at Harewood House, and Sledmere, Yorkshire.

Interiors

- 1741–47 Temple Newsam House, Leeds (plasterwork for interiors; Joseph Rose, Sr.)
- 1751–63 Wentworth Woodhouse, Yorkshire (plasterwork including the great hall, dining room and drawing room; Joseph Rose, Sr. and Joseph Rose, Jr.)

- 1752 Cusworth Hall, Yorkshire (plasterwork for interiors; Joseph Rose, Sr.; building by J. Paine)
- 1761–63 Shardeloes, Buckinghamshire (plasterwork for interiors; building by R. Adam)
- c.1763–64 Bowood, Wiltshire (plasterwork including the, entrance hall, gallery, dining room, cube room, King's room, and corridors; building by R. Adam)
- 1765–70 Harewood House, Yorkshire (plasterwork including the dining room, dressing room, music room, library, salon, bedrooms and gallery): Edward Lascelles
- 1766 Mersham Le Hatch, Kent (plasterwork including the drawing room, dining room, and other principal rooms; building by R. Adam): Edward Knatchbull
- 1766–77 Nostell Priory, Yorkshire (plasterwork for interiors; building by R. Adam): Sir Rowland Winn
- c.1772 Kenwood, Middlesex (plasterwork for interiors):
- c.1775 Kedleston, Derbyshire (plasterwork including the music room, drawing room, library, portico, hall, saloon and dining room; building by R. Adam): Lord Scarsdale
- 1792–97 Castlecoole, Co. Fermanagh, Northern Ireland (plasterwork ceilings; building by J. Wyatt): 1st Viscount Belmore

Further Reading

Much research on the Rose family has been done by Geoffrey Beard; the principal source of information is Beard 1975 which includes a catalogue of works and references to primary and secondary sources.

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Rossi, Karl 1775–1849

Russian architect

The work of Karl Rossi marked the culmination of the great period of Classicism in Russia. His creative period began after Russia's victory in the Napoleonic wars and during the final decade of Alexander I's reign and the early years of Nikolai I's rule (mid 1810s to early 1830s) he was Russia's leading architect and exponent of the late Neo-Classical or Empire style. Active mainly in St. Petersburg, he was involved in a wide range of activities. He built grand ensembles, public and

administrative buildings, palaces and park pavilions, decorated state interiors and designed suites of furniture and numerous *objets d'art*. He was known principally as the consummate master of the architectural ensemble, and his greatest skill lay in the organising of large spaces.

The ceremonial and monumental buildings which he designed for the squares of St. Petersburg, enriched with allegorical sculptures, became the apotheosis and consummation of the Russian Empire style. They symbolized the pathos of the might of the Russian Empire and Rossi's own proud ambition to "surpass everything that the Europeans might create". The same ceremonial and monumental qualities, together with a high sense of decoration and refinement, are to be found in Rossi's interiors, where he not only worked out the overall structure, but was also responsible for the entire decor right down to the smallest of details and all the furnishings. Rossi saw his interiors in terms of a synthesis of the arts. The sculptors V.I. Demut-Malinovsky and S.S. Pimenov, the artists D.-B. and P. Skotti, A. Vighi and B. Medici, the Dadonov brothers, T. Dylev, N. and S. Sayiagin and the Tarasov engravers all worked permanently under Rossi's leadership. Taking the musical analogy, Rossi was able to achieve a single polyphonic sound from all the performers through his own role as virtuoso conductor.

Rossi began work in the 1790s under the guidance of his tutor Vincenzo Brenna and he participated in the decoration of the interiors of the palaces at Pavlovsk and Gatchina, and of the Mikhailovsky Castle – the St. Petersburg residence of Paul I. From Brenna he inherited a devotion to interiors saturated with decoration, and to the extensive use of the sculptural relief and military motifs, which both became integral features of the Empire style.

Rossi's first significant independent commission was his reconstruction of the Prince of Oldenburg's palace in Tver (1809) where he built magnificent state rooms, using his own designs for furniture and decorative objects (these have not survived). He subsequently worked as an artist and craftsman at the Imperial porcelain and glass works in St. Petersburg from 1814 to 1819. And from the mid 1810s, he was a leading figure in the massive and intensive programme of building in St. Petersburg where, with characteristic versatility, he was simultaneously able to supervise the planning and the actual building work and complete the interior design and furnishings.

For ten years from 1817, Rossi worked on the interiors of palaces belonging to the Imperial family. As part of the reconstruction of the Anichkov palace (from 1817), he redecorated a number of state rooms where decorative methods that Rossi frequently returned to in subsequent projects were used for the first time – the walls were decorated with artificial marble and covered with fabrics and allegorical and decorative paintings. Of the interiors which Rossi completed for the palace at Pavlovsk, the library stands out in particular (1822–24). Its bow shape was determined by the fact that it was added onto a curved wing of the palace and it is beautifully lit by large arched windows. The austere and elegant furnishings and the grisaille paintings in the vault create an atmosphere that is at one and the same time elevated and workmanlike.

Rossi's most notable contribution as an interior designer was in the Elagin palace built in 1818–22 for the widowed

Empress Maria Fedorovna, the mother of Alexander I. The precise and compact design for the palace consisted of a series of rectangular, en suite state rooms. The tall Oval Hall, built along the axis of the palace, contrasted with the other rooms (the Oval Hall in the Mikhailovsky Castle was probably the direct prototype for its namesake in the Elagin palace). The Ionic colonnade, stucco caryatids and paintings in the vault all give the Oval Hall a distinctive architectonic quality. The two tiers of windows and the artificial white marble facings on the walls and mirrors help create the impression of a light space which opens onto the space outside. The refined yet austere decor of the Crimson and Blue Drawing Rooms was the work of A. Vighi and D.-B. Skotti. The study is equally full of excellent paintings. Contemporaries considered the Elagin palace to be “an example of exquisite taste and refined architecture”. They noted that “every room possesses a sense of harmony: the bronze artefacts, the furniture, marble fireplaces, vases and the wallpaper – everything meets the purpose of the room” (the building was badly damaged during the blockade of Leningrad and was restored in the 1950s).

Rossi designed and partially completed new interiors for the main state rooms in the Winter Palace, the Imperial family’s main residence (1817–18, 1826–27) where he modified the classical methods of composition and decoration so that every room was unique. In general, the main halls had a strict decorative order imposed on them; the bedchambers were painted in delicate patterns, and the decorative qualities of the fabrics were used to particularly good effect. Unfortunately these interiors were destroyed in the catastrophic fire of 1837; only the War of 1812 Gallery (1826–27) was left intact (with some small alterations) – a majestic memorial to the victory in the great war against Napoleon’s armies. The gallery has more than 330 portraits of generals and war heroes, painted by the English artist D. Doy. There are no windows in the room and Rossi cleverly solved the problem of the lack of natural light by putting glass openings in the vaulted ceiling. The huge chandeliers were deliberately made to look like laurel wreaths above the heads of the war heroes. The painting in the high cylindrical vault is the work of D.-B. Skotti and depicts military triumphs.

Rossi’s greatest achievement in interior design was the Mikhailovsky Palace in St. Petersburg, built from 1819 to 1825 for the Grand Duke Mikhail Pavlovich, the brother of Alexander I and Nikolai I. Rossi designed massive ensembles of halls and employed a vast range of decorative styles for their decor. The nucleus of the design was the grand main staircase. Below it the space seemed to be suppressed by blank walls; above the staircase it moved more freely, sweeping around wide galleries with colonnades. Powerful Atlas figures, painted as though they were holding up the ceiling, accentuated the spatial effect. The grandest rooms in the palace were the Yellow Dining Room and the Ballroom, which had a blue and white decor. Faux marble, *trompe-l’oeil* painted renderings of stucco mouldings, friezes and *panneaux*, bronze gilded furniture and light fittings, the effect of which was multiplied by the use of mirrors, were used throughout the palace, and Rossi designed individual suites of furniture for each room to complement the architectural features he had employed.

Little remains of the Mikhailovsky Palace’s former splendour. Most of the rooms were renovated when the Russian

Museum acquired the building in the 1890s. Apart from the main staircase, the only room which retains its original decor is the White Room. Its friezes (by A. Vighi) and furniture are organically linked to the overall structure of the room, which is divided by columns into three areas. The furniture is not only arranged along the walls, but also within the hall itself, dividing the internal space into manageable zones. The Mikhailovsky Palace delighted not only the people of St. Petersburg, but also European visitors. King George IV ordered a large-scale model of the White Room, which was made by Russian craftsmen and transported to London.

The most famous of Rossi’s buildings was the headquarters of the Ministry and the General Staff (1819–29) on Palace Square. The building is interesting for the innovations in its construction. Rossi skilfully used metal frameworks for the cupola over the library (with a diameter of 30 metres), and for the ceilings of the round galleries and the archive. They were made by an eminent engineer from Petersburg, a native of England, M.E. Clark. Within the interiors of the Ministry, Rossi once again put rows of pilasters along the walls and introduced *plafonds* painted with voluptuous female figures and decorative patterns.

From 1828 to 1834, Rossi designed a vast complex, known as the Alexandrovsky Theatre ensemble, which included two squares and a street, the Theatre, Public Library and a number of administrative buildings. At the centre of the ensemble was the theatre, a compact, rectangular volume with a multi-tiered auditorium and a deep stage. The foyer and other rooms have comparatively modest decors and the whole effect is concentrated in the auditorium with its lavish and glittering decoration (which has survived, albeit with a number of alterations). Outlined on the plans as a bow-shaped room, the auditorium is outstanding both acoustically and visually. Its colours and forms are quite captivating. The decor is a combination of military insignia and theatrical attributes. The slender elongated columns and the lancet arches along the walls in the boxes are highly original. These details introduce an unexpected neo-Gothic touch to the otherwise Empire style of the auditorium. In using a cast-iron construction for the stage’s portal and the roof of the theatre (also built by M.E. Clark) Rossi had to overcome not only bureaucratic officialdom, but also the opposition of the most experienced St. Petersburg engineers. Other architects were responsible for the interior design of the Public Library and other buildings in the ensemble. The same was the case with the Senate and Synod buildings (1829–34); the latter was one of Rossi’s most remarkable projects, but it never got beyond the design stage.

Rossi designed furniture and *objets d’art* for other buildings apart from his own. The best craftsmen in Russia – I. Bauman, V. Bobkov, A. Tur and G. Hambs – worked on his furniture designs which, as a rule, were characterized by a clarity of line, expressive proportions and effective combinations of the texture of the wood and the design superimposed on it. All the furniture was made from red wood, either Karelian birch or poplar, and was sometimes painted white with gilt details. Rossi preferred to use bronze, cut-glass crystal or coloured glass for his light fittings. He was also particularly fond of using decorative stone vases. These were made in factories in Peterhof, Ekaterinburg and Kolivansk and were one of two basic compositional types: tall and oval-shaped, or short, like

a flat cup. They all shared the same fine qualities which enhanced the natural beauty of the stone.

At the beginning of the 1830s Rossi fell out of favour with the Imperial government and he retired. The end of his brilliant career coincided with the rapid decline of late Neo-Classicism and the Empire style. For the last fifteen years of his life, Rossi contributed nothing of any significance, either as an architect or as an interior designer.

BORIS KIRIKOV

translated by Charlotte Combes

Biography

Karl Ivanovich Rossi. Born in Pavlovsk, Russia, the son of an Italian ballerina, in 1775. Studied with the architect Vincenzo Brenna (1747–c.1819); named as Brenna's assistant by 1796 and worked with him on the construction of Pavlovsk, Gatchina and the Mikhailovsky Castle, St. Petersburg. Toured Europe with Brenna, 1802–05. Married twice: 10 children. Worked independently in Moscow and Tver, 1808–12; returned to St. Petersburg, 1814; became leading member of the Committee of Building and Hydraulics, St. Petersburg, 1814. Died in 1849.

Selected Works

Interiors

- 1816 & Pavlovsky Palace, Pavlovsk (additions and interiors including the large library)
- 1822–24 Anichkov Palace, St. Petersburg (remodelling and interiors)
- 1818–22 Park Palace Complex, Elagin Island (buildings and interiors; park designer D. Busch)
- 1819–c.25 Mikhailovsky Castle, St. Petersburg (building and interiors including the state apartments)
- 1819–29 Ministry and General Staff Headquarters, St. Petersburg (building and interiors)
- 1826–27 Winter Palace, St. Petersburg (interiors including the War of 1812 Gallery)
- c.1828–34 Alexandrovsky Theatre Ensemble, St. Petersburg (architecture and planning and interior of theatre)

Further Reading

A good general monograph on Rossi is Taranovskaia 1978. For a comprehensive catalogue of Rossi's architectural drawings and decorative designs see Nikulina 1975. A concise English-language survey of his career appears in Brumfield 1993.

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Ruhlmann, Jacques-Emile 1879–1933

French designer of interiors and furnishings

The elegant and finely crafted furnishings and interiors designed by Jacques-Emile Ruhlmann exemplify the most fashionable and luxurious aspects of Parisian Art Deco. Born of Alsatian parentage in Paris in 1879, Ruhlmann was the son of a prosperous house painter who owned a shop specialising in wallpaper, mirrors and paintings located in the up-market 1st arrondissement, near the Place Vendôme. He joined the family business in 1897 after leaving school and returned to the firm after national service in 1901 when he began designing wall-papers and his first unrealised pieces of furniture. On the death of his father in 1907, he took over the running of the Société Ruhlmann and was thereafter closely involved in the design of furnishings and decoration. Despite his lack of any formal training, his work was to exercise a profound influence on the Art Deco style throughout the 1920s and 1930s.

In 1912 the family business moved to new premises with entrances on both the rue de Maleville and rue de Lisbonne, in the 8th arrondissement, and the following year Ruhlmann decided to add decorating and furnishing agencies to the firm. The same year he exhibited a secrétaire at the Salon d'Automne. Unfit for military service during World War I, he continued designing furniture, and when peace came, established Ruhlmann & Laurent in 1919, with Pierre Laurent, an expert in paintings. During the next fourteen years the company was to acquire an international reputation for quality workmanship and innovative design. In 1920 Ruhlmann was made a Sociétaire of the Salon d'Automne and was a founder-member of the Société des Artistes Décorateurs. In 1926 he was made Chevalier de la Légion d'Honneur. He died in 1933, having ordered the winding up of the company he founded.

Ruhlmann was a perfectionist in every area of his work. He was not a cabinet-maker himself, so his furniture was produced either by outworkers or in his own workshops, but he did not allow the craftsmen to depart from the plans – again produced by specialists – in even the smallest degree. He was also unashamedly elitist: "New creations have never been made for the middle classes. They have always been made at the request of an elite which unsparingly gives artists the time and money needed for laborious research and perfection of execution." At the same time, his approach to manufacture was refreshingly down to earth. "I work on the principle that nothing that can be done by machine should be done by hand. Modern furniture has little ornamentation and consists almost entirely of flat surfaces veneered with precious woods. Machines make it easier to do the preparatory work, to make the carcass."

Between 1913 and 1923 Ruhlmann's furniture was made by Haentges Frères & Fenot, but to ensure the strict control of manufacture, he developed his own workshops in the rue d'Ouessant which, by 1927, comprised six floors devoted to specific crafts. The first floor was used for cellular lacquering, the second for upholstery and the third for cabinet-making. The fourth floor was the Atelier, later divided into two sections, where designs were finalised and manufacturing plans drawn to various scales. The fifth floor was occupied by a panelling shop and the sixth used for the storage of wood and



Ruhlmann: bedroom for 1925 Paris Exposition Internationale des Arts Décoratifs et Industriels Modernes

veneers. The mirror department was moved to other premises around this time. The original two-entranced premises remained as a shop and display area, which included lighting, contemporary ceramics, glass, sculpture and paintings, as well as the administration of the company which employed a wide range of expert craftsmen.

In much of his furniture, fine craftsmanship was matched and complemented by the use of rare and expensive materials. Woods such as macassar ebony, ambrosia, American burr-walnut and violet wood feature prominently, with inlays of ivory or tortoiseshell and shagreen. For marquetry work, Ruhlmann would have woods dyed various colours, but also used the natural grains and burrs as part of the decorative scheme. Surprisingly, he produced little lacquerware, having experimented in partnership with Jean Dunand (*Salon des Artistes Décorateurs*, 1927) but he did develop a cellular lacquer spray technique (Duco) which he used on plainer furniture, such as the Ducharne Bar of 1930, jokingly mounted on skis!

Ruhlmann's sketchbooks show clearly his working methods. Most designs appear in six to eight stages, often starting with items whose appearance suggests a strong 18th-century influence. This was refined and simplified until he arrived at the final vigorous geometric forms which emphasise the volume and sculptural qualities of the piece. These qualities

were themselves reinforced by subtle surface decoration or inlay and represented a determined break away from the curvilinear and naturalistic fantasy of Art Nouveau furniture. Only in details such as lock plates, by Foucault or Janniot, do figurative designs occasionally appear.

Most of Ruhlmann's work was for individual clients, with items often named after the original commission, although occasionally, as in some furnishings for the Cité Universitaire, multiples were produced. Minor modifications, however, such as slight changes in form or variations in materials or decoration, were sometimes incorporated. Much of Ruhlmann's work reflects his fondness for 18th-century Neo-Classical styles but towards the end of his career he experimented with more Modernist designs including furniture made of glass and chromium-plated steel. In 1929 he devised a scheme of modular furniture in macassar ebony for the Maharajah of Indore which could be assembled to provide filing cabinets, display cases, sideboards or room dividers, and which could also be produced in less luxurious materials.

Ruhlmann's largest single commission and the crowning point of his career, was the House of an Art Collector in the 1925 Paris Exhibition. The architect of the building was Pierre Patout, a lifelong friend since they had met during national service in 1900, and Ruhlmann designed the interiors and coordinated the work of more than 80 artists and craftsmen as

“Master of Works”. His furniture for the study included a desk and bookcase in solid macassar ebony with metal frames and a voluminous hide-covered *Elephant* armchair. The heaviness and mass of many of his pieces was lightened by the use of legs that were attached halfway or more up the side of a cabinet, table or sideboard, rather than supporting it from underneath. These legs were often fluted or faceted; in the latter case the edges were inlaid with ivory. After c.1923 these were often delicately curved.

During the late 1920s Ruhlmann was responsible for a series of interiors for luxury apartments, rooms for the Paris Chamber of Commerce (c.1926) and in 1927, interiors for the *Ile de France*. The *Ile de France* was literally the flagship both of the Compagnie Générale Transatlantique and of contemporary French decorative arts – a floating exhibition of luxurious interior decor. Ruhlmann’s First Class Lounge and the attached Salon de Thé were panelled in coloured veneered ashwood and used mirrors to increase the width of the companionways and back-lit frosted “windows” to give light to the area that was below the water-line. If Ruhlmann did not create the Art Deco style, he was perhaps its finest exponent.

BRIAN J.R. BLENCH

See also Art Deco; Paris 1925

Biography

Born in Paris, 28 August 1879, the son of a housepainter. Studied painting informally; began designing furniture, 1901. Trained and worked with his father in the family housepainting business, Société Ruhlmann, from c.1897. Married Marguerite Seabrook, 1907. Took over management of the family firm; business moved to new premises and divided into two sections, 1912–13: paint, wallpaper and mirror workshops, 10 rue de Maleville, and interior design and furnishings agency, 27 rue de Lisbonne. Founded Etablissements Ruhlmann et Laurent, interior design and decorating business, in partnership with Pierre Laurent, 1919; business wound up, 1933. Designed wallpapers, lighting, textiles and furniture from c.1911; numerous commissions for furnishings and interiors throughout the 1920s and early 1930s. Exhibited at the Salon d’Automne, from 1910, and at the Salon des Artistes Décorateurs, Paris 1925 and 1931. Chevalier, Légion d’Honneur, 1926. Died in Paris, 15 November 1933.

Selected Works

Collections of Ruhlmann’s sketchbooks, including working drawings for furniture and designs for patterns, are in the Musée des Arts Décoratifs, and the Bibliothèque Nationale, Paris. Examples of Ruhlmann’s furniture are in the Art Gallery and Museums, Brighton, the Victoria and Albert Museum, London, the Metropolitan Museum of Art, New York, the Musée des Arts Décoratifs, Paris, and the Toledo Museum of Art, Ohio.

Interiors

- 1924–25 Hôtel Ruhlmann, 27 rue de Lisbonne, Paris (decorations and furnishings)
- 1925 Exposition des Arts Décoratifs et Industriels, Paris (Hôtel du Collectionneur; interiors and furnishings with others including Pierre Patout, Léon Jallot, Jean Puiforcat, Jean Dunand, Edgar Brandt, Pierre Legrain, Emile Decœur and François-Emile Decorchemont)
- c.1926 Chambre de Commerce, Hôtel Potocki, Paris (decoration and furnishings for the conference chamber and ballroom)
- 1927 *Ile de France* liner (decoration and furnishings for the Salon de Thé, passageways, and games room)
- 1929 Salon, Société des Artistes Décorateurs, Paris (furniture for the Maharajah of Indore)

- 1932 Salon, Société des Artistes Décorateurs, Paris (decoration and furnishings for “Rendez-Vous de Pecheurs de Truites” including a hall-living-diningroom and bedroom)

Further Reading

A recent detailed account of Ruhlmann’s work, including numerous illustrations of his furnishings, appears in Camard 1984.

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- Rutherford, Jessica, *Art Nouveau, Art Deco and the Thirties: The Furniture Collections at Brighton Museums*, Brighton: Royal Pavilion Art Gallery and Museums, 1983, pp.40–44

Russell, Gordon 1892–1980

British designer and furniture maker, writer and administrator

The work and ideas of the designer and furniture maker Gordon Russell have made an important contribution to 20th-century British design. Yet, surprisingly, Russell himself received no formal training, and his early, formative influences arose largely out of his family background and circumstances. Russell’s lifelong love of craftsmanship, buildings and furniture began in 1904 when he moved from London, with his mother and brothers, to join his father in Broadway, a small village in the Cotswolds. S. B. Russell had recently purchased the Lygon Arms, a pub in the village, with the intention of turning it into a country hotel. And it was this move, and a childhood spent observing at first hand the refurbishing of the Lygon Arms, that were to prove decisive factors in determining the younger Russell’s interest in, and philosophy for design and manufacture. He later acknowledged his debt to his Worcestershire childhood in a recollection that also summarised the central tenets of his design ethos, declaring: “I never cease to be grateful to my unknown but deeply revered teachers, the builders of these little Cotswold towns and villages. I came to them to

learn and they taught me many things for lack of which the world is a poorer place today. They taught me that to build beautifully is quite different from beautifying a building. They taught me to employ direct, workmanlike methods and to try to apply the searching test of honesty to all work and actions".

Clearly Russell had absorbed much of the mood of the British Arts and Crafts Movement. Again, a childhood spent in the Cotswolds would have been very significant in this respect. William Morris had lived at Kelmscott, thirty miles from Broadway, until 1896; C.R. Ashbee was working with his Guild of Handicraft, established in 1902, in nearby Chipping Camden; and the furniture makers, Edward and Sidney Barnsley and Ernest Gimson, had also recently moved to the area. But, while the spirit of the Arts and Crafts Movement exerted a profound influence upon Russell's sympathies as a designer, he did not altogether adhere to its practices. He recalled: "I saw that the Arts and Crafts leaders were trying to bring designer and maker together, in itself a worthy objective, but by insisting that the craftsman should design everything that he made they went a bit too far ... It became clear that the designer must have a thorough knowledge of the methods of production, whether by hand or machine" (Myerson, 1992).

Russell's involvement with furniture began in 1908 when he joined his father's antiques business and worked on the repair of old pieces; in 1919 he was made a partner in the firm and began experimenting with design. His influence was first felt at a very local level in the furniture, glass- and metalwork designs made at the Russell workshops and on sale in the Lygon Cottage showrooms in the 1920s. The period in which he was actively involved in design, however, was quite short-lived and, despite winning a gold medal at the Paris 1925 exhibition, he abandoned this work at the end of the decade. Dick Russell, Gordon's younger brother, had returned from training at the Architectural Association where he had met his future wife, Marian Pepler. Having received a thorough grounding in Modernism, it was he rather than Gordon who now began to produce designs for Gordon Russell Ltd., the company that was formed with a London showroom in 1929. The firm became known for furniture that was solid, sensible and well-made, blending simple modern forms with traditional wood finishes and vernacular features such as the ladderback for chairs. Its designs became synonymous with British Modernism in the post-war period.

Meanwhile, Russell himself had his first chance to put his ideas about the importance of the machine process and its applicability to good design into practice in 1931. The engineer Frank Murphy had contacted Russell in his search for contemporary, well-designed and well-made cabinets for his radio sets. The alliance was to suit Russell well since Murphy's aim was to use industrial design to shape the radio set's formal qualities and with Dick Russell as Murphy's in-house designer, the brothers' ideas increasingly moved away from their craft-based origins towards the possibilities for improving standards for mass production.

This shift in emphasis was to come to the fore during World War II. In 1942, Gordon Russell received an invitation from the Board of Trade President, Hugh Dalton, to join the Utility Furniture Advisory Committee (UFAC). Established the previous year, the committee aimed to produce quality furniture of simple solid design and construction using a minimum of the

now-rationed timber supplies. Russell seized the opportunity to combine neat, unornamented modern design with an emphasis on craftsmanlike quality for mass manufacture. Chairing the UFAC between 1943 and 1947, Russell also had the chance to proselytise the benefits of Utility design and firmly believed that if British design was to achieve its potential, the taste of both retailer and public needed to be reformed.

In 1947 Russell became Director of the Council of Industrial Design (CoID) and was given the best opportunity for realising his reformist ideals. He steered the Council through the years of post-war reconstruction, and his influence was felt at a number of important government-backed exhibitions, notably the 1951 Festival of Britain held at London's South Bank. A more lasting chance for the CoID to make its mark under Russell's aegis came in 1956 with the opening of a permanent national exhibition centre for design – later the home of the Design Council – in the Haymarket in London.

Retiring from public service in London the following year, Russell returned to the Cotswolds and to Gordon Russell Ltd. with which he had not been actively involved for twenty years. Changes in the retail market led to the need for the company to take a new direction, and the 1970s saw an expansion of activity and a move away from domestic furniture into the contract market. Once again, Russell's vision and his ability to see the potential offered by different opportunities came to the fore, enabling the creation of a new-look company with the vitality and international reputation to carry it forward with a new lease of life. It is proof of Russell's convictions that the company had already received an RSA Presidential Award for Design Management in 1962.

Gordon Russell died at the age of 88 in 1980, and, although taken over by the multi-national company Steelcase Strafor at the end of the 1980s, the Gordon Russell name is still preserved as a separate identity within the larger organisation. Steelcase Strafor recognise Gordon Russell Ltd.'s unique qualities and their description of them is just as applicable to Russell's personal vision as it is to his company's mission: "It is one of entrepreneurship, international vision and innovation" and, its "heritage can be made accessible and relevant to contemporary markets without the company losing that special quality, style and mystique".

HARRIET DOVER

See also Good Design Movement; Utility Design

Biography

Sydney Gordon Russell. Born in Cricklewood, London, 20 May 1892. Educated in London and in Repton, Derbyshire, until 1904; moved to Broadway, Worcestershire, and educated in Chipping Camden, Gloucestershire, 1904–07. Served in the British Army Worcester Regiment, 1914–19; Military Cross, 1918; served as Special Police Officer, London, 1939–45. Married Constance Elizabeth Jane Vere (Toni) Denning in 1921; 4 children. Worked as a furniture restorer and manager in his father's antiques business, 1908–14; partner, Russell and Sons furniture makers, Broadway, 1919–46. Founder-director, Gordon Russell Ltd. furniture makers, Chipping Campden, 1926–66; Chairman, 1966–77. Founder-director, Gordon Russell design studio, Kingcombe, Gloucestershire, 1960–80. Published various books on crafts and furniture from the 1920s. Chairman, Board of Trade Utility Furniture Advisory Committee, London, 1943–47; Director, 1947–59, and life-member, 1960–80, Council of Industrial Design, London; President, Design and

Industries Association, London, 1959–62. Member of numerous arts organisations and committees including Royal Society of Arts, 1947–49 and 1951–55, Royal College of Art council member, 1948–51 and 1952–63, and Crafts Advisory Council, 1971–74. Fellow, Society of Industrial Artists, 1945, Royal Institute of British Architects, 1965. Numerous honours including Commander, Order of the British Empire (CBE), 1947; Knighted, 1955. Died in Kingcombe, 7 October 1980.

Selected Works

Examples of Gordon Russell Furniture are held at the Museum and Art Gallery, Cheltenham, and at the Victoria and Albert Museum, London. The company's archive, including designs, correspondence, catalogues, and business records, is held by Gordon Russell Ltd., Broadway.

Publications

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Furniture (Things We See series), 1947 and 1953
The Story of Furniture, 1947 and 1967
How to Buy Furniture, 1951
How to Furnish Your Home, with Alan Jarvis, 1953
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Designer's Trade: Autobiography of Gordon Russell, 1968

Further Reading

The most recent study of Gordon Russell's career appears in Myerson 1992, which also includes an account of the work produced by other designers employed by the firm.

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Russia

Many of the surviving Russian buildings from the 11th to the 17th centuries are ecclesiastical and their interiors remain largely unaltered. The solid, cross-shaped and domed church type, which differed from the Western European basilica, was introduced to Russia from Byzantium, as was the use of monumental paintings. Wall paintings and icons were the main means of transforming the internal space (sculpture and

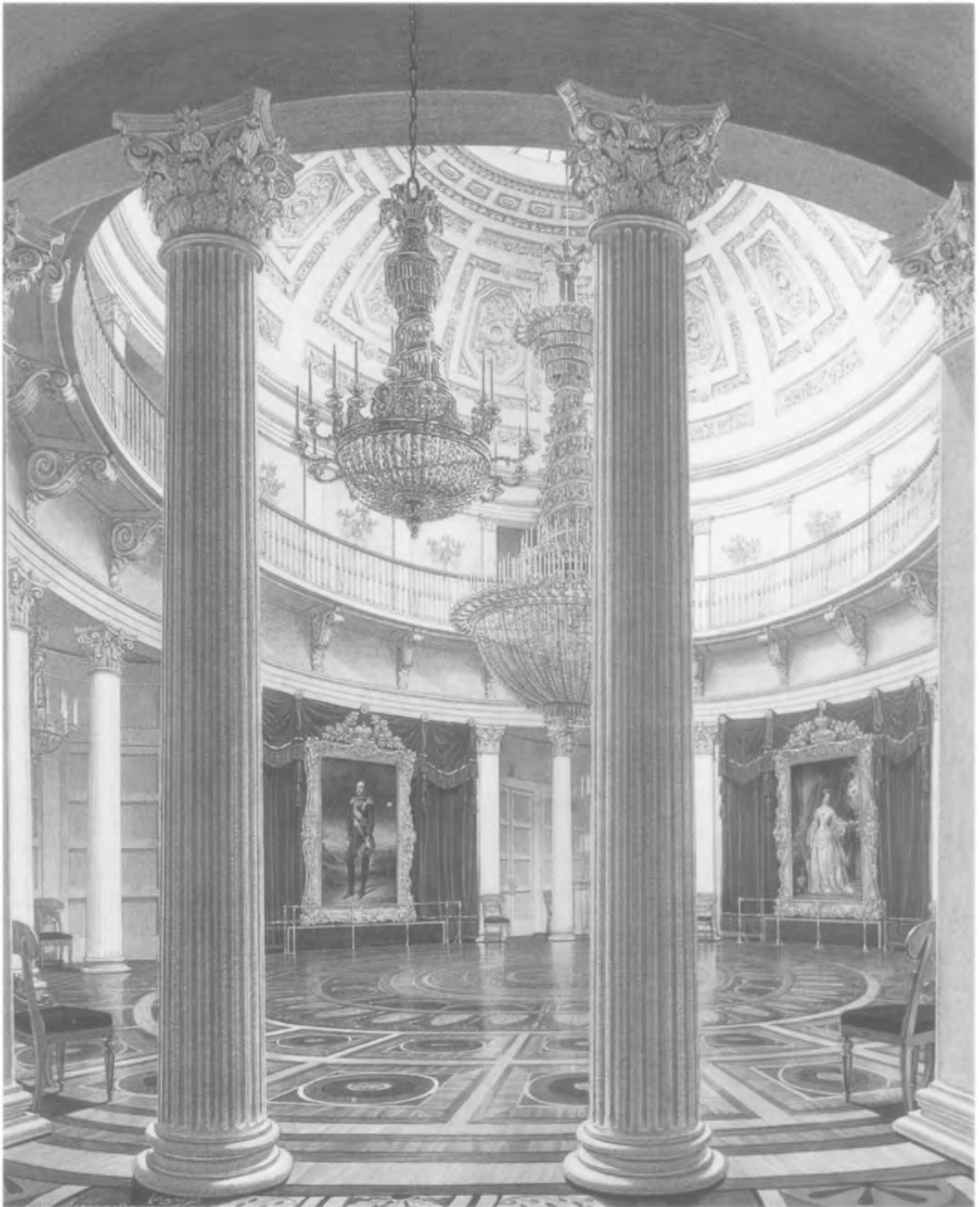
stained glass windows were alien to the ancient Russian church interior).

Within the ancient Cathedral of Sancta Sophia in Kiev (completed in 1037), which has a structure of five naves on an almost square plan, both the original frescoes and the monumental mosaic of the Virgin Orans in the semi-dome of the apse have survived, the latter forming the focus of the entire inner space of the church. Subsequent church construction involved the use of distinctive national methods amidst the development of regional schools of architecture with their own types of churches. Mosaic came to be replaced by fresco.

The most significant examples of church painting were completed in the second half of the 14th century and the beginning of the 15th century by Theophanes the Greek (the Church of the Transfiguration in Novgorod, 1378) and Andrei Rublev (the Church of the Dormition in Vladimir, 1408; the Church of the Trinity in the Trinity-Sergius Monastery, 1425–27). The work of Theophanes the Greek was very powerful and was characterized by the dramatic expression of forms and a bold and grand painterly style. Rublev's frescoes contained a heightened spirituality and a calm sense of harmony, purity and perfection. The highly acclaimed painter Dionysius, who worked at the end of the 15th and beginning of the 16th century, brought a lightness and refinement to church frescoes, as well as a festive sense of order (Therapont Monastery, 1500–03). A new, specifically Russian type of iconostasis came into being in the 15th century, replacing the low Byzantine altar barriers. The Russian iconostasis consisted of a multi-tiered construction with rows of icons, creating a clear barrier between the altar-space and the main part of the church.

The transformation of Moscow in the second half of the 15th century into the capital city of a centralized single state led to the complete reconstruction of the city's Kremlin. Italian masters were involved in the project. Within the Cathedral of the Dormition (1475–79), built by Aristotele Fioravanti from Bologna, a traditional Russian structure was combined with a Renaissance-style division of the internal space into compartments of equal size. This created a feeling of integrity and an unusual sense of spaciousness, so that the church interior was more like a grand hall. The most important secular state building was the Faceted Palace in the Moscow Kremlin (1487–91, built by the Italian architects Marco Frazzini and Pietro Antonio Solario). This is the oldest example of a civic interior in Russia, apart from the Archbishop's Palace (*Vladichnaya palata*) in Novgorod (1433). The palace's design, which involved a central load-bearing column supporting a groined vault, was already known in Russia. The main innovation was the sheer size of the square hall (approximately 500 square metres). At the end of the 16th century, the white stone walls of the palace were painted with religious and historical subjects.

By the 17th century, church architecture was dominated by a clear, patterned style. This was most marked in the churches of Moscow, Yaroslavl and Nizhni-Novgorod, where several decorative paintings and magnificent carved iconostases have survived. Traces of the influence of Western European Mannerism and Baroque can be found both in the interiors and on the façades of buildings. The most notable monument to 17th-century Russian architecture was the Terem Palace in the Moscow Kremlin (1635–36). It was built of stone and brick,



Russia: Rotunda, Winter Palace, St. Petersburg, by Bartolomeo Rastrelli, 1754–62; watercolour of 1862

although ancient Russian buildings were traditionally made out of wood. The domestic quarters were situated down below, the main floor was given over to the Imperial rooms and the largest apartment (the "attic" room or Terem) was situated at the top of the palace. Inside, the palace was decorated throughout with fantastic patterns of vegetation and symbolic compositions. In the 17th century, brick houses were built for wealthy merchants in Moscow, Pskov, Gorokhovets and other cities. As a rule, these houses had a passage (vestibule) in the middle which linked all the reception rooms; the living quarters were situated upstairs in additional wooden storeys. The walls and vaults were usually whitewashed and often decorated with ornamental paintings and tapestries. The stoves, faced with tiles, occupied an important place in the overall structure of the interior, as did the new furniture that was installed.

At the end of the 17th and beginning of the 18th century, Russian culture underwent fundamental changes, linked to the reforms of Peter I (the Great). Saint Petersburg, founded in 1703, became the focus of frenetic attempts to assimilate and equal the achievements of the West. The world of the interior played a significant role in Peter's reforms, becoming one of the ways of transforming the old tenor of life. Foreign architects and artists were invited to Petersburg and this promoted the rapid establishment of a European type of interior. Houses were designed with the main suite of reception rooms and entrance hall arranged along the building's central axis; rooms appeared that were new to Russia: studies, state bedchambers etc. For the first time, a sense of order was imposed on the decoration of the interior. *Plafonds* were decorated with allegorical paintings and stucco moulding; wallpaper and paintings began to be widely used, as was fretwork and glass. One of the distinguishing characteristics of Peter the Great's era was the construction of large kitchens following the Dutch model, with the walls and even the ceilings faced with Dutch and Russian ceramic tiles. Furniture, on the whole, came from Holland, Germany and England or was made by Russian craftsmen in imitation of Western examples.

Of the interiors from the beginning of the 18th century which have survived to the present day, those that stand out are Peter I's Summer Palace (1710–14, D.M. Fontana, I.G. Shedel) and the Palace of Monplaisir at Peterhof (1714–22, J.B. Le Blond). They both reflect a fusion of Dutch burgher tastes with classical Baroque and Rococo motifs (especially at Monplaisir). The interior of the Cathedral in the Peter and Paul Fortress in St. Petersburg (1712–33, D. Tressini) is especially interesting. The very nature of the building, a basilica with three naves, was new to Russia, as was the use of wall paintings and the dynamic forms on the carved wooden iconostasis which are the apotheosis of Peter the Great's early Baroque style. The art of the interior from this period was characterized by a stylistic diversity; it absorbed impulses from different European schools, including both Baroque and classical trends.

The mid-18th century marked the golden age of Russian Baroque, largely due to the work of the brilliant Bartolomeo Rastrelli (c.1700–71), court architect to the Empress Elizabeth I. Rastrelli's magnificent palace interiors, which exuded luxury and capricious fantasy, revealed his liking for dramatic effect. The extensive suites of reception rooms stretching out one after another created the impression of endless perspectives, and the play of reflections from the huge mirrors gave the illusion of

limitless space. Rastrelli employed the widest possible range of decorative devices: painting, stucco moulding and fretwork, gilding and parquet flooring. The lavish and lively patterns of the decor took on a life and significance of their own. Rastrelli came closest of all to the Rococo style in his treatment of the interior. As part of this, his plans were distinguished by precise rectilinear axes and outlines.

Rastrelli's greatest interiors in the Grand Palace at Peterhof (1746–55) and in Catherine's Palace at Tsarskoe Selo (1752–56) were restored after World War II. His style of arranging several suites of rooms one after another is seen to greatest effect in Catherine's Palace where adjoining rooms stretch the whole length of the extensive building. Rastrelli's magnificent decorative style reached its height in the palace's Throne Room. Within the Winter Palace (1754–62), only the chapel, main staircase and galleries have survived of Rastrelli's original interiors. The other great master of the Baroque was S.N. Chevakinsky, who was responsible for the interiors of the Duke I.I. Shuvalov's palace and the naval Church of St. Nicholas in Petersburg (1750s). Russian furniture from the mid-18th century mainly reflected French influences and echoed the forms of Baroque and Rococo architecture.

In the 1760s, following the accession of Catherine II, Russian Baroque was replaced by Classicism. There were various manifestations of the early stages of this style. In his work, Antonio Rinaldi (c.1710–94) evolved from a refined Rococo style to a stricter classical manner, relying on Italian examples. The interiors of Peter III's palaces (1758–62) and the Chinese Palace (1762–74) at Oranienbaum provide exquisite examples of the Rococo style. The Chinese motifs (*Chinoiserie*) used to decorate the interiors are also in keeping with the spirit of Rococo. The Marble Palace in Petersburg (1768–85), built by Rinaldi, still has traces of the Baroque and the Rococo in its decor, but, at the same time, the structure of its Marble Hall reflects Renaissance methods. Virtually none of the classical interiors of Yu. M. Velten (the Grand Palace at Peterhof, 1770s) and J.B. Vallin Delamot, which cultivated a classical style along French lines in Russia, have survived to the present day. The entrance hall which they designed for the Petersburg Academy of Fine Arts has faint echoes of the Baroque.

The 1780s and 1790s marked a period of strict Neo-Classicism in Russian architecture and design, drawing on Palladianism and architectural motifs from ancient Rome. The imposition of order set against a background of large blank walls became the main means for the architect to organise the internal space. The composition and decoration of the interior became more laconic and purely architectural in nature, with fewer sculptures and paintings. Above all, this style was typical of the work of Giacomo Quarenghi (1744–1817), who worked mostly in St. Petersburg. Quarenghi's most important interiors were the auditorium of the Hermitage Theatre (1783–87), designed as an amphitheatre in imitation of Andrea Palladio's Theatre of Olympia in Vicenza, and the Assembly Hall in the Smolny Institute (1806–08). The most accomplished master of the Neo-Classical interior was Charles Cameron (c.1745–1812), a follower of English Palladianism. The rooms which he decorated for Catherine's Palace and the complex of bathhouses at Tsarskoe Selo (1780s) are charming for the delicate drawings and colours which they display, as well as for the subtle combinations of different kinds of brick, china, crystal



Russia: Large Chinese Room, Chinese Palace, Oranienbaum, by Antonio Rinaldi, 1762–69

and mother of pearl. The palace at Pavlovsk (1782–86) is particularly close to English Palladianism, with a circular hall at its centre. The Tauride Palace in Petersburg (1783–87), built by I. Ye. Starov (1745–1808) is generally seen as the standard-bearer of strict Neo-Classicism. The main suite of reception rooms does not follow the length of the façade, but rather penetrates deep into the inner reaches of the palace. One room flows into the next and an immense gallery with a double Ionic colonnade (the largest example in Russia of a columned hall in the classical style) opens onto an enclosed Winter Garden, which is in turn linked to the palace park.

For a long time, the methods of the early stages of Russian classicism were maintained in the work of the founders and leaders of the Moscow School of Classical Architecture, V.I. Bazhenov (1737–99) and M.F. Kazakov (1738–1812). Bazhenov often designed interiors with different layouts, including circular rooms (the Pashkov Palace, 1784–87). Kazakov was one of the most accomplished masters of the Russian interior. In his work, a compact and saturated decor combines with a strict elegance, and the splendour of his interiors blends perfectly with the need for comfort. The “Golden Rooms” in I.I. Demidov’s house (1780s) were decorated with simple and exquisite patterns of vegetation, as well as with

stucco moulding and gilt carving. Kazakov was responsible for designing magnificent columned interiors, for example, the Round Senate Hall in the Moscow Kremlin (1776–87) and the square-shaped Meeting Hall of the Russian Nobility (1780s). Both of these inspired much imitation. Of the country estates built around Moscow at the end of the 18th century, the palace / theatre in Count Sheremetev’s residence at Ostankino, built in the 1790s by I.P. Argunov and others from a design reworked by F. Camporezi, stands out in particular. Both the building and the interiors were completed out of wood with the most delicate imitations of stone masonry, marble, bronze and stucco moulding.

The Michael Castle (1797–1800) – Paul I’s palace in Petersburg – is a building which sums up Russian 18th-century interior design. The castle’s interiors, designed by Vincenzo Brenna (1747–1819), are richly decorated and eclectic in nature. Brenna favoured an exaggerated decor and a departure from strict classical norms. The work of his younger contemporary, A.N. Voronikhin (1759–1814) united the two centuries. It was as if all the refinement of his interiors for Count Stroganov’s palace (1790s) continued the trend begun by Cameron. Voronikhin’s designs for the interiors of the



Russia: Leonardo Room, Old Hermitage, by A. I. Shtakenschneider, 1860

palace at Pavlovsk and for the Kazan Cathedral (1800s) came closer to the methods of high classicism.

The greatest exponents of the new, emerging Empire Style were A.D. Zakharov (1761–1811) and Jean-François Thomas de Thomon (1760–1813), who both also worked in Petersburg. The main staircase in the entrance hall of the Admiralty, with its air of monumentality and the lapidary nature of its grand, generalized forms, was Zakharov's masterpiece. A sense of restrained power was also a feature of Thomon's interiors (Lavalle's private residence; the Exchange, 1800s). The interiors designed by V.P. Stasov (1769–1848) have many ordered elements and are very restrained. They also introduce paintings as part of the decor.

The last great master of the Petersburg Empire Style, Karl Ivanovich Rossi (1775–1849), is known first and foremost as the creator of vast ensembles. He also maintained the principle of the grand ensemble when designing interiors. Rossi's style was characterized by a powerful sense of ceremony and by an elegant and saturated decor. He demonstrated exceptional skill

in utilizing all the different arts. The sculptors V.I. Demut-Malinovsky and S.S. Pimenov, as well as other talented artists, worked alongside Rossi. The interiors of the Elagin and Mikhailovsky Palaces (1820s), and the auditorium of the Alexandrovsky Theatre (1828–32) rank amongst Rossi's greatest achievements.

The Moscow Empire Style was attractive for its restraint and almost ascetic simplicity, as well as for a certain lyricism and a desire for comfort. The leading architects of the Moscow School, Domenico Gillardi (1785–1845) and O.I. Bove (1784–1834), achieved a special three-dimensional quality in their decoration of walls and ordered elements. The University's Assembly Hall (1817–19), designed by Gigliardi in the form of a gigantic conch shell decorated with grisaille paintings, is quite unique.

The work of Rossi, Gigliardi and their contemporaries marked the end of the great epoch of Classicism in Russia. New Romantic trends accelerated the rapid decline of the style and heralded a new period of historicism, beginning with the

Gothic Revival. The small palace built for Nicholas I's family, the Cottage at Peterhof (1826–29, A.A. Menelaus), built in the spirit of English Gothic, was a seminal work for the development of the new style. Work on the Cottage gave rise to a new principle for organising the interior, based on the demands of comfort. Formal reception suites were replaced by isolated groups of rooms with simple arrangements of furniture. A.P. Briullov demonstrated the return to different historical styles in his work on the restoration of the Winter Palace after the fire of 1837 (1838–39). The transition from the Empire to a neo-Renaissance style can be seen in the internal decoration of St. Isaac's Cathedral in Petersburg (1818–58, A.A. Montferrand). The decor of the Main Halls in the Great Kremlin Palace in Moscow (1838–49, K.A. Ton) is characterized by a mixture of classical and medieval styles.

The leading Petersburg architect of the mid-19th century, A.I. Shtakensneider (1802–65), showed great skill in his ability to alternate between neo-Renaissance, Baroque, Rococo, Pompeian and Neo-Classical styles in the interiors he designed for palaces, private residences and park pavilions. Another great master of the interior was G.A. Bosse (1812–94); he was the most consistent in his development of the innovative system of free asymmetrical planning. The internal decorations that were completed for the palace of the Grand Duke Vladimir Alexandrovich in Petersburg (1867–72, A.I. Rezanov) showed that a certain stylistic diversity had established itself in Russian 19th-century interior design. Palace interiors during this period of eclecticism revealed an ever increasing inclination towards smaller forms and saturated decors, as well as a liking for separate rooms with all the spaces crammed with objects. The retrospective decoration of interiors sometimes combined arbitrarily with the latest iron and glass constructions for floors and ceilings. The Commercial Rows in Moscow (1889–93, A.N. Pomerantsev) and the Museum of Baron Stiglits in Petersburg (1885–96, M.E. Mesmakher) serve as examples of this.

The Modern Style (the Russian equivalent of Art Nouveau) can be seen most clearly in the interiors of the private residences in Moscow designed by F.O. Shekhtel (1859–1926). The new style's entire expressive and decorative range can also be seen in the Vitebsk Station in Petersburg (1902–04, S.A. Brzhozovsky, S.I. Minash). Its system of open spaces flowing into one another is particularly interesting and original. A number of commercial, banking and office buildings (Shekhtel, F.I. Lidval', E.F. Virrikh, N.V. Vasil'ev) organised their internal spaces with framework constructions.

Around 1910, Russian interior design saw a reversal of trends in favour of Neo-Classical and neo-Renaissance styles. The architects I.V. Zholtovsky, I.A. Fomin and M.M. Peretyakovich designed monumental interiors for private residences and banks, all noted for their strong historicism. This retrospective trend marked the conclusion of the Petersburg epoch of interior design which had spanned two centuries. The shock waves of the Revolution were to follow.

The main creative innovations of the Soviet avant-garde took the form of the aesthetic systems known as Suprematism, devised by Kasimir Malevich, and Constructivism, founded by Vladimir Tatlin. Moscow became the centre of the Constructivist movement and it was here that its leaders in the architectural field – the Vesnin brothers and Moisei Ginzburg



Russia: staircase in S.P. Ryabushinsky's house, Moscow, by F.O. Shekhtel, 1900–02

– worked. Their ideas of a functional expediency, of the rational organisation and demarcation of space into zones, and of the most economical use of artistic materials, were realized in numerous Constructivist interiors. Of these, the Living Quarters of the Narkomfin building (1928–30, Ginzburg), with its flats on two levels, and the Likhachev Palace of Culture (1930s, the Vesnin brothers) deserve special mention. The architect K.S. Melnikov's own private house (1927–29) is one of the most original creations of the new movement, free from the postulates of Functionalism. The floors were designed as two intersecting cylindrical volumes. The diffused light from the small windows in the circular studio on the top floor created an astonishing spatial effect. Melnikov was both witty and courageous in his development of methods for the transformation of space in his series of Workers' Clubs (1927–29).

From the mid-1930s, during the period of Stalin's dictatorship, Soviet architecture and design were governed completely by a traditionalism based on the assimilation of classical architecture. This resulted in solutions which were either openly retrospective (I.V. Zholtovsky) or eclectic (A.V. Shchusev). There was an increased tendency for unchecked ornamentation and the use of all manner of decorative and fine arts in buildings' interiors. More than anywhere else, this can be seen in the decoration of the "underground palaces" of the Moscow Metro stations.

This stage of Russian interior design came to an end in the mid-1950s and with its decline came also the decline of the

“era of master architects”. The jury is still out as to whether the experiments of subsequent decades have merely been a timid neo-Functionalism and vague reflection of new quests abroad, or whether they suggest something more significant.

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translated by Charlotte Combes

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Rustic Style and Cottage Orné

A variety of buildings survives to recall in detail the fashionable popularity from about 1780 to 1840 of one strand of the picturesque, the Rustic Style as expressed in the architect-designed cottage orné. The English origins of this fashion are emphasised in the common habit of referring to any type of picturesque or rustic structure as “English”, even when the inspiration is clearly Swiss, as in the Hameau at Versailles. Distinctive features are the irregular plan and elevation – in contrast to the strictly symmetrical classical style then prevalent – the steeply pitched thatched roof sweeping down to the ground floor level with wide eaves supported by tree trunks, and dormers and other small fancy-shaped windows with

latted panes, often with a suggestion of Gothick which is repeated in the door frame. These ideas were applied to a plan of incredible geometric complexity for A La Ronde, a cottage orné built for the Misses Parminter in 1794. Another characteristic example of about 1809 (probably by William Evans, c.1764–1842) survives in the lodge at Gaunt's House, near Hinton Martell, Dorset. The “Swiss” style is recognisable from its construction of vertical or horizontal planks.

The American version of the Rustic style is known as “Carpenters” Gothick, so called because the small-scale wooden shingle-construction houses, lavishly decorated with bargeboarding, were well within the capacity of the local country builder. It derives from the popular and widely distributed 18th-century pattern books featuring a fanciful Gothick, by, for example, Batty Langley and the Halfpennys. Pattern books of rustic villa and cottage architecture and furniture continued to be issued in some numbers during the early years of the 19th century; after the middle of the century a shift in the perception of the Rustic or vernacular, as having a social and moral rather than decorative purpose, becomes apparent.

Abbé Laugier's *Essay on Architecture* appeared in English translation in 1755, drawing attention to theories about the derivation of the classical style from crude rustic structures made of tree trunks. Meanwhile, following the example of William Kent and Thomas Wright – the latter had embellished the park at Badminton with what may be the earliest cottage orné – a growing number of theoretical treatises on landscape and gardening focused on the relationship between the house and the natural world. Rustic estate buildings by Humphry Repton for the Earl of Leicester at Holkham, by John Soane for a dairy at Betchworth Castle and the collaboration between John Nash and George Stanley Repton at Blaise Hamlet show the influence of these works. Pattern book designs by, for example, John Plaw (1799), J. B. Papworth (1818), T. F. Hunt (1829) and P. F. Robinson (1833) draw on the same sources. The English fashion spread quickly, and the Russian Imperial Park at Peterhof was embellished in the 1820s with a Gothick cottage and a farmhouse by Adam Menelaus, based on this picturesque style.

Inspiration was not far to seek since Britain has some of the most varied and interesting medieval and later vernacular buildings in the world. Attention had been drawn to these through the fashionable idealizing watercolours of rustic buildings and by James Malton's *Essay on British Cottage Architecture* of 1798. The rustic villa or cottage orné derives from rural British precedents with an admixture of other countries and cultures, notably colonial architecture. The wide eaves of the early 19th century cottage orné come from verandas and awnings shading the terraces in tropical dwellings.

Malton wrote: “The rude ornaments of Indostan supersede those of Greece; and the returned Nabob, heated in his pursuit of wealth, imagines he imports the *chaleur* of the East with its riches; and we behold the stretched awning to form the cool shade, in the moist clime of Britain ...”. The veranda and later the conservatory linked the inside of the cottage with the outdoors, bringing the essential element of nature almost into the interior. The decoration of the cottage was thus conditioned by the proximity of garden or park. This included scenic painting and much use of trellis-work, both real and *trompe-l'oeil*. The paintwork was a harmonious mixture of buff, green



Rustic Style: Swiss Cottage, designed by P.F. Robinson, c.1830

and sky-blue, J.B. Papworth even suggesting a range of “tints resembling an autumnal leaf”.

Rustic furniture made of untrimmed branches or roots was used out of doors, and indoors the newly fashionable lightweight furniture in rosewood and fruitwood combined with simple oak joinery pieces were preferred to mahogany. Windsor and other regional chairs were advocated, but their spare, regular forms rarely appealed to the romantic (or Romantic) impulse that had led to the choice of a cottage orné.

The Hameau and farm at Versailles and the Gothic Cottage at Peterhof (recently restored) survive more or less unaltered. A La Ronde, near Exmouth in Devon, Blaise Hamlet (1810–11) at Henbury, Gloucestershire, the Swiss Cottage at Cahir Park, County Tipperary in Ireland (probably designed by Nash, about 1812), have also been restored. There is also a great variety of ornamental gate lodges and garden buildings or follies attached to the country homes of the aristocracy and landed gentry. Model estate and factory villages (Abbotsbury in Dorset is an example of the former, and Port Sunlight, Liverpool, of the latter) were added to their number throughout the 19th century. Many are now listed and carefully preserved.

A La Ronde – now open to the public, but like a matchbox in its present-day fragility – is noteworthy since it still contains the unique handmade decorations of feather- and shell-work made by the first owners, Miss Jane and Miss Mary Parminter. The Earl of Glengall’s Swiss Cottage (not at all “Swiss” as

proposed by Robinson in his various cottage books of the 1820s) at Cahir, has been described as the most perfect cottage orné in the world. All the essentials are present, including thatched roof, root-and-branch veranda and balcony, ornamental trelliswork and exotic decoration. The building has a number of deliberate imperfections – walls and windows askew, for example – to make it appear picturesque and unsophisticated. Inside there is a wooden spiral staircase and the walls of the living room are lined with the finest scenic French wallpaper showing pictures of Turkish life, supplied by Dufour et Cie. of Paris. The window panes are etched with rural scenes. The beautifully restored cottage has been designated an Irish National Monument and is open to the public.

Other well-publicised essays in the rustic style such as Nash’s Royal Cottage in Windsor Great Park and Knowle Cottage in Sidmouth are unrecognisable under subsequent alterations. Sidmouth itself was a microcosm of the picturesque, and evidence of contemporary interest comes from the large number of views that were made of the cottages, many of them preserved in the Sidmouth Museum.

The more substantial villas in the rustic mode were built to fill a gap, which widened as the 19th century progressed, between the great houses of the aristocracy and landed gentry, and the dwellings more or less thrown up for the working and labouring classes. The need to create a style for the prosperous middle-class patron was to result in many stylistic experiments. John Claudius Loudon provided the ultimate manual for the

villa owner, with his *Encyclopaedia of Cottage, Farm and Villa Architecture and Furniture* (1833, new and enlarged edition 1839). For the decorative accessories the householder could consult Shirley Hibbert's *Rustic Adornments for Homes of Taste* (1861). Periodicals like *The Builder* and *Building News* published the plans and elevations for a great variety of vernacular domestic architecture. Loudon's example was followed in the United States by the architect A.J. Downing, who published a manual of rural architecture and furniture, *The Architecture of Country Houses*, in 1850. The emphasis is on Gothic and other antiquarian styles.

The fashion for rustic architecture had a basis in the Romantic view of nature and the rural idyll as providing the ideal life. It was fascinating to those tied to a demanding social or professional life, who saw it as an escape from the artificiality of social obligations. For royalty the prospect of rural seclusion was compelling, and the rustic retreat is a recurring theme in royal building operations. Marie-Antoinette's Hameau was planned by the French royal architect Richard Mique from 1783 as a refuge from the stifling formality of court life. Although inspired by English picturesque – appropriate to the English garden surrounding the Petit Trianon and the Hameau – the buildings are little Swiss chalets. There the queen and her ladies played at farming and gardening in specially designed rustic costumes. The cottages were said to have been decorated with landscape scenes by Hubert Robert. Various attempts have been made to present the farming experiment as practical, even profit-making, but the similarities to a real farm were few; the farmhouse boasted a billiard room and the cows in the byre wore ribbon bows. The element of fantasy in these so-called farms was tellingly emphasised in the Princesse de Lamballe's dairy at Château de Rambouillet where the milk buckets were made of Sèvres porcelain.

The fully-equipped Swiss Cottage, built at Osborne House on the Isle of Wight for the children of Queen Victoria and Prince Albert, was designed to teach the royal children all the domestic arts that they would never otherwise learn.

The “Ladies of Llangollen”, Lady Eleanor Butler and Miss Sarah Ponsonby, cousins who fled their families to live away from society in a Gothick cottage in Wales, used the time gained by ignoring conventional social and domestic obligations to pursue their “system”; to “devote hearts and minds to self-improvement; to eschew the vanity of society; to beautify their surroundings and to better in so far as they could, the lot of the poor and unfortunate” (Mavor, 1971). They were the subject of much curiosity among members of the society that they had repudiated and numerous descriptions survive of their way of life. Like A La Ronde, the Ladies' Plas Newydd was a perfect example of do-it-yourself decoration, being a fantastic amalgam of ancient carvings and sculptures with fragments of stained glass retrieved from the ruins of nearby Vale Crucis Abbey.

In 1785 Queen Charlotte, passionate horticulturalist, requested plans of the cottage and garden at Llangollen, and this may have influenced her own rural domain of house and farm at Frogmore, which she transformed from 1790. Although it had been conceived as a Gothic cottage designed by James Wyatt, Frogmore emerged as a substantial classical house, but the queen's idea was to own a “little paradise”, and it contains evidence of the decorative options considered right

for a rural retreat. It has a mixture of the rural and the exotic; flower paintings by Mary Moser for one room are paralleled by imitation lacquer panelling executed by Princess Elizabeth, George III's talented younger daughter, for the “Japan” room. The Queen's Cottage at Kew also had a painted room possibly done by the Princess in about 1805. These modestly conceived retreats were cast into the shade by another royal cottage orné, Brighton Pavilion, designed by John Nash for the Prince of Wales. It was a cottage in name only, being of a size to accommodate the royal entourage.

Gradually the fashion for Rustic architecture was submerged in the Gothic style, with furniture to match. Dissatisfaction with meretricious upholsterers' Gothic led William Morris on a quest for plain furniture and inevitably to the discovery of the vernacular. His first biographer, J.M. Mackail, believed this to be his most significant achievement in shaping decorative taste.

The use of the Rustic for model housing must have seemed to the rural working classes like a parody of the environment from which it was designed to release them, and a satirical view of the social conscience that prompted this interest in rural architecture comes into novels by Jane Austen (*Northanger Abbey* and *Persuasion*, both 1817) and Benjamin Disraeli (*Coningsby*, 1844 and *Sybil*, 1845). The ten cottages making up Blaise Hamlet were built by J.S. Harford, a Quaker banker, for his retired servants. In *Villages of Vision* Gillian Darley remarks on the “dingy rooms” in the Holly Village cottages, Highgate, which were Baroness Burdett Courtt's picturesque exercise in philanthropy, also for retired servants. Rustic style model housing for employees would have little relevance in a history of interiors were it not for the circumstances under which many of these dwellings were equipped. Both inside and out they were repositories for past fashions, since the furniture and even the long out of fashion topiary and the plants in the garden were discarded from the great house. Some landowners, who had at considerable expense replaced a primitive rural slum with pretty old world cottages, felt able to insist that the inhabitants wore picturesque costumes to match.

The random mixture of 18th-century mahogany furniture with regional pieces and locally-made traditional joinery was discovered first by artists migrating to the country (the community at Witley in Surrey was particularly significant as a strand of artistic influence) and later by influential tastemakers like Gertrude Jekyll. The cottage garden was even more important as a hunting ground for lost species and the examples of the long-lost art of topiary inspired a revival.

With Sir Edwin Lutyens, Gertrude Jekyll can be described as the creator of the late 19th century rustic style. Their collaboration over her own house at Munstead Wood in Surrey exemplifies the rural ideal in all respects, both inside the house and in the carefully contrived surroundings, the theme of linked dwelling and garden which was central to the Rustic idiom. She published her discovery of the surviving country trades and crafts of her home county in *Old West Surrey* (1904), a book that was hugely influential on the vernacular style in the present century. This nostalgia became the basis for artistic interior decoration in the later 20th century; it was the leitmotif of the *House and Garden* look throughout the 1960s and 1970s, in which plain rooms were equipped with country furniture, folk pictures, antique engraved glasses and bits of

old pottery. It was to be exploited commercially with great success by Laura Ashley.

Although it went through many radical transformations and modifications, the Rustic or vernacular style never completely disappeared and it has now undergone a reappraisal and renaissance, with the idea of the village as a perfectly evolved social and ecological environment being explored once more.

CHARLOTTE GERE

See also Vernacular Tradition

Selected Collections

Examples of Cottage Orn  and Rustic Style interiors survive in France at Le Hameau, Versailles, in Russia at the Gothic Cottage, Peterhof, St. Petersburg, in Ireland at Cahir Park, County Tipperary, and in England at A La Ronde, Exmouth, Devon, Queen Charlotte's House, Kew, and Endsleigh, near Milton Abbot, Devon.

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Saarinens, Eero 1910–1961

American architect and designer

Eero Saarinen was born the son of the famous Finnish architect, Eliel Saarinen, and his achievements as architect and designer were equally celebrated. He was brought up in an atmosphere totally immersed in the world of design; his mother, Loja Saarinen, was a sculptor and weaver, and the family house in Finland was both a meeting place for other architects and designers and an influential exemplar of Arts and Crafts ideals. When the family moved to America in 1923, the Saarinens established a larger educational enterprise at Cranbrook, Michigan, and Eero matured in this cultivated and stimulating environment. In 1937 he joined his father's architectural practice and, as the 1940s progressed, Eero became the dominant force.

Eero's first exercise in furniture design occurred when he was only 20, when he designed some chairs for the dining room of the Kingswood Girls' School, a joint project that he worked on with his mother and father from 1929. He also designed some innovative seating for the Mary Seaton Room of the Streamline-Moderne Kleinhans Music Hall, in Buffalo where he and his father were the architects in 1938–40. But it was in 1940 that Eero made his real breakthrough as a designer when, in collaboration with Charles Eames, he won the two first prizes in the Museum of Modern Art furniture competition.

The Museum of Modern Art chair was made of sponge rubber laid on moulded plywood, using newly introduced techniques that enabled plywood to curve in two directions. The use of these techniques was a clear indication that Eames and Saarinen were designing for machine production, as opposed to the Arts and Crafts approach favoured by Eliel Saarinen. Charles Eames used the MOMA competition to launch his career as one of America's foremost designers of modern furniture. Eero Saarinen, however, worked primarily as an architect but he continued to design chairs throughout his life, some of which have become icons of mid-20th century Modernism. The *Womb* chair of 1948, for example, marked a turning point in contemporary design. Described by Saarinen as a modern version of the overstuffed club-chair model, it was a direct descendant of his 1940 prize-winning entry and had a curvilinear, organic shape with a large comfortable body supported

on thin metal legs. His *Deep Easy Chair* of the following year was, by contrast, more formal. The chair was produced for the lobbies of the General Motors Technical Center, near Detroit, and in it Saarinen abandoned the curvilinear forms of his earlier designs in favour of a precise geometry, but, as in his previous work, he retained a clear separation between the upholstered upper seat-section and the thin machine-made supporting frame. His 1955–57 pedestal furniture range, which included his celebrated *Tulip* chair, is more sensual, and deliberately blurs the distinctions between the upper sections and supports. The chairs and tables are shaped like wine glasses with heavy round bases, thin stems, and rounded moulded seats made of plastic or fibreglass. Their design illustrates Saarinen's interest in designing one-piece, sculptural furniture and their use of the innovative pedestal shape represented his attempt to rid interiors of the forest of furniture legs. His forms were also witty and whimsical, in marked contrast to the overly serious nature of much other modern design.

Saarinen's reputation as an architect grew considerably in the enormously productive years following his takeover of his father's practice in 1950. His first major independent architectural commission, largely completed by 1956, was the General Motors Technical Center. This vast complex of buildings represented the first realisation of the Modern Movement's promise of well-serviced, well-crafted machine-made buildings, both inside and out. The entire complex is organised on a five-foot grid, and this dimension is used for partition modules, suspended ceilings, luminous ceilings, office screens and so on to provide order and coherence to the overall design. By the 1960s these features had become commonplace in modern offices throughout the world but Saarinen's General Motors' buildings represent the first time they were employed. As a contrast to the uniform grid layout of the offices, the commission also included extravagant, glamorous staircases, often curving and usually hung from stainless steel rods, that reveal the more sensuous side of the designer's work.

The approach taken in the General Motors offices was applied with even greater sophistication in Saarinen's designs for IBM at Yorktown, New York, for Bell at Homdel, New Jersey, for John Deere at Moline, Illinois, and for other corporate headquarters. But he also gave free rein to the more organic side of his work in a series of curvilinear buildings of striking originality and power, the most notable of which were the chapel at Massachusetts Institute of Technology, the TWA



Eero Saarinen: *Tulip* chairs and tables for Knoll, designed 1957

Terminal at JFK Airport, New York, and Dulles Airport, Virginia.

The exterior of the chapel for MIT (1955) is a simple brick drum, but the interior is far more dramatic and inventive, with the internal face of the outer walls waving in and out. Natural light enters the building from two sources: through the walls, and through a circular rooflight, as in the Pantheon in Rome. The light from the roof floods down onto the altar through a Harry Bertoia sculpture made up of hundreds of small gilded plates which scatter the reflections like snowflakes. The chapel is one of the few satisfactory modern churches.

The use of curvilinear forms was taken a stage further in the TWA Terminal at Kennedy Airport (1956–62). All the forms are curved in an organic, as opposed to geometric fashion. Saarinen believed that curved shapes with gull-like wings would symbolise flight, and while the exterior is, perhaps, a little heavy for this idea to be completely successful, the effect in the interior is spectacular and almost magical with walls, windows, roofs, display boards, handrails – in fact everything except the floor – curving in a dream-like sequence.

Dulles International Airport, near Washington DC, completed after Saarinen's death, is much more disciplined than the TWA Terminal and is hence more convincing. It was the first all-jet airport and Saarinen was keen to employ advanced technology in both construction and functional innovation. Thus, the curved roof slab was poured integrally with suspension steel cables slung between sloped pylons, without the use of scaffolding, creating a clear span of nearly 170 feet. And the plan is simple and well-ordered as passengers are processed

through to mobile lounges to be driven to waiting planes. The great space of the terminal is an impressive and masterful interior and represented a fitting end to Saarinen's extraordinarily prolific and innovative career.

JOHN WINTER

Biography

Born in Kirkkonummi, Finland, 20 August 1910, the son of the architect Eliel Saarinen (1873–1950) and the sculptor and weaver Loja Saarinen (1879–1968). Emigrated with his family to the United States, 1923; naturalised, 1940. Studied sculpture at the Académie de la Grand Chaumière, Paris, 1929–30; studied architecture at Yale University, New Haven, Connecticut, until 1934; awarded the Charles O. Matcham Fellowship for travel in Europe, 1934–36. Married 1) Lily Swann, 1939 (divorced 1953); 2 children; 2) Aline Bernstein Loucheim, 1954: one son. Civilian consultant in the Office of Strategic Services, Washington, DC, 1942–45. Worked as an architect in his father's practice in Ann Arbor, Michigan, 1936–41; partner with his father and J. Robert Swanson, Saarinen-Swanson-Saarinen and Associates, Ann Arbor, 1941–47; partner with his father in Saarinen, Saarinen and Associates, 1947–50; principal of the successor firm, Eero Saarinen and Associates, Birmingham, Michigan, 1950–61. Designed furniture from c.1940; numerous designs for Knoll from 1946. Received numerous awards and prizes including two First Prizes with Charles Eames, Furniture Design Competition, Museum of Modern Art, New York, 1940; Grand Architectural Award, Boston Arts Festival, 1953; First Honor Award, American Institute of Architects, 1955 and 1956; Gold Medal, American Institute of Architects, 1962 (awarded posthumously). Fellow, American Institute of Architects, and American Academy of Arts and Sciences. Died in Ann Arbor, 1 September 1961.

Selected Works

Interiors

- 1938–40 Kleinhans Music Hall, Buffalo, New York (building, interiors and furniture; with Eliel Saarinen)
- 1938–40 Crow Island School, Winnetka, Illinois (building and interiors; with Eliel Saarinen; Perkins, Wheeler and Will)
- 1948–56 General Motors Technical Center, Warren, Michigan (building, interiors and furniture; with Smith, Hinchman and Grylls)
- 1953–55 Kresge Auditorium and Chapel, Massachusetts Institute of Technology, Cambridge (building and interiors with Anderson and Beckwith)
- 1953–58 Irwin Miller House, Columbus, Indiana (building and interiors with A. Girard and Dan Kiley)
- 1955–60 United States Embassy, London (building and interiors; with Yorke, Rosenberg and Mardall)
- 1956–62 Terminal, Trans World Airlines, Kennedy Airport, New York (building and interiors)
- 1957–63 John Deere Administration Center, Moline, Illinois (building and interiors)
- 1958–62 Dulles Airport, Chantilly, Virginia (building and interiors; with Ammann and Whitney)
- 1960–64 Columbia Broadcasting System Headquarters, New York (building; interiors completed by Florence Knoll)

Saarinens designs for furniture date from c.1940. His association with Knoll, the principal manufacturer of his designs, dates from 1946; his most well-known pieces include the *Grasshopper* upholstered lounge chair (1946), the fibre glass *Womb* chair (1948), and the fibreglass and aluminium *Tulip* chair (1957).

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Saarinens, Eliel 1873–1950

Finnish architect and designer

The fifty year career of Eliel Saarinen can be divided into two parts. Practising in Finland for 25 years, he first established an international reputation based on his "National Romantic" and Jugendstil-inspired architecture. The second phase of his career began when Saarinen emigrated to the United States in 1923, after being placed second in the 1922 Chicago Tribune Tower competition. While practising in the United States, he also assumed the role of educator, first at the University of Michigan and then at the Cranbrook Academy of Art. Saarinen not only designed the Cranbrook complex but, under his stewardship, it became one of the most influential design schools in the nation.

In 1896, a year before Saarinen graduated in architecture from the Technical Institute in Helsinki, he joined with Herman Gesellius and Armas Lindgren to form the firm of Gesellius, Lindgren and Saarinen. At this time Finland was undergoing a period of national self-awareness, a nationalism founded on the desire to search out and understand traditional Finnish cultural origins. For the new firm, as for other Finnish architects and artists, the powerful, poetic imagery of the recently published *Kalevala*, the Finnish national folk epic, coupled with the interest in developing a national form of artistic expression, provided a profound source of inspiration for Finnish artists that resulted in a style known as National Romanticism.

National Romantic architecture was an adventurous, eclectic admixture of sources that included Finnish vernacular and medieval architecture, Continental Art Nouveau imagery, and the Romanesque-inspired work of the American architect H. H. Richardson. The massive granite volume comprising the Pohjola Insurance Company in Helsinki (1899–1901) was the firm's first truly National Romantic work, while their Finnish Pavilion for the 1900 Paris Exhibition established their international reputation. These works were characterized by picturesque plan composition, irregular building massing, tactile material vocabulary, and the incorporation of motifs and images from Finnish architectural history. Public buildings, such as the Pohjola Insurance Company and the National Museum in Helsinki (1901–11), are of granite construction with decorative ornamentation derived from Finnish nature or

folktales. Within the context of these works, we see Saarinen's strong and confident hand in the development of the interior spaces as well as the design of the furniture, textiles, and numerous other appointments. Explored through the most astonishingly wonderful watercolors, these designs for interiors, furniture, and details are revealed in their full impact.

Two villas, *Hvitträsk* (1901–04) and *Suur-Merijoki* (1901–03), exemplify his concept of a totally integrated work of art: a synthesis of art, architecture, and design facilitated by the close working relationship between designer, artist, and artisan. *Hvitträsk*, the studio house of Gesellius, Lindgren, and Saarinen, is an excellent example of Finnish National Romanticism. Located on a steep hillside outside Helsinki, the compound is organized around a courtyard within a series of terraced gardens. The complex is presented as a reinterpretation of Finland's vernacular past, and its picturesque massing is articulated with a rustic stone base and stuccoed or shingled walls; it has upper storeys of log construction, and is capped by a tiled roof. The interior spaces of the Saarinen house contain a variety of images and details: the great hall alludes to vernacular farmhouses, and a sitting area incorporates motifs from medieval churches; inglenooks and sleeping rooms are executed in an Arts and Crafts style. These spaces are furnished with appointments designed by either the Saarinens or their artist friends. *Suur-Merijoki*, a splendid country house located near Viborg, contains the best developed and most comprehensive interiors of his early career. The suite of watercolors produced for the design of the villa comprise a unique set of documents to access the architect's overall design process. A great many artists and artisans were engaged in the project, from inception through building. More than *Hvitträsk*, *Suur-Merijoki* contained a number of unique and particular individual interiors that exhibited a variety of origins.

The Gesellius, Lindgren, and Saarinen partnership lasted until 1905, when Lindgren left the group; Gesellius and Saarinen continued to practise together for two additional years. By the time his association with the two partners ended, Saarinen had moved beyond the stylistic limitations of National Romanticism. In the Helsinki Railroad Station (1905–14), a more classical and monumental spirit emerged: a balanced Jugendstil-inspired composition incorporating delicate concrete vaulted interior spaces. Symmetrical planning, combined with pyramidal volumetric massing articulated by strong vertical accents, which often included a dominant tower element, characterized Saarinen's work before World War I. His competition entries for the Palace of Peace in the Hague (1906) and the Finnish Parliament House (1908), as well as his designs for the town halls in Lappeenranta (1906), Joensuu (1909–11), Lahti (1911), and Turku (1911), are representative of the classical sensibility now informing his work. The furniture designs and interior decoration of this period assume a more classical and austere quality.

In 1923 the Saarinen family emigrated to the United States where his career would focus on education as well as architectural practice. Although his being placed second in the Chicago Tribune Tower competition (1922) is often cited as the reason for his move to the US, the economic conditions in Finland at this time prompted his departure. Saarinen was invited to join the architecture faculty at the University of Michigan in 1924,

and during that year one of his students introduced him to George G. Booth (1864–1949). It was from Booth that Saarinen received the commission to design the Cranbrook complex in Bloomfield Hills, Michigan.

Cranbrook, in particular the Academy of Art, was the manifestation of Booth's vision of a Midwestern institution that would facilitate the integration of the arts and crafts into contemporary culture. Under Saarinen's direction as president of the Academy and program head of architecture, Cranbrook became a nationally recognized school of design. The faculty included Carl Milles, Maija Grotell, and Marianne Strengell, in addition to the Saarinen family: Charles and Ray Eames, Florence Knoll, Harry Bertoia, Harry Weese, Edmund Bacon, and Jack Lenor Larsen are among the more noteworthy students. At Cranbrook, individuality and freedom were stressed and the sense of community was much more like the atmosphere found in the earlier *Hvitträsk* atelier.

At Cranbrook, between 1925 and 1943, Saarinen executed the School for Boys, the Kingswood School for Girls, the Academy of Art, the Institute of Science, the museum, library, faculty housing, and the resident artist's studios. These works ranged in style from the picturesque Boys School, to the Frank Lloyd Wright-inspired Kingswood School to the more austere classical Museum and Library complex. Within this stylistic diversity, the Cranbrook designs exhibit Saarinen's desire for totally integrated environmental works, realized through their excellent siting, exquisite masonry detailing, interior spatial treatments, and attendant furnishings and weaving. However, Cranbrook is more than an enclave of Saarinen buildings; it is a resonant environment incorporating sculptures, art work, furnishings, and decorative appointments designed and produced by the Academy's faculty and students, as well as by the Saarinen family.

In the 1930s and 1940s, as his practice expanded, Saarinen was involved in partnerships with his son Eero and J. Robert Swanson, a former student at Michigan. Representative works of the period include Goucher College Plan and Library competition (second prize, 1938, with Eero); Kleinhans Music Hall in Buffalo (1938–40, with Eero); Crow Island School in Winnetka, Illinois (1938–40, with Eero and Perkins, Wheeler, and Will, associated architects); First Christian Church in Columbus, Indiana (1939–42, with Eero); Smithsonian Art Gallery competition in Washington, DC (first prize, 1939, with Eero); and Wayne University Campus Plan competition (second place, 1942, with Swanson). Although these buildings and projects often include reflecting pools, towers, and excellent masonry detailing – hallmarks of Eliel's hand – their simplified cubic volumes, elemental plan compositions, and incorporation of horizontal strip windows indicate Eero's more Modernist influence.

Throughout his career, Eliel Saarinen was tied to the romanticism of 19th-century Arts and Crafts ideas. He was unable to incorporate Modernism's machine aesthetic into his work successfully, yet he remains an important and influential 20th century architect. The sensitivity of his furniture, interior designs, and architecture, and the perceptiveness of his planning ideas still provide excellent examples of how to make humane and memorable environments.

Biography

Gottlieb Eliel Saarinen. Born in Rantasalmi, Finland, 20 August 1873. Studied painting at Helsinki University and architecture at Helsinki Technical Institute, 1893–97. Married 1) Mathilda Gylén, 1899 (divorced c.1902); 2) Loja Gesellius, 1904: 2 children, designer Eva-Lisa and architect Eero (1910–61). Partner in architectural practice with Herman Gesellius and Armas Lindgren, 1896–1907; in private practice, Helsinki, 1907–23. Awarded second prize for his design for the Tribune Tower, Chicago, 1922; emigrated to the United States, 1923. Private architectural practice in Evanston, Illinois, 1923–24 and Ann Arbor, Michigan, 1924–37; practised with son Eero in Ann Arbor, 1936–41; partner, with Eero and J. Robert Swanson, Saarinen-Swanson-Saarinen and Associates, Ann Arbor, 1941–47; partner, Saarinen, Saarinen and Associates, Ann Arbor, 1947–50. Director, 1925–32, president, 1932–50, and director of the Graduate Department of Architecture and City Planning, 1948–50, Cranbrook Academy of Art, Bloomfield Hills, Michigan. Closely associated with the Friends of Finnish Handicraft, the Finnish Society of Crafts and Design, and the Finnish General Handicraft Society, c.1900–22; designed furnishings, textiles and interiors from c.1900; textiles for many of his interiors designed by Loja Saarinen from mid-1920s. Received many prizes and awards including Gold Medal, Architectural League of New York, 1933; Grand Cross of the Finnish Lion Order, 1946; Gold Medal, American Institute of Architects, 1947; Gold Medal, Royal Institute of British Architects, 1950. Died at his Cranbrook home, Bloomfield Hills, Michigan, 1 July 1950.

Selected Works

A complete catalogue of Saarinen's architectural commissions and interiors, and a chronology of his life, appears in Christ-Janer 1979. Collections of Saarinen's designs and furnishings are in the Museum of Finnish Architecture, Helsinki, and the Museum and Library, Cranbrook Academy of Art, Bloomfield Hills, Michigan.

Interiors

- 1901–04 Hvitträsk, Kirkkonummi near Helsinki (building, interiors and furnishings): Studio home for Gesellius, Saarinen and Lindgren; later the private residence of Eliel Saarinen
- 1901–03 Suur-Merijoki, near Viborg, Finland (building, interiors, textiles and furnishings)
- 1901–04 Hvittorp Haus, Lake Vitträsk, Finland (building, interiors and furnishings)
- 1905 Molchow-Haus, Mark Brandenburg, Germany (building, interiors and furnishings): Dr. Paul Remer
- 1905–14 Railway Station, Helsinki (building, interiors and some furniture)
- 1925 Cranbrook Educational Center, Bloomfield Hills, Michigan (building and interiors): George C. Booth
- 1925–30 Cranbrook School for Boys, Bloomfield Hills, Michigan (building and interiors): George C. Booth
- 1926–41 Cranbrook Academy of Art, Bloomfield Hills, Michigan (building and interiors): George C. Booth
- 1928–29 Eliel Saarinen Residence, Cranbrook Academy of Art, Bloomfield Hills, Michigan (building, interiors and furnishings; textiles by Loja Saarinen): Eliel Saarinen
- 1929–30 Kingswood School for Girls, Bloomfield Hills, Michigan (building, interiors and furnishings; textiles by Loja Saarinen)
- 1938–40 Kleinhaus Music Hall, Buffalo, New York (building, interiors and furnishings; with Eero Saarinen)
- 1938–40 Crow Island School, Winnetka, Illinois (building and interiors; with Eero Saarinen and Perkins, Wheeler and Will)
- 1940–43 Museum and Library, Cranbrook Academy of Art, Bloomfield Hills, Michigan (building, interiors and furnishings)

Saarinen designed numerous items of furniture, the majority of which were site-specific. His furniture collection for John Widdicomb (1930) was mass-produced. He also designed a full range of textiles in the early 1900s, later concentrating on *rya* rugs (from 1910). His silver and metalwork designs were produced in the Cranbrook workshops and by International Silver, Meriden, Connecticut.

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Arthur Sanderson & Sons Ltd.

British manufacturer and retailer of textiles and wallpapers; established 1860

Arthur Sanderson & Sons Ltd. is one of a small number of English manufacturers and distributors of furnishings which were established in the 19th century and which, continuing to supply the upper-middle mainstream market, have gained a reputation for tradition and quality.

For the first 60 years, the firm's main business was in wallpapers. Sanderson & Ward is listed in a street directory of 1860 as selling stationery, fancy goods, music and paperhangings. Soon, Arthur Sanderson appears in Soho Square, moving in 1865 to Berners Street, which was to remain the home of the London showroom until 1992. At first the company simply imported and distributed French wallpapers, acting as agent for Bezault, Daniels and Balin. Imitation papers produced by Balin were used by the decorators Cowtan & Sons (whose record books are now in the Victoria and Albert Museum) in the late 1860s and 1870s, indicating that Sanderson imports were selling to the upper-middle-classes and the aristocracy. The same impression is given by a sample book of a similar date, showing prices of between 4s 6d (22 pence) and 16s (80 pence) per roll, a range comparable with other upper-middle market papers, those of Morris & Co., for example. But stylistically the French products are distinct, being, in the main, gaudy, crowded and textile-inspired. The company's output, when it went into printing on its own account in about 1880, was very different; there were many light and elegant two-dimensional Japanesque patterns conforming to English "artistic" or Aesthetic taste. But other fashionable types – Renaissance Revival scrollwork, faux tapestries, damasks, Arts and Crafts motifs and naturalistic florals – were also on offer. Designers in the 1880s and 1890s included Harry Watkins Wild, A.F. Brophy, C.F.A. Voysey and the Silver Studio.

Arthur Sanderson died in 1882, leaving the business in the hands of three of his sons: John took charge of sales, Arthur the showroom and Harold production. The small factory (for both hand and machine work) in Chiswick grew rapidly and by the late 1890s there was a staff of about 250. In 1899 Arthur Sanderson & Sons became a founder member of the WPM (Wall Paper Manufacturers), a powerful combine of the largest wallpaper manufacturers in the country, which was able to squeeze non-members, most of whom were smaller companies producing a high proportion of hand-work. Sanderson, with its own reputation for quality and with a large block-printing facility, was the obvious WPM member to acquire or absorb failing independents and took over, during the period 1900–40, some of the most respected names in the industry – Woollams, Knowles, Essex, Jeffrey, Heffer Scott and Morris.

It is not clear when Sanderson started its own studio, but by 1931 it was supporting a staff of about 17 in-house designers. Stylistically, its output in the first half of the 20th century reflects the main trends in middle-class decoration. Up to about 1910 there are many friezes both in the revival ("rose-and-ribbon" and classical) and late Arts and Crafts styles (the latter including nursery designs by Cecil Aldin and Will Kidd). A strong orientalising theme appears in the 1910s, continuing into the 1920s, alongside many all-over tapestry and verdure

effects in a softer colour range. The 1930s are dominated by beige, orangey-brown and green mottled effects, accompanied by striking geometric or floral borders.

The most important development of the period was the establishment of a textile printing factory. Sanderson had probably been displaying the fabrics of other manufacturers at its showroom since at least the 1870s but the opening of its own print works shortly after World War I gave an obvious advantage. Eton Rural Fabrics, as the firm's textile division was known, was run separately from the wallpaper facility (the split continued into the early 1980s) and its styling was, initially, more avant-garde, with a strong representation of modern Chinoiserie, French-inspired "futurism" and "Jazz" or "Bizarre" patterns. Mea Angerer was chief designer for a short while in the late 1920s and the fabrics of this date favour the abstract and colourful. Some patterns were produced as both textiles and wallpapers. But soon the range was expanded to include less challenging but cheerful florals and sturdy Jacobean. By the mid 1930s mainstream taste was fully represented by indistinct geometrics, many of them produced in Sanderson's new weaving shed. As was general at this time, designers well known outside the trade were not much involved.

After the manufacturing hiatus of World War II, Sanderson came, slightly late but very enthusiastically, to the modern approach which was such a feature of the period. The company mounted a number of exhibitions, among them Decorama 1956 which showed decorative schemes devised by Sir Hugh Casson and the staff and students of the Royal College of Art, and by artist-designers such as Edward Bawden and Humphrey Spender. The firm's 100th anniversary in 1960 was celebrated in style; the *Centenary Collection*, of both wallpapers and fabrics, included work by Frank Lloyd Wright, Gio Ponti, Spender and Raymond Loewy; five silk-screen printed fabrics were commissioned from John Piper as well as a stained-glass mural for the glamorous new showroom built by the architects Slater & Uren on the old site. The company inclined less towards the spindly "contemporary" than the "artistic", as demonstrated both by its own studio's output and by the very fine range of bought-in and outside-printed textiles (which included American-made examples by Picasso).

An innovation of the same date has outlived passing fashions; the *Triad* collections of 1962 onwards (*Options* from 1981) presented an identical or near-identical fabric and wall-covering alongside a quieter companion paper. Straight matching was not new, but Sanderson's achievement was to refine coordination and present it, ready-made, as a decorative practice to the middle market. It took a firm hold, moving into all consumer levels and becoming increasingly elaborate and sophisticated. Now there is greater variety in the "matches" and coordinating ranges also include woven fabrics, carpets, paints, bedding, made-up items and giftware.

Sanderson ceased to be a family firm in 1965 when, together with the rest of the WPM, it was taken over by Reed International. But in spite of several changes of ownership it has retained its identity. The company has always offered a choice of styles, but its "signature" is perhaps a large, naturalistic floral, sometimes employing scrollwork cartouches. The inspiration for this theme is drawn, indirectly, from 18th and mid 19th century printed textiles. Such patterns have become



Sanderson: *Rose & Peony*, printed textile, late 1980s

closely associated with the English Country House revival, a style developed by decorators such as Colefax and Fowler, and which became widely popular on both sides of the Atlantic in the 1980s. Not surprisingly, Sanderson's largest export market has always been in countries of the former Commonwealth, followed by South America, Europe and Scandinavia, but more recently the "traditional Englishness" of its products has been of great appeal in the United States and the Far East. Today, the company has also won international renown as the producers of many 19th-century wallpapers, hand-printed from the original blocks, which include most notably the designs of William Morris.

LESLEY HOSKINS

Selected Collections

The largest collection of designs and documentation relating to the history of Arthur Sanderson & Sons is preserved in the company's Archive in Uxbridge, Middlesex. In addition to examples of wallpapers and textiles, the Archive contains original art work, and miscellaneous business records and printed material. Further examples of the company's work are in the Victoria and Albert Museum, London, and the Cooper-Hewitt Museum, New York.

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Santa Fe Style

The Santa Fe Style, or Southwestern Style, is a 20th-century form of interior design and decoration derived from the southwestern region of the United States. This geographical area encompasses the states of New Mexico, Colorado, Utah and Arizona, with its influences overlapping into the neighboring states of Texas, Nevada and California. Several key factors

have contributed to the rise of this style: the region's dramatic natural environment, popularity as a tourist destination, and three distinctive ethnic populations. The mingling of Native American, Hispanic and Anglo cultures has produced an extremely popular and influential design style. Santa Fe Style, named after Santa Fe, New Mexico, one of the oldest established towns in the US, and one with a rich and well-preserved architectural heritage, originated because of its unique combination of ethnic sensitivity to colour, surface textures, proportions and integrated materials.

As more people visited the Southwest, interest grew in the region's attractive lifestyle and decorative features – Southwestern-styled furnishings became highly exportable. Santa Fe Style was repeatedly featured in popular periodical literature, particularly as its interior effects were adopted by Hollywood celebrities and other wealthy, influential Americans. Lavish colour layouts were featured in such popular US magazines as *Architectural Digest*, *House & Garden*, *Southwest Passages* and *Southwest Art*. Movies, television and popular literature have also enhanced the style's appeal. Decorating in this mode became a viable and fashionable alternative. Distinctive regional modes of decoration, from Hispanic folk crafts to Native American textile patterns, have crept into diverse commercial products, from Ralph Lauren goods to those featured in the L.L. Bean mass-market mail-order company's catalogues. Knowledge and interest in the Santa Fe Style grew more established throughout the 1970s and 1980s; by the early 1990s, Southwest-style furniture alone had become a \$1.5 billion industry.

The origins of the present Santa Fe Style came in the late 19th and early 20th centuries, as Anglo emigrants to the region integrated their interior furnishings with those from the resident Indian and Hispanic cultures. An influx of educated and affluent Anglo newcomers, many of them artists and writers, not only brought the Arts and Crafts Movement to the region, but revived designs they admired from the older Anasazi cultures and modern Pueblos. An example of this early integration of decorative features can be seen in the interiors of the 1927 Nicolai Fechin home, in Taos, New Mexico. Antique Spanish colonial furniture was particularly prized but recent studies by furniture conservators, as reported in the 9 October 1994 *New York Times*, have revealed that the predominant pale pastels of the Santa Fe Style may have been a misunderstanding by Anglo settlers and other Easterners. Those Spanish Colonial pieces, the original inspiration for much of the style's look, may have been brightly painted, as in contemporary Mexican craft work, but became bleached by sun and climate. The resultant aged and faintly tinted furniture became the accepted aesthetic of the Santa Fe Style.

The appellation "Santa Fe Style" had already been given to a form of early 20th-century architecture. While the Mission Revival was popularized in the Southwest from 1895 to the 1930s, the indigenous building style inspired early 20th-century architects such as Isaac Hamilton Rapp (1854–1933) – often called the creator of the Santa Fe Style in architecture – John Gaw Meem and Mary Colter to create seminal buildings that paid homage to the local house-type; buildings were meant to harmonize with their natural settings. Houses were most often constructed from adobe, in earth-toned colours, low-scaled and horizontal with strong geometrical lines, and

flexible in their three-dimensional massing. Vigas, or beams as embedded poles, carried structural weight, and became an important design element. Santa Fe was home to many of these pioneering structures.

Consequently, resolutions in interior design and decoration were shaped by the nature of existing architectural space. Current specific interior effects evolved from an amalgam of decorative elements. The sparse furnishing of early Pueblo and Colonial homes is balanced by the modern predilection for collecting, especially art and craft works. Interior walls are often whitewashed, left with a natural surface, or painted in clear pastel colours. Detailing is often meticulous, in an effort to mirror the overall architectural form of a room. Plaster can be textured to approximate adobe. Warm colours and bold geometrical patterns are mixed. Usually, the overall appearance of a room is deliberately eclectic; for interiors, the Santa Fe Style is most notable for combining comfortable furniture, organic colours, dramatic textiles and distinctive craft objects. Some well-known designers include William Tull (Scottsdale, Arizona), Waldo Fernandez (Los Angeles) and the Santa Fe firms of Charles-David Interiors and Kailer-Grant Designs.

Southwestern furniture is made in a wide variety of styles, ranging from traditional Spanish Colonial, Mission, and Arts and Crafts to New Wave Cowboy. Such furniture can be designed by fine artists, architects or interior designers. Santa Fe Style furniture can be characterized by the following common elements: they are usually made of wood, hand-crafted, painted or given an "aged" finish, couches and chairs are overstuffed or furnished with soft pillows, and most pieces are decorated with painted or carved Southwestern symbols or motifs. While some decorative markings have been overcommercialized, such as cactus and coyotes, many designers incorporate artistically appealing indigenous images, like Anasazi "Kokopelli" flute-players, and Mimbres culture animals and figurines. Popular furniture works are reinventions of the *trasteros* (cupboards) and *cajas* (chests) of the colonial craftsmen. One landmark designer, Thomas Molesworthy (1931–77), and his Shoshone Furniture Co. of Cody, Wyoming, created prototypical Cowboy and Ranch style pieces much imitated and reworked in recent years. Current companies, like Arroyo Designs (Tucson, Arizona), Doolings of Santa Fe, and Taos Country Furniture offer furniture in either Postmodern or Revival variations on these themes.

The utilization of art and crafts within interior decoration is an important contribution to the Santa Fe Style. The Southwest is especially rich in its diversity of local arts, and in the last several decades the market for such items has become international. Popular textile combinations, often approximating the strong geometric patterns and borders of kilim-type weavings, are: Navajo (weavings from regional production centres – such as Chinle, Ganado, Two Grey Hills – and styles such as Storm Pattern, Sand Painting, Yei), Mexican Zapotec Indian weavings, and traditional Rio Grande Hispanic weavings (e.g., Chimayo). Frequently displayed Hispanic crafts are carved *santos* (saints) and *bultos* (figurines), *retablos* (painted panels), tinsmithed candelabras and wall sconces. Pueblo pottery, regional folk art, ethnic crafts from other countries, large scale, colorful contemporary paintings – many by or about Native Americans – are combined within a room. The Santa Fe Style, as pictured in magazine and book layouts, is particularly effective

in its striking use of art and craft objects in spatial areas, such as entryways and vestibules.

Despite the integration of antique and revival elements, the overall interior look is usually very contemporary. The Santa Fe Style's development in the last two decades shows a strong trend toward minimalist rooms with expansive space, architectural integrity and maximum dramatic effect. The rich blend of cultures and natural influences promotes diversity in interior decoration.

The increase in serious ethnographic study during this period has assisted the revival process, making design elements more accurate and varied. Literature referring firmly to this development as Santa Fe Style is quite recent and not totally consistent: some magazines and general books refer to a "Southwestern Style." However, the movement of this distinctive mode from a regional to national phenomenon can be seen throughout the United States interior design and decoration industry.

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Scagliola

"There is", wrote the compiler of *The Builder's Dictionary* (1734), "a Sort of artificial Marble made of Gypsum ... which becomes very hard, receives a tolerable finish, and may deceive the Eye". He was referring to *scagliola*, the decorative finish which was at the time a relatively new importation to England, although it was already in use for altars and architectural elements in other European countries. Evidence is scanty, but it is believed the technique was probably known to Antiquity; if so, it appears to have been re-invented around the turn of the 16th–17th century. Traditionally the credit for this has been given to Guido Fassi del Conte of Carpi, a small city north of Modena which certainly became a centre of *scagliola* decoration; but there is reason to believe that Blasius Pfeiffer's elaborate work in the Residenz, Munich, might slightly predate Fassi's although the competition is close. Bavaria, as well as Italy, was to prove fertile soil for *scagliola*, which derives its name from a chip or flake (*scaglia*), and in effect it consists of fragments of marble embedded in coloured plaster and employed in the making of decorative architectural elements such as columns, or as parts of tables and cabinets, as wall covering or as flooring.

An early use in England was as surrounds and window sills

at Ham House in the late 17th century, but these were probably imported from Italy. William Adam reported in 1724 that “my Lord Burlington has done the floors of some of rooms with (stucco) in imitation of marble”, and two years later the Marquess of Annandale recommended Lord Hope, who was in Italy, to “inform yourself about the Huno and Scalliolly which are coming into fashion in England for floors and ornamenting of rooms”. “Artificial marble” was referred to in a payment to Francesco Vassalli for work at Castle Howard in Sir John Vanbrugh’s Temple of the Winds in 1736–37. Henry Flitcroft’s Palladian Great Hall at Wentworth Woodhouse, with its superimposed storeys of yellow Siena fluted Ionic columns and Corinthian pilasters with white capitals and bases, and a *verde Antico* surbase, was designed about 1732, but it took a long time to complete; more than thirty years later “skilful hands from Italy” were said to be “kept constantly finishing this noble design”.

Chambers’s Cyclopaedia of 1738 describes how to make elaborate plaster mosaics, but concludes: “If it be only required to make a variegated table, or other work of several colours ... they ... prepare separately, in large bowls, as many different colours as nature shews in the marble to be imitated, and after incorporating them with the gypsum and glue-water, they take a truel-full of each, and dispose them in a trough, without any order; then, without mingling them, and only by cutting or crossing the gypsum of each truel once or twice with each of the rest, they give them that beautiful confusion, for which natural marbles are so much valued; Of these they then make their tables, or lay a mold, according to the work to be done”.

In his *Complete Body of Architecture* (1756), Isaac Ware writes that “In elegant houses ... floors are made of stucco, that is, of plaister of *Paris* beaten and sifted, and mixed with other ingredients. This may be coloured to any hue by the additional matter, and when well worked and laid makes a very beautiful floor, some of it looking like porphyry”. He notes how often such floors in England cracked, “partly through ignorance, and partly through carelessness (yet) stucco floors are very common in many parts of *Europe*, particularly at Venice, where it is rare to see a crack among a thousand of them. This is more owing to the thorough tempering and working of the material, than to any secret in the composition”. Nevertheless, a certain amount of mystery has surrounded the techniques, which seem to have varied from stuccoist to stuccoist, and no doubt there has been a tradition in some families of handing down guarded formulae.

When James Adam was in Italy in 1760 he observed “the *scagliola* is curious, and could be used to answer different purposes, for columns representing various marbles, for tables representing mosaic work, and for most elegant floors for baths and low apartments, or for linings to any place damp, etc., and likewise for imitating different marbles in cabinet-work and such like things”. There were various recipes for *scagliola* circulating around this time and an obvious curiosity about it. Sir William Chambers, who had doubtless made enquiries about it when he was in Italy, wrote out a recipe in 1767, noting that “the Italians give what colour they please by mixing with the paste Brown, Red Vermilion, Yellow Occar, or any colour that agrees with Lime”. On another occasion he recommended a London firm, Richter and Bartoli, “who imitate almost any Sort of marble You please & also make very

beautiful Ornaments of it”. John Richter took out a patent in 1770 for “my invention of ‘an Art or Method of inlaying *Scagliola* or Plaister in and upon Marble and Metals to imitate flowers, trees, fruits, birds ... and all sorts of ornaments””.

Bartoli made the Ionic door pilasters in the Saloon at Kedleston Hall, and he also worked for Robert Adam at 20 Portman Square; maybe James’s interest in *scagliola* when he was in Italy was influential in the brothers’ increased use of it, not only for columns, but in table tops, as at Nostell Priory and Northumberland House, and in fireplaces at Strawberry Hill and Northumberland House, when delicate *scagliola* ornaments were inlaid in white marble. Their outstanding use of the material is in the Anteroom at Syon House (1761). Antique *verde antico* columns brought from Rome were incorporated in the design of this great Neo-Classical room, but the pilaster responds were made of *scagliola* to match. It appears that at least one of the columns was also made in the same way, either in Italy or England, to make up the required number. The famous multi-coloured *scagliola* floor in the Anteroom was apparently relaid in 1831–32 by the Coade firm which also supplied *scagliola* to Buckingham Palace and York House, among other London buildings, in the early 19th century.

The comparably great Neo-Classical room in which the material was used is the Hall at Heveningham Hall where James Wyatt was working in the 1780s. He had already introduced *scagliola* for yellow Siena columns in the Pantheon in London (1769–72) and in the Saloon at Heaton Hall (c.1772–89), and he was to continue using it in many more houses before his death in 1813; but at Heveningham he reveals not only his own mastery of decoration but also the manner in which *scagliola* could be incorporated as an integral part of a total design rather than being simply a simulation of marble. The combination of the yellow Siena columns and pilasters with the white capitals and the subtle shades of apple green on the walls and ceiling, the whole united by the darker tones of the gridded floor which binds the composition together, created a masterpiece.

The other architect members of the Wyatt family also made extensive use of *scagliola* in their Neo-Classical interiors, especially James’s son, Benjamin Dean, and his nephew, Jeffry (Sir Jeffry Wyatville). The former used it at Apsley House, the Oriental Club and Crockford’s, and at York (later Stafford and then Lancaster) House with its magnificent staircase, “the walls, galleries and columns rising with a highly polished surface from the floor to the ceiling”, as an anonymous writer described it in an article in the *Builder* in 1863, which usefully gives many examples of buildings in which *scagliola* was used – “executions of a first-rate order”. The same writer gives a great deal of information about the method by which columns and pilasters are built up and the methods by which *scagliola* can be produced in every variety of shade and colour; in every imaginable pattern and diversity of arrangement; and in an almost unlimited manifold change of form and size, from a lady’s brooch to the superficial area of a large flank of wall”.

Although the technique remained popular throughout the 19th century and was described fully in William Millar’s standard *Plastering Plain and Decorative* (1893), it fell out of favour with the changes in architectural taste, and there was no reference to *scagliola* in the 1927 revised edition. The skilled craftsmen were dwindling, and there was little demand in

England for their services; but after World War II the techniques had to be relearned in the reconstruction of bombed European buildings such as the Royal Castle in Warsaw and the Semperoper in Dresden, in which the quality of workmanship was equal to that in the great days of what a writer to the *Builder* in 1845 called “this truly beautiful art”.

DEREK LINSTRUM

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Scandinavia

Introduction

A fully developed craft tradition can be traced in Scandinavia in Viking grave finds, which contained furniture for ships. After the Viking period, two cultural patterns – affecting on the one hand Norway and Denmark, and on the other Sweden and Finland – can be discerned, which, though weakening over the centuries, continued to survive. Norway and Denmark, the former Danish areas of Skåne, Hålland, Blekinge and Bohuslan, were strongly influenced by, and themselves influenced, England and Western Europe. Sweden and Finland, united as a kingdom from the 13th century, formed contacts with Byzantium along the Eastern trade routes; these were replaced by the Hanseatic League and the Teutonic Order's cultural dominance in the Baltic.

With the introduction of Christianity, both political power and the scale of the monarchy were to change significantly the conditions for cultural production, and during the medieval period the Catholic Church became the intermediary for the

introduction of general stylistic influences from Western Europe among leading patrons in interior design.

During the Viking and early medieval periods Norway became the most flourishing cultural centre in Scandinavia. Alongside its burgeoning trade and fishing industry it developed a singular wooden architecture in the form of stave churches, which often had richly sculpted decoration. Later stone cathedral buildings were also notable, such as Trondheim Cathedral, which already by the 13th century followed an English cathedral pattern.

At the end of the 14th century the Scandinavian countries were unified in the so-called Kalmar Union. Norway ceased to be part of the Swedish kingdom. Until 1814 Norway and Denmark were united, with the sovereign seat in Copenhagen. After becoming Christian in the 12th century, Finland was united under the Swedish crown until it was lost to Russia in the 1808–09 war. Only in 1917 did Finland become a sovereign state for the first time.

The development of design in Scandinavia from the Middle Ages until the beginning of the 19th century is best approached by looking historically at Sweden with Finland and Denmark with Norway. From the 19th century, until Norway separated from Sweden in 1907 and Finland from Russia in 1917, the story is mainly one of the striving for national identity. Developments during the 20th century have given design in each of the four countries its own individual character, especially Danish and Finnish design.

Even if single pieces of furniture or fragments have survived from the Viking period – mainly in the form of Norwegian archaeological material displaying a highly refined level of craftsmanship with animal ornament – today it is mainly from ecclesiastical buildings and their collections that an image of Scandinavian interior design before the Renaissance and the emergence of a secular culture during the Reformation at the beginning of the 16th century can best be reconstructed.

During the Catholic church's last dominant period at the end of the Middle Ages, Scandinavia, like other countries around the Baltic, formed part of a general Northern European culture which was spread by the monasteries and the bishoprics. A secular building culture with its roots in the Teutonic Order developed around the bishops' palaces and fortified castles.

Within its geographical area Scandinavia displays great local differences, with, on the one hand, cities and rich monasteries with buildings in natural stone or brick along the coasts and accessible inlets, and on the other, inland areas with a continuous tradition in the form of both stave churches and dwelling-houses. Ancient traditions endured in Finland and central Sweden, and especially in Norway, where stave churches were built in the same way for hundreds of years, even preserving Viking techniques and ornamental forms with dragons and animal shapes. Timbered churches and houses from the 13th century survive in Norway, Sweden and Finland as living examples of a continuous tradition which goes back to the pre-Christian period. By contrast, in the areas closer to the continent, in Denmark and southern Sweden, half-timbered buildings and clay-built buildings bear witness to the links of their building traditions with the Baltic's northern areas in Poland and Germany.

Until the first half of the 17th century, Denmark was the

most significant intermediary for Northern European ideals. A Netherlandish Renaissance architecture with its associated aspirations in interior design developed, and commissions from Brussels and Antwerp, Northern Europe's foremost craft centres, were combined with patronage which brought in Flemish tapestry weavers, painters, sculptors and intarsia workers. Denmark's dominance during the 16th and beginning of the 17th centuries was matched by Swedish royal building programmes between 1540 and 1580. The development from medieval to Renaissance styles can be traced over a number of decades at Gripsholm Castle, which was begun in 1537, and Vadstena, which reflects the impact of the Italian Renaissance on architecture and fortification, and thereby also on new domestic architectural forms. Sweden's liberation from Danish dominance from the 16th century was the result of Gustavus Vasa's (Gustav I) creation of a self-sufficient monarchy at the beginning of the 1520s. During the following two centuries this resulted in fierce enmity between Denmark and Sweden, with alternating shifts in the balance of power during the long wars which ended only with the peace of 1721.

The building work undertaken during the 1520s to the 1550s on Gustav I's castles and fortresses at Gripsholm, Vadstena and Uppsala continued under his sons' reigns, with the rebuilding of other castles and fortifications, such as Kalmar, Åbo and Stockholm Castle. The latest fashions are most clearly visible at Kalmar Castle, where some impression can still be gained of the luxuriousness of the interior decoration. Rooms contain a rich array of intarsia panels and painted and sculpted coffered ceilings, as well as stucco work displaying the influence of the Italian Renaissance via the artistic centres of Poland, north Germany and the Netherlands.

Only a few indigenous tapestries with figure subjects, as well as single pieces of sculpted and intarsia-inlaid furniture, have survived in Sweden. In Denmark, however, artistic development was much richer until the Thirty Years' War, but during the 1630s the balance of power began to change. From the mid-1640s Sweden became the most territorially aggressive nation in the whole of Northern Europe and claimed back the former Danish provinces of Skåne, Blekinge, Hålland and Bohuslän. Since then these provinces have become integrated with Sweden, but even today elements of Danish culture are evident in their building and interior design.

The cultural turning-point which came with the Thirty Years' War increased the artistic ambitions of Sweden, and during the second half of the 17th century the creation of town palaces and villa-like buildings with parks was given high priority. Roman architecture suited the Swedish belief that the Swedes were the descendants of the people who had conquered the Roman Empire. The villas and palazzos created by the 16th-century Italian architect, Andrea Palladio, and adapted in the architecture created for Louis XIV in Paris, became the models for a short but magnificent period of luxury consumption during the 1680s.

During the reign of the Dowager Queen Hedvig Eleonora a number of large castle-like manor houses were constructed around the country, with symmetrically placed wings and long avenues running through the landscape. The Dowager Queen's greatest castle project was Drottningholm Palace, which was created in the 1660s after designs by Nicodemus Tessin the Elder.

Sweden

The history of secular interior design in Sweden can be traced to the end of the 13th century when the use of bricks was introduced and the building of stone houses on royal estates made it possible to create palace-like buildings. Thirteenth-century brick houses survive both in Östergötland and in the Malar valley. The Folk-Kings' palace in Västenede was discovered during recent restorations to buildings added to the monastery and to the hospital. Traces of lime painting of a type similar to that found in churches, and traces of decoration surviving in built-in wall cupboards have enabled a reconstruction of the lost decoration. Vaulted rooms and ceilings with visible beams have been restored according to the room's character and function.

In the cities that flourished with the development of the Hanseatic League, stone houses were also built by burghers and wealthy merchants. In Visby gabled houses in limestone have survived more or less unaltered. But the earliest interiors date from the end of the 15th century. A fortified stone house on Glimminghus in the then Danish Skåne has survived almost intact. The fixed interior details are distinguished by built-in open fireplaces and fireplaces with chimneypieces in carved limestone or sandstone, and fixed built-in benches in the deep window recesses. A built-in limestone table-top for a stone trestle is the oldest preserved item of furniture. The owner of the house was the Danish nobleman Jens Ulfstand, and it is likely that Adam van Düren, the talented sculptor and architect who was also active at the cathedrals in Lund and Linköping, worked on the building.

However, it was only with the Reformation that secular interior design really began to develop in Sweden, principally through royal initiatives. Materials from monasteries were reused by Gustav I for the building of Gripsholm Castle, around 1537. The oldest preserved artistic interiors date from the beginning of the 1540s. A coffered ceiling created in 1543 in the shape of alternating square and hexagonal coffers framed by mouldings in grey, red, and blue, has been attributed to the painter Anders Larsson. Engravings by Heinrich Aldegrever, a German graphic artist, provided the models for the faces of the figures and the elegant trailing decoration, and even the medieval-style lime-paintings on the walls and vaults may be contemporary.

German influences persisted until Gustav's death, but with the ascendance of his son, Erik XIV, new artistic impulses from the Netherlands, with more developed Renaissance forms, came to prominence. Despite extensive restoration work during the mid-19th century, Erik XIV's chamber at Kalmar Castle remains the supreme example of a royal luxury interior during the latter part of the 16th century. The chamber has tall panels decorated with architectural frames and cartouches, and landscape scenes in intarsia in light, dark and coloured woods. Similar work of roughly the same date exists in northern Italy, and the aim was to create a *studiolo* like those that had been created for Italian dukes from the end of the 15th century. Above the Italianate panels and up to the ceiling the walls are completely covered with polychrome sculptural stucco friezes depicting boar-hunting scenes. By contrast, the models for the vaulted window recesses were Netherlandish engravings and cartouche frames, which give the chamber a

more modern appearance. In one of the cartouches there is a classically modelled figure of Hercules, probably the latest painted addition to the room.

Under Johan III, who was crowned after Erik's murder in 1569, interior design adopted a clearer Italian character at the expense of the older German influences. Johan III's interiors at Kalmar Castle are considered to be the foremost in Sweden during the third quarter of the 16th century.

During the later 17th century (the Caroline period), Swedish ambitions followed precepts and ideas adopted in Parisian interiors from the 1660s. These lay behind the widespread fashion among the country's nobility to acquire rich textiles for wall coverings, beds and table covers. Ready-made furniture was imported from Paris, Antwerp or Amsterdam via Hamburg. New buildings and additions to existing buildings required both technical skill and artistic talent, especially for the execution of stucco work and paintings. The Chancellor Magnus Gabriel De la Gardie was an important patron of the period, building castles, churches, manor houses, schools and hospitals, and providing layouts for new and existing towns in various locations throughout Sweden and around the Baltic. Like many patrons, he was often closely involved in the decision-making processes for many of these projects, and his library and collection of engravings were frequently used as artistic resources, particularly by painters, sculptors and woodworkers. Stucco-workers appear to have followed their own decorative designs, but could also work after architectural drawings. Stucco work was in the greatest demand, after which came painted decoration on wood or linen, or a combination of the two.

Nicodemus Tessin the Elder's (1615–81) artistry is intimately linked with that of the architects Simon De la Vallée and his son Jean. Together they laid the foundation for Caroline architecture, with its roots in 16th-century Italy, and incorporating French and Dutch classicism.

The change from visible brick to plastered façades occurs in the 1650s in an increasingly Roman style, and from the 1680s Nicodemus Tessin the Younger (1654–1728) was its leading exponent. The common ground-plan and room decoration inherited from the first half of the 17th century was additive and executed by different craftsmen, that is to say, by woodworkers, stone-sculptors or decorative painters. This was transformed under Tessin the Elder's direction, so that all the decoration was carried out according to the pattern book assigned by the architect, or after his own designs. The etchings of the French ornament designer Jean Le Pautre included Roman leaf shapes, such as acanthus leaves, fruit bunches and cartouches, and could be produced in stucco on ceilings or painted on linen in grisaille against coloured backgrounds. Thoroughly worked-out ground-plans, with symmetrically arranged rooms and architecturally divided wall panels became common. The painted, beamed ceiling disappeared, and towards the end of the century a new French Baroque taste became increasingly apparent, with fresh decorative sources derived from, among others, Jean Berain. From the time of the Caroline autocracy's rise to power, nearly all of the country's artistic activity was transferred to public building works, since the higher aristocracy's power and resources were curtailed by the state.

From the 1690s the modernization of Stockholm Palace

began with the influx of French sculptors and painters such as Jacques Fouquet, Bernard Fouquet, Jacques de Meaux and others. In 1697 most of the Royal Palace burned down, but the major part of the north range, which had been under construction since 1693, was saved. Within a few years work was begun on an even larger palace building. Charles XI had died shortly before the fire and the new king, Charles XII, was scarcely fourteen years old on his accession to the throne. The long-lasting period of war which followed for the next twenty years delayed the palace's completion. After 1709 work was halted until 1728, when building work began to gain pace, and in 1754 the royal family were able to move in.

Tessin the Younger, who created both the exterior architecture for the palace and the projects for its interiors, died in 1728. His son Carl Gustaf Tessin (1695–1770) took over responsibility, though Carl Hårleman (1700–53) acted as artistic director. Hårleman was closely in touch with the most up-to-date French stylistic developments through long study trips and visits in France, and it was his responsibility to adapt Tessin the Younger's designs to the latest Parisian fashions. Original French drawings were acquired, as well as copies of what was being produced in France. New groups of artists were summoned to Sweden, both to carry out work and to direct the training of Swedish pupils at the Stockholm Palace building workshops. A drawing academy was founded in 1737, and, with its six hundred rooms requiring decoration, the palace became a nursery for different artists and craftsmen. This resulted in craftsmanship on an international level which was to transform the entire artistic development for the rest of the century, principally in Stockholm, but also throughout the country. During the Gustavian period of the later 18th century, the lessons learned at the palace yielded results in craft knowledge which spread to other counties in the kingdom and resulted in interiors and furniture in increasingly classicising forms.

The most innovative trends in more ordinary domestic interiors during the 18th century came about as a result of Fabian Wrede and Carl Johan Cronstedt's invention of the tiled stove in 1767. In just a few years knowledge about how homes could be heated more effectively through the walling in of the chimney flue spread throughout the country. Open fires were taken out and tiled stoves with flues were installed in almost all the older Swedish homes that required heating throughout the year. Rooms that hitherto had remained unheated during the cold season could now be used all year round, and new furniture forms such as sofas and armchairs began to develop. Only then did the size of the house begin to correspond to the size of its living rooms. Nevertheless, the Baroque interior's legacy of a few ceremonial rooms, with the rest of the house given over to cold store-like fine rooms, persisted until the mid-19th century among the landed gentry, who often held to 17th- and 18th-century manor house ideals.

By the mid-18th century the glazed tiled stove had become a complement to the open fireplace, especially in cities. Generally tiles were decorated in relief in black, green and other colours. Such stoves still remain at Skokloster, and archival sources suggest that in aristocratic palaces they were also common, particularly in smaller rooms. It was not until the resurgence of building in Sweden during the 1720s and 1730s that blue and white as well as green stoves became usual



Scandinavia: blue anteroom, Sturehof, Sweden, 1708

in the royal palaces. At Ulriksdal Castle a great series of green glazed rectangular tiled stoves with twisted columns at the corners were set up in the smaller attendance rooms. A number of these still survive on the attic floors of the wings, and a stove decorated in blue on a white ground, dating from around 1730, survives in the main apartment of the palace, although in a much altered state.

After Hårleman's death in 1753, there were increasing numbers of commissions for palaces and grand houses. Carl Johan Cronstedt took over the direction of the superintendent's office and the completion of the interior decoration of the Royal Palace in Stockholm. Cronstedt's artistic direction is best illustrated in the interiors for the Royal Library in the north wing, which has large balconies and walls with fluted pilasters and columns as its principal decoration. Otherwise it is difficult to detect a renewal of stylistic trends after Hårleman's death, since most of his commissions were shared with assistants such as Jean Eric Rehn and C.F. Adelcrantz.

Rehn's (1717–93) interiors became increasingly influential during the 1750s and were distinguished by a sober, gracious ornamental style including features derived from nature rather than from traditional heraldic devices. Initially he favoured flower swags, laurel wreaths and *rocaille* motifs, but during the following decades his work owed more to the example of French classicism.

After the Royal Palace, Stora Wäsby manor house in Uppland is Rehn's most important interior commission in a clearly Rococo style, and was completed around 1760. His most characteristic feature is his use of glazed stoves as part of the interior; these stoves wholly altered the building's function and appearance. Even for the most ornate room at Stora Wäsby, the Salon d'accompanier, and in Count De Geer's silk-covered bedroom, Rehn designed blue, flat-tiled stoves on iron bases decorated with the proprietors' heraldic shields within a wholly planned composition.

During the late 1750s and 1760s the interiors of the state apartments within the manor house of Sturefors in Östergötland were renovated after Rehn's designs. These consisted of new carved panels, tiled stoves and decorative painting on the linen-covered walls. The earliest interiors including classicising decoration appeared in 1760, when imitation gilt bronze ornaments against white panels were used in Count Bielke's study. The chair backs of the furniture specially made for this room also reflect the first traces of the so-called Gustavian style. However, the decoration of this room appears to have had more to do with the study's function than with changes in fashion, and in the more intimate female quarters of the household, such as Countess Bielke's Chinese cabinet which was created c.1765, at around the same time as the Chinese Pavilion at Drottningholm, a more developed Rococo style is employed. From the end of the 1770s monochrome woodwork in a greyish-white colour dominates the whole household. The use of colour is confined to the wall-panels and textiles, and the various forms of decoration used for the tiled stoves. Gilding and bronze accentuate the dignified status of the rooms.

Rehn's significance for the 18th-century interior is exceptional. After his return from a study trip to France and Germany in 1754–56 he was responsible for almost all the major Swedish interiors until the beginning of the 1780s,

including those in the Stockholm Royal Palace, at Drottningholm Palace and the Chinese Pavilion, as well as new interiors for older houses and new manor houses. As Carl Hårleman's assistant at the Royal Palace he had executed the drawings and watercolours for the newly designed rooms in the Crown Prince's apartments on the first storey of the palace's north front, as well as those for Drottningholm Palace, which Lovisa Ulrika had received as a mourning-gift in 1744. The modernization of these rooms continued throughout her period of ownership until Gustav III purchased the palace for the state in 1776. In all these works, Rehn moved increasingly towards a more sober French classicism, which derived initially from Baroque traditions, but which from the 1770s developed a Louis XVI character, with artistic precedents in Neufforge and Delafosse.

Rehn's first purely classical work was the interior of Gustav III's state bedchamber at the Royal Palace in Stockholm dating from the beginning of the 1770s. French classical interiors were mainly in white and gold, and preserved the room's form and vertical lines, but Rococo elements on ceiling mouldings and other details, for instance, were introduced in the form of sculpted and painted elements. Laurel festoons and urns replaced mussel ornament. Meandering borders and Greek-key patterns which had been in use since the 1750s, together with columns, pilasters and beading, gave the room a cooler and more ceremonial character in the Gustavian spirit. At Övedskloster in Skåne examples of Rehn's most developed early Gustavian interior designs can be found in the saloon and gallery, which include heavy consoles under the mirrors placed between the windows and antique urns over the doors, the whole conceived in a French spirit.

Rehn's last great manor house interiors at Övedskloster, Forsmark and Ljung mark the shift towards a Pompeian version of the antique style that had become popular after Gustav III's journey to Italy in 1783–84. Jean-Baptiste Masreliez and his brother Louis also began to introduce antique references in their designs for furniture, wall panels and stoves from the 1780s. Other architects, such as C.F. Adelcrantz, emulated the columned stove in the form of a rectangular sacrificial altar set beneath a round column that Rehn had first used in 1780 at Ljung Manor House.

Carl Fredrik Adelcrantz (1716–96), who was a year older than Rehn, was appointed Superintendent and Director of Works at the Royal Palace in 1741, and of all public buildings in Sweden from 1757. The Chinese Pavilion and the theatres at Drottningholm and at Ulriksdal bear his signature, although his role as an interior architect was so consistent with Rehn's that it is often difficult to distinguish their work. Nevertheless, their shared experience under Hårleman and their development towards a stricter form of Neo-Classicism is highly significant. Adelcrantz's most important manor house is Sturehof, near Stockholm, which was constructed around 1780 for Gustav III's Finance Minister, Baron Johan Liljecrantz. The main building and its well-preserved interiors are considered one of the period's best examples of a unified Gustavian classicism. Its tiled stoves produced by the Marieberg ceramic factory and painted wall panels by Lars Bolander represent the transition from Rococo decoration to early Neo-Classical sobriety, and presage the strict Neo-Classicism that was to dominate the foremost interiors of the 1790s.

Gustav III's trip to Italy is usually seen as marking the introduction of the Gustavian period. During this trip the king's contact with Louis-Jean Desprez, who was initially employed as a theatre designer, came to have a great influence on Swedish architecture and interiors. The Neo-Classicism that had already developed in France and England drew its models above all from copper engravings such as the *Antichità di Ercolano* and the Raphael loggias in the Vatican, as well as from studies of ancient Roman buildings. The Adam brothers also influenced Swedish architects' work. Gustav III's pavilion at Haga illustrates the shift in taste characteristic of the Gustavian style. Desprez's use of a temple design and of specially purchased antique sculptures and architectural details is evident in the plans for the palace, which was to be a synthesis of a Roman circular temple with a Pantheon in its centre, and a Greek colonnaded temple. This was clearly a personal solution devised by Desprez, but it gained a great following in the succeeding decades, even if on a more reduced scale.

At Bjärka-Säby in Östergötland, F.M. Piper introduced the severe, rigidly circular central room to Sweden. Piper had studied for a long time in England, and consequently it was English as much as French influences which dominated the last decade of the 18th century. A counterpart to Piper's English-style interiors was provided by the classical tradition among architects and designers such as Rehn, Erik Palmstedt, Olof Tempelman and Jean-Baptiste and Louis Masreliez, who were all trained in the French tradition. Gustav III's palace was never completely realized, but the sketches and the surviving models were to be significant for architects of a later generation right up until the middle of the 19th century. Instead, it was the so-called King's Pavilion at Haga that most strongly expressed the taste for the Pompeian classical style, with its low column-shaped or altar-shaped tiled stoves and graphically decorated grotesque wall panels.

The faience factory at Rörstrand that opened in the late 1730s was responsible for the production of many of the stoves that survive today. These include a new type of architecturally designed tiled stove which, unlike the stepped stove, which narrowed towards the top and had identical small tiles, was made of large-format tiles, with architectural mouldings and cornice, as well as pilasters and niches. The design that was to dominate for the rest of the century had these large tiles, bevelled corners and two sections, consisting of a shelf or a mantel on the lower section and a recessed, equally wide upper section, often with a crowning cornice: all this offered scope for a great variety of decoration.

For much of this period it is difficult to distinguish between the practical and aesthetic imperatives in the design of stoves for important rooms. Until the end of the 1760s white glazed tiled stoves provided almost the sole form of decoration within interiors, but from the 1770s their prime function was as a source of heat. Marieberg's faience factory first began to produce tiled stoves in 1767, and the earliest extant example is now at Ulriksdal Castle. From the 1770s production increased, and within a few decades fine copies of Marieberg stoves were being produced as far north as Umeå and as far south as Karlshamn. These stoves were painted in several colours.

A cheaper method of improved heating was the single tile-stoves called *rorspis*, an example of which was used at Läckö Castle. Such stoves were widely used throughout Sweden



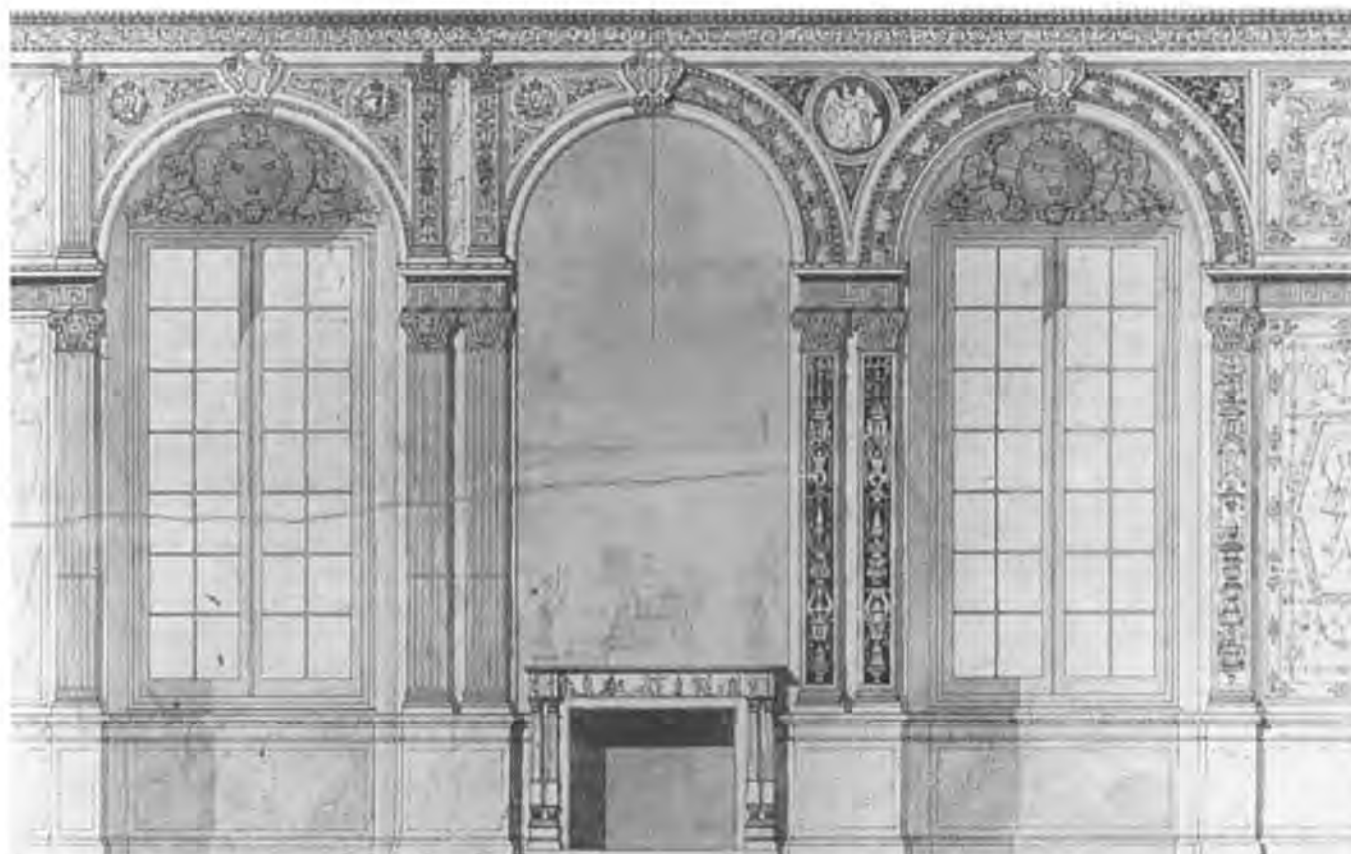
Scandinavia: design for Prince Carl's dining room, by Louis Masreliez, 1790s; Royal Palace, Stockholm

during the 19th century and were found in both cabins and the barrack-like lodgings of the mines as well as in the fruit stores, orangeries and the more simply decorated living rooms of manor houses. They were thus more characteristic of genuine Swedish interiors than rooms decorated under foreign influence or in an individual architect's style.

By the beginning of the 19th century the influence of Roman and Renaissance classicism had become more widespread. In the Stockholm area grotesque and candelabra ornaments derived from Louis and Jean-Baptiste Masreliez and their work for the Haga Pavilion. This building, decorated around 1790, is the style's most important example, but even at Tullgarn, Rosersberg and in some rooms at the Stockholm Palace it is clearly evident that the decor was adapted from engravings illustrating antique excavations.

During the summer months decorative painters, including those working at the Royal Theatre, worked on manor house interiors, for instance at Bernhammer in Västmanland. In contrast to the paintings on linen commissioned during the Rococo period, wallpaper and coloured ornamental borders printed on paper became more popular. Classicising paper ornaments printed in Paris were hung at Varnanas in Småland, for example, and at Rydboholm in Uppland. Comparatively few wallpapers were printed in Sweden before the middle of the 19th century, however French imports of both panoramic papers and repeating patterns were widespread in fashionable interiors from the 1820s. During the late 18th century, larger entertaining rooms often featured a cooler architectural division, and granite, porphyry and marbling on walls and panels increasingly took over from decorative painting. The favourite subjects during the 1790s for overdoor panels printed on paper included kneeling winged genii with Bacchus heads, masks, flowers, and fruit-filled bowls.

Progressive tastes in the relatively few stone houses built during the first decade of the 19th century favoured monochrome walls or wall panels painted as drapery, especially in combination with printed borders beneath the ceiling mouldings. This style has been described as the "stone style": panels,



Scandinavia: design for the Vita Havat Hall, by Axel Nyström, 1844; Royal Palace, Stockholm

high double-doors and ceiling mouldings emulated the appearance of stone temple rooms, even though the materials used were paper, wood and paint, as a result of the economic depression that lasted from the 1790s until the mid-1810s.

Marbling and graining were simpler, indigenous methods of following fashionable foreign trends. These techniques began to appear around 1790 when walls were painted pink or red with grey grounds in a manner that consciously imitates red porphyry and grey granite. One of the country's earliest and best preserved examples of painted faux porphyry and granite is in the foyer of the Drottningholm Theatre, which was decorated for Gustav III around 1790 after designs by Desprez. By the beginning of the 19th century, such effects had come to dominate halls and corridors, and the less formal areas of the house. Nevertheless, silk damask remained the preferred form of wall treatment in state bedchambers and drawing rooms, even if such luxuries could be afforded only by the scions of royal houses, nouveau-riche merchants, and wealthy landowners.

Carl Christopher Gjörwell (1766–1837) and Carl Fredrik Sundvall (1754–1831) were two of the most important architects providing Neo-Classical domestic interiors before the emergence of Neo-Renaissance styles in the 1840s. Fredrik Blom (1781–1853), a fortifications officer, held a position close to Carl XIV Johan, and in addition to barracks in Stockholm and a church for the Admiralty – the Skeppsholmen Church – he received the commission to build a summer palace for the king on Djurgården. This wooden building in prefabricated

parts was decorated in a Swedish Empire style inspired by French sources, and fulfilled the king's need to supervise his troops at Gärdet and to acquire a palace for personal entertaining. Rosendal was built from 1823 and was completed between the end of the 1820s and the early 1830s. It had the character of an informal craft museum, in which the choice of furniture, textiles and artistically produced objects functioned simultaneously as examples of Swedish industrial production, ranging from silk cloth woven by the Almgren weavers in Stockholm to porphyry from the works in Dlarne.

Axel Nyström (1793–1868) was Professor at the Academy of Art and Stockholm city architect, and he led the critics of the Neo-Classical tradition, even though his own architecture and interiors drew directly upon it. A new taste in interiors emerged, favouring the Neo-Renaissance and the Neo-Rococo, with their richer decorative effects. As palace architect, Nyström renovated some interiors at the Royal Palace by knocking together two rooms to give his decorative schemes greater weight.

Like Nyström, Johan Fredrik Åbom received a string of official commissions, as well as private ones, for the new interiors of several large manor houses such as Nynäs in Söderland and Dylta Mill in Närke. Important ingredients in these interiors included decorative painted ceilings, tall double-doors with decoratively shaped mouldings, cornices and panels painted in imitation veneer. Entrance halls were characterised by rich wall decoration, especially in combination with a monumental staircase, and by the articulation of the wall with columns and

pilasters. Large colourful, patterned wallpapers dominated the living quarters, together with tall, often monochrome tiled stoves.

A break with the symmetry and clarity of classicism is first expressed in Fredrik Wilhelm Scholander's new interiors and in his restorations of older castles and manor houses. His most significant work was the decoration of Ulriksdal, where he also designed a new free-standing palace chapel. Scholander was bewitched by the Middle Ages, and his taste for the variation and richness of Venetian and German medieval villages was transferred to 17th- and 18th-century buildings. Ulriksdal, which had deteriorated into a war hospital during Carl Johan's period, became Crown Prince Carl's (Carl XV) pleasure palace. Together the king-to-be and Scholander created historicising medieval rooms with stained-glass windows and tall Renaissance panels – both old ones purchased in Germany and newly-made examples. These interiors offered emotional links with the past for people who dreamed of lost ideals. A museum approach, which had become increasingly dominant during the 19th century, was also explored at Ulriksdal when Carl XV completed the palace in a series of historical styles, with collections displayed in room arrangements. In the king's will of 1872 he bequeathed the completed collections to the state to form the first museum of applied arts. The Renaissance and Rococo woven tapestries, and the Baroque gilt-leather hangings, gave the rooms an atmosphere and richness which served as models for contemporary, industrially-produced woven and paper wallhangings.

The period of these historicising styles, between 1850 and 1900, was also a time of large exhibitions. At the art and industry exhibitions examples of glass, porcelain, textiles, iron and furniture were exhibited in styles reflecting the tastes generally current in the rest of Europe. Neo-Gothic, Neo-Renaissance and Neo-Baroque patterns dominated until the turn of the century, with increased sales of industrially produced objects for interior decoration for well-to-do consumers.

Some attempts to launch a more distinctively Swedish or Scandinavian style were made by the painter Johan August Malmström in collaboration with the architect Magnus Isaeus, who designed an Old Norse service for the Gustavsberg porcelain factory in the 1860s. In addition, several architects produced furniture in the Old Norse style at the end of the 19th century.

The ideas of the British Arts and Crafts Movement also had a strong impact in Sweden during the late 19th and early 20th centuries and the vision of artistic domesticity propounded in the watercolours of Carl Larsson proved hugely popular among the country's educated and wealthy professional classes. The 1920s witnessed a revival of these rural craft traditions, with Swedish classicism (known as "Swedish Grace") burgeoning at home and abroad, and winning prizes at the 1925 Paris Exposition des Arts Décoratifs.

From this point on many of the best-known 20th-century Swedish architects and designers were committed to Modernist approaches to design. Bruno Mathsson (b.1907), for example, has been one of the country's most innovative furniture pioneers; his anthropomorphic and subtly curved forms won acclaim at the New York World's Fair in 1939. Mathsson's emphasis upon natural forms and the honest treatment of

materials, and his desire for a collaboration between artists and industry, perfectly encapsulate the aims of the movement known as Scandinavian Modern which dominated Swedish design until the 1960s.

Finland

For the greater part of its history Finland has been colonised by its neighbours, and much of the country's architecture and design has therefore been dominated by foreign influences. From the 13th century until 1809, Finland was the eastern half of the Swedish kingdom, and, following Sweden's defeat in the 1808–09 Swedish-Russian war, it became a satellite state of the Russian empire until its liberation in 1917. Despite this, there has always been a strong tradition of native culture, and this formed the basis of the resurgence of Finnish nationalism from the mid-19th century onwards. Much of the focus for this nationalism stemmed from the rich oral heritage of *Kalevala* songs and legends that predated the introduction of Christianity and that flourished in the Finnish-speaking rural areas that lay behind the strip of Swedish-dominated coastal towns. Since the mid-19th century these legends have provided the basis for a national identity and the growing political and cultural moves toward national sovereignty. The desire to express a specifically Finnish heritage, as distinct from one arising from Swedish and Russian influences, has remained strong during the 20th century, particularly within the large Finnish-speaking population.

The rediscovery of a Finnish heritage is closely linked to the survival and revival of the Finnish language. Even prior to Erik the Holy's crusade in the 1150s, which brought Christianity to Finland, a Swedish-speaking population had settled along the coast in the southwestern areas of the country. Another crusade in 1249, led by Birger Jarl, consolidated Swedish interests. During the 14th century, Finland's northern coastal strips also became Swedish-speaking, and Swedish remained the country's official language until the end of the 19th century. The *Kalevala* was revived by the historian Elias Lönnrot, who produced the first published version of this national epic in 1835. This event signalled the beginnings of Finnish nationalism and the creation of the modern conception of Finland as a separate culture and country.

During the Middle Ages Finland's cities and ecclesiastical buildings were conceived in the tradition of the brick buildings that had been introduced to the Baltic by the Teutonic knights and the religious orders, particularly the Franciscans and the Dominicans. The fortresses and castle buildings built for the Swedish crown were erected from Viborg in the west to Kajaneborg in the north. Finland's most important city was Åbo at Aura, and its castle and cathedral exemplify fortifications and church architectural traditions from the Gothic and High Gothic periods.

Brick was a prerequisite for the system of vaults and the large areas of wall which gave rise to a tradition of rich painting. This developed during the 14th century and was most widespread in the second half of the 15th and the beginning of the 16th centuries, especially in the rich coastal areas and on Åland, the group of islands situated towards Sweden. Much of this late medieval church architecture with painted vaults and walls, as well as sculpted triptychs, crucifixes and saints' images, is of a high artistic level, on a par with work produced

in the rest of Scandinavia and the area around the Baltic. However, nothing distinctively Finnish can be distinguished, except in provincial works.

In country churches, brick was used mainly for gable finials, vaults, portals and window frames, but the dominant building material was granite, as in Sweden. During the Middle Ages, wooden churches were erected in the northern and inner areas of the country, but became common only after the Reformation. After Finland's conversion from a Catholic to a Protestant country, work on church architecture and contacts with Western European cultural centres all but ceased. During the 16th century secular architecture increased. Duke Johan III, Erik XIV of Sweden's half-brother, had some parts of Åbo Castle enlarged and decorated. However, almost no buildings or decoration from this period have survived, and it was not until the 17th century that a vigorous and internationally-minded upper class began to commission significant works. The upper echelons of the aristocracy, represented by families such as the Flemings, Horns, and Creutzers, built large stone manor houses along Dutch Palladian lines in the same style as those in Sweden. The best preserved is the one at Villnäs some miles north of Åbo. This is a rectangular stone house with white plastered walls and a high pitched roof, whose original interiors of the 1650s and 1660s have been remarkably well preserved. This kind of manor house was developed by the architects Jean De la Vallée and Nicodemus Tessin the Elder as a Swedish adaptation of Dutch and other versions of Andrea Palladio's 16th-century villas.

Prior to the more French-influenced Baroque period at the end of the 17th century, the dominant requirement in interiors was for a rich Renaissance style of painted beamed ceilings. The decoration at Villnäs consists of landscapes, flowers, animals and ornament whose motifs were taken from the period's numerous and widely circulated pattern books.

Usually the wooden ceilings and plastered walls of the large manor houses were decorated by official painters trained in the cities. The lower part of the walls might be painted as hanging draperies or as panel-like ornament. Consoles were often painted in perspective beneath the ceiling mouldings. The stucco decoration which is preserved in many manor houses and town palaces in Sweden is frequently missing in the few buildings which have survived in Finland. This is mainly due to the long periods of war prior to the peace of 1721, when large numbers of property-owners fled to Sweden.

Important iron and timber industries developed in the 18th century, especially in coastal areas, where they flourished alongside local shipbuilding yards and the trade in tar and wooden goods. This in turn led to a great increase in the merchant and banking classes, and from the middle of the century the rapid economic expansion of the principal trading cities encouraged the development of a native domestic architecture in timber and stone which soon spread to other levels of society. The significance of these cities for the growth and character of rural architecture, interior decoration and furniture was considerable and numerous journeyman painters and decorators found employment in them.

During the Rococo and Gustavian period, a French-influenced taste for painted wall panels and over-doors, glazed tiled stoves and painted furniture spread to the richer coastal areas, via Stockholm. Within inland Finland, where a Finnish-speak-

ing peasant population lacked the money for such luxuries, timbered houses remained simple, with the exterior and interior walls left bare to reveal the naturally greying wood.

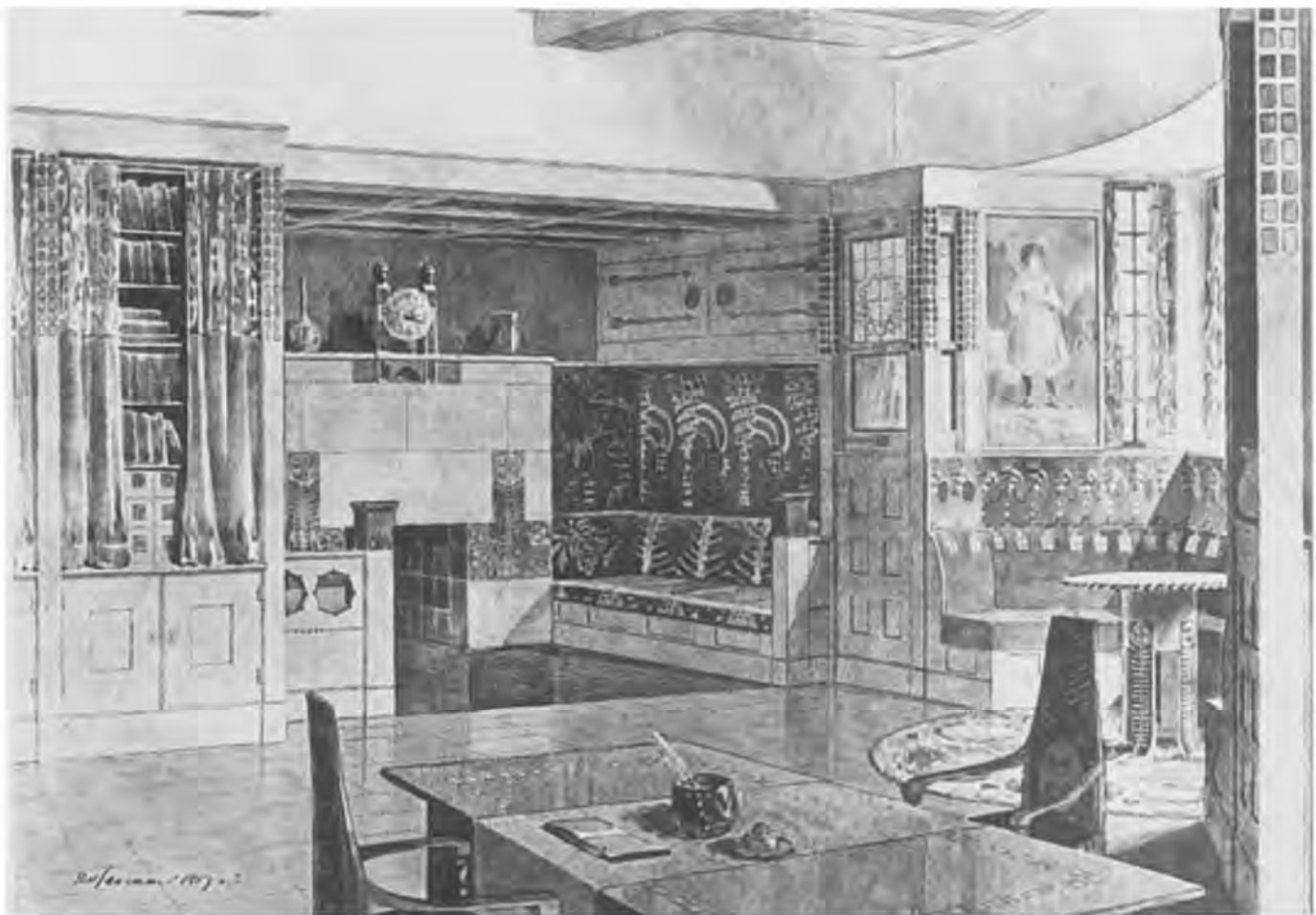
Throughout the entire period that Finland was a part of the Swedish kingdom, architects were recruited from Stockholm to build the more magnificent houses, but the building of Sveaborg (Suomenlinna), the large fortress outside Helsinki, provided opportunities for indigenous architects to train in architecture. Built as both a deterrent and as a safeguard against a possible Russian invasion, Sveaborg was the Swedish nation's largest building project of the 18th century. The engineers and experts in fortifications who worked there were also trained in architecture, and as stone masons, cabinet-makers and decorators, and the influence of this training contributed greatly to the French-inspired Rococo classicism within Finnish architecture for many years to come.

The manor house at the Fagervik Iron Mill, dating from the 1770s, and Svartå Manor House are the foremost surviving examples of this type of architecture, and their interiors follow the taste that had been created at the Stockholm Royal Palace. This was in turn spread by the Superintendent's Office of Works, the state administration which supervised all public building projects, such as town halls and churches.

Many of Finland's manor houses, such as those at Kankas, Fagervik and Svartå, include faience tiled stoves ordered from Marieberg or Rörstrand. During the second half of the 18th century painted ceilings disappeared completely and were replaced by smoothly plastered fire-proof ceilings, wainscoting, and linen wall panels painted to resemble coffered panels, landscape views or textiles. From the 1780s, Neo-Classical subjects such as painted columns, sculptures in niches, or marbled and stencil painting became increasingly evident. But, on the whole, in comparison to Sweden, there were relatively few large commissions for interiors. Svartå, with its castle-like main building constructed in panelled log timbers, is the most magnificent domestic building of the Swedish period; its luxurious and costly interiors illustrate its owner's wealth and social ambitions.

Until the 19th century most Finnish cities were almost entirely constructed in wood, with red or yellow painted panelled façades, but a number of plastered masonry houses with broken mansard roofs were also built, particularly in Åbo and Helsinki. These had ordinary Rococo interiors with doors, *boiseries* and other features taken from French models such as J.-F. Blondel, Briseux, or after the Swedish architectural book "Forty Domestic Buildings in Stone and Wood", published in 1755.

Finland's break away from Sweden occurred while Neo-Classicism's largest building project was in progress. This was the Åbo (Turku) Academy, a magnificent university building which was begun in the first years of the 19th century by the architect Carl Christopher Gjörwell, later to become city architect and professor in Stockholm. After 1809 the Academy was completed with the assistance of the ruling Russian Tsar, Alexander I, but the building burnt down by the 1820s. After a few years as Louis-Jean Desprez's collaborator, Gjörwell succeeded in creating one of the period's most monumental structures, in which the marble-clad entrance hall and the basilica-like banqueting room in particular mirrored Greek or Roman interiors.



Scandinavia: library, Suur-Merijoki, near Viborg, Finland, by Eliel Saarinen, 1903; watercolour

Gjörwell's other unsurpassed Finnish interiors were those for Count Mauritz Armfelt's library at Åminne Manor House, created in the 1810s, which had specially designed tables, chairs and sofas, as well as mahogany bookcases with gilded sculpted decoration wholly comparable with Percier and Fontaine's interiors in Paris of the same period. According to tradition, the library interior impressed Alexander I so much that he decided to have a copy made at his palace at Tsarskoe Selo.

The architect chosen in 1816 to transform the new capital Helsinki was Carl Ludwig Engel, who was trained in Berlin. Clearly sensitive to the monumental, he received the unique commission to design and build the new city centre, with university and senate buildings as wings around a square, with a church at its centre. The architecture follows antique and Renaissance prototypes, but the interiors principally reflect contemporary Russian tastes from St. Petersburg.

Although Engel's Empire style has little that is distinctively Finnish about it, and, in fact, is one of the most perfect examples of international Neo-Classicism, it can still be understood today as an important part of the national expression. Helsinki and its Empire buildings, together with those in St. Petersburg, were the most complete examples of Neo-Classicism in Scandinavia. Engel's elegance as an architect is most apparent in the University Library near Senatsplatsen, where a modern

function has been combined with a classical ideal in the top-lighting from semi-circular windows. The most expensive wood – mahogany – is combined with ornament in gilt bronze or lead on the doors, and with classical architraves in stone colours.

The international influence on Finnish architecture and interiors continued until the 1880s, when moves towards political and cultural liberation speeded up in reaction to the growing severity of the Russian administration. The threat of complete assimilation with Russia emerged in the 1890s, but the period was also a time of tremendous growth for architecture, design and art. The main sources of inspiration came from European and American Art Nouveau and Modernism, and from the study of Finnish culture which became increasingly important. The Finnish architects Herman Gesellius, Armas Lindgren and Eliel Saarinen studied the bold, new iron structures of American skyscrapers and the progressive ideas and designs promulgated in the English periodical *The Studio*. They formed an associated architectural practice with adjoining homes in Hvitträsk, northwest of Helsinki, and created a highly charged and romantic artistic vision which fused elements of Finnish history and tradition with the most modern ideas. Through the examination of medieval churches and stone fortresses, and the study of traditional Kerelen and Finnish rough log buildings, they created a synthesis that was



Scandinavia: Scroll Chair by Alvar Aalto, 1934

forward-looking and new: an international villa ideal which took advantage of the terrain's distinctiveness, eschewed symmetry and used basic materials such as tar shavings.

Many Finnish artists and architects at the turn of the 20th century were strongly influenced by John Ruskin's plea for the return of craftsmanship. To some extent, the collective practice shared by Gesellius, Lindgren and Saarinen, which encompassed the design of public and private housing, villas and manor houses, and their furniture and fittings, parallels C.R. Ashbee's Guild of Handicraft. The English models are particularly clear in country houses such as the main building at the Träskända property in Esbo near Helsinki. Combining Italian Renaissance and English Arts and Crafts influences, the three architects were able to forge a new Finnish style of interior characterised by panelled walls, brick or tiled fireplaces, and built-in sofas and bookcases, before their practice disbanded in 1907. A more German inspiration can be detected in their town houses for well-to-do Helsinki patrons. The exterior of the Fler family house in Helsinki, with its gables and tower-like projections, is similar to a medieval building, but the interior is more like an English villa taken straight from the pages of *The Studio*. A sense of "home" was emphasised, as was the craftsmanlike quality of everything from doors, windows, and banisters to electric fittings. Stonemasons and painters worked together on a project whose unity and collaborative spirit was very much in keeping with the tenor of the times.

The most colourful and influential innovator in Finland around 1900 was Axel Gallén, later called Gallen-Kallela. Through his multi-faceted talents and commitment he was involved in virtually every sphere of Finnish national culture. As co-publisher of the periodical *Ateneum*, he publicized all his own interiors and projects for furniture, domestic utensils and decoration. These included the Kallela house, which was designed in a rustic style with exposed timber walls, simple sculpted furniture and artistically consistent details, such as inner and outer doors with medieval-looking ironwork decoration. Every detail was conceived as a work of art, and the whole was designed in Gallen-Kallela's unique *Kalevala* style. As in his fresco painting, the symbolic is always clearly visible.

At around the same time, the desire to provide better housing for a wider group of people was taking shape in Finland. This led, for instance, to the production of architecturally designed furniture at the Iris factory in Porvoo (Borgå) for which the Belgian ceramist A.W. Finch (1854–1930), among others, made designs in a Cubist-Art Nouveau style.

The painter Louis Sparre, who also designed furniture for the Iris factories, was another committed spokesman for the spread of new trends in home decoration in Finland where the writings of Carl Larsson, Anders Zorn and Ellen Key were becoming quite significant. Like them, Sparre involved himself in the design of a project for an artist's home which was published in the *Ateneum* in 1901. Lightness and airiness, and the rejection of printed patterns in favour of an emphasis on the architectonic shapes of fixed seating groups, are characteristic of this period and the following decades. But the foundations for the breakthrough of Functionalist ideas and aesthetics had already been laid by the turn of the century, and with his Berghäll Church in Helsinki, dating from 1908, the architect Lars Sonck (1870–1956) was one of its new creators.

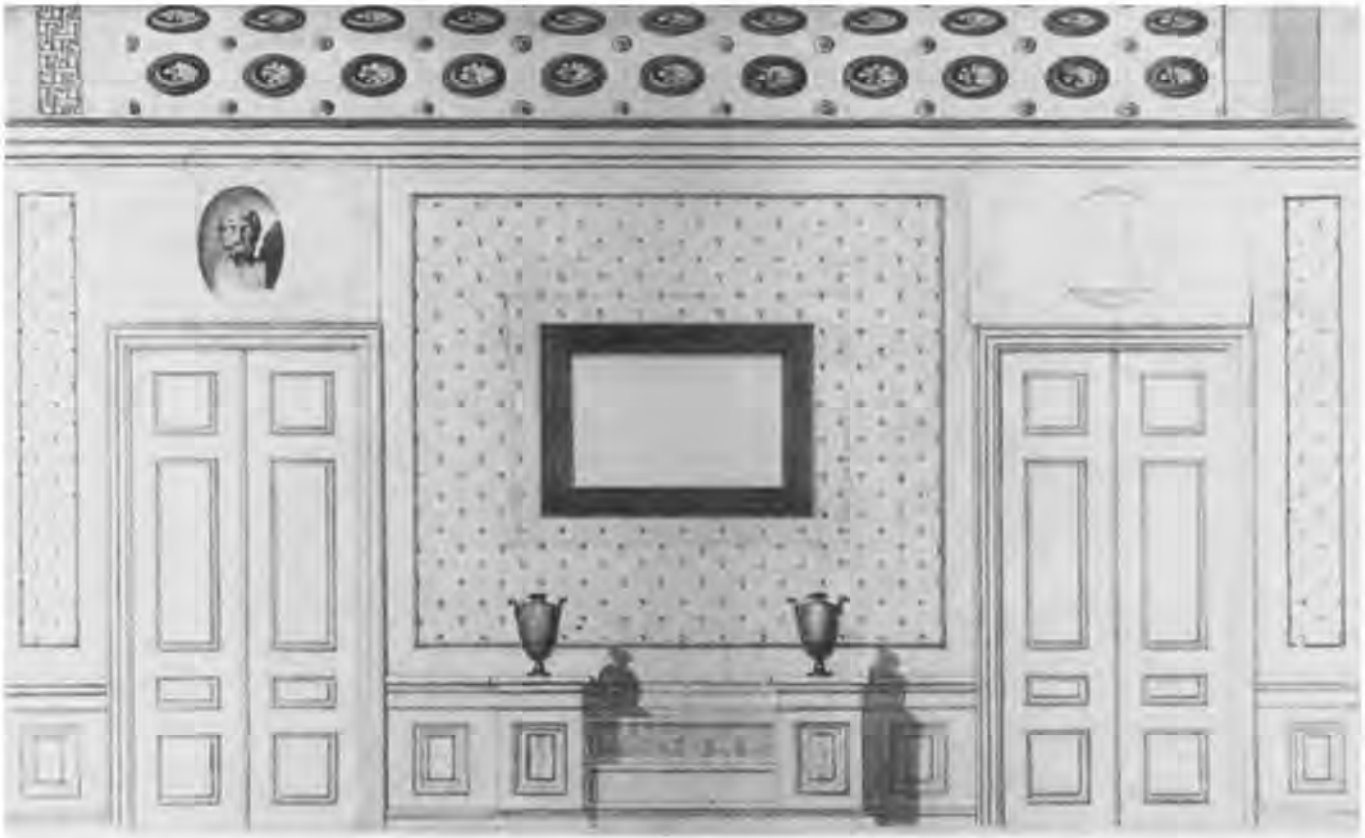
After Finland's liberation from Russia in 1917 many monumental buildings were given a more retardaire classical look, both externally and internally. But the country also nurtured one of the foremost exponents of Functionalism, the architect and furniture designer Alvar Aalto. For much of the 19th century, the influence of Germany had been paramount, but from the turn of the century this was overtaken by the interest in America. Aalto's architecture and laminated wood furniture of the 1930s combined a Modernist emphasis on rectilinearity and function with industrial methods of production. In the United States these methods had already been patented in the 1870s by manufacturers of bentwood and pressed furniture. Aalto's role as Finland's leading architect and furniture designer was unrivalled, and the influence of projects such as the library at Viipuri (1933) and the Finlandia Hall in Helsinki (1962–75) can still be felt.

The architect Eero Saarinen, also active in America, is one of Finland's foremost furniture designers. His works share many qualities with those of his American colleague Charles Eames: both designers explored moulded synthetic materials, using moulded plywood on steel frames as the starting point.

Successful furniture designers and architects have followed in Aalto's and Saarinen's footsteps and Finland's role as one of Scandinavia's leading design countries is reflected in many areas, such as glass, wood, textiles and silver. Tapio Wirkkala (1915–85) was Finland's principal innovator after World War II. His achievements include the organisation of seven Triennale exhibitions in Milan, but he is mainly known as a designer of glass at Iittala glass works. Here Wirkkala followed in Aalto's tradition, for Aalto also designed glass for flower vases for Iittala.

Denmark

Until the middle of the 17th century Denmark was incorporated into the area that now forms part of Sweden, known as Skåne, but from as early as the end of the 15th century a large group of Danish landowning nobility built fortified castles surrounded by moats. One well-preserved example is the Glimminghus in Swedish Skåne, built in 1499 by the nobleman Jens Ulfstand. During the mid-16th century, the aristocracy's



Scandinavia: design for decorative scheme at the Royal Palace, Copenhagen, by Nicolai Abildgaard, 1790s

opportunities to build powerfully fortified castles on Danish islands and in Skåne increased. Hesselagergård on Fyn, and Wittskövle and Torup in Skåne represent surviving instances of 16th-century private castles, often with distemper wall paintings, large fire surrounds, and beamed or coffered ceilings.

At the end of the 16th century Frederick II emerged as an important builder of castles and fortresses. Kronborg Castle at Helsingør (Elsinore) is the most important, and was built and decorated by Netherlandish masons and craftsmen. The circle of immigrant tapestry weavers and foreign sculptors and painters who were employed on this project, and who in turn trained Danish pupils, formed the basis for one of Northern Europe's largest centres of art in Denmark. In 1588 Frederick II was succeeded by his son, Christian IV, who followed in his father's footsteps as a patron of the arts, with further work at Kronborg and at Frederiksborg Castle at Hillerød. Historical paintings were commissioned from Holland; at this time the most important family of architects was the Stenwinckel family. Large monumental buildings were erected in Copenhagen in the period's Netherlandish Renaissance style; these included the Stock Exchange, the Textile House, the Round Tower, and Holmen Church. Until the Thirty Years' War Denmark's position as the only great cultural centre in Scandinavia was unrivalled, as witnessed by commissions such as the Polish artist Adriaen de Vries' bronze sculptures made for the fountain at Frederiksborg Castle, which depicted Christian IV as Neptune. But the advent of war with Germany, and subsequently between Denmark and Sweden, changed this situation dramatically, and, with Skåne's incorporation into

Sweden, the building of new cities such as Kristianstad transmitted high Danish culture into Swedish areas.

From the 1660s Swedish royal power increased, and there followed a long period of autocratic government that lasted until the 18th century. During this time it was principally through royal initiatives that new monuments were created. At the beginning of the 18th century the Swedish architect Nicodemus Tessin the Younger received commissions to design the new royal palaces near Copenhagen.

After the collapse of Swedish autocracy in 1718, Denmark enjoyed a Golden Age. From the 1720s to the 1740s a series of large building projects was begun, and new areas in Copenhagen were planned under the leadership of Frederick V's court architect Niels Eigtved. The artistic sources of inspiration were the 17th- and 18th-century French palace complexes and Parisian town squares.

Nicolas-Henri Jardin was summoned to Denmark in 1755, after training in Paris and spending a further four years in Rome. He had great influence, both through his appointment as professor at the Art Academy in Copenhagen, and through his pupils C.F. Harsdorff and Nicolai Abildgaard. Jardin introduced Rococo Classicism, which developed into the early form of Neo-Classicism known as *le goût grec*. This style drew its inspiration mainly from the excavations in the newly uncovered cities of Pompeii and Herculaneum, which from the 1750s were publicised in a series of engravings, *Le Antichità di Ercolano*. Jardin's commissions in Denmark were closely connected with the project to design an entire city quarter, the so-called Frederiksstaden. This was to have a central church,

the Marmorkirken (Marble Church), streets, and a number of identical palaces around an octagonal square, arranged axially in relation to the new monumental church. The four palaces now form the Danish royal palace, the Amalienborg. Jardin designed both the fixed decoration and the furniture for the Amalienborg in a French Rococo style that expressed an increasing serenity, which was also becoming fashionable in France during this period.

Baroque classicism persisted as the favoured style for banqueting rooms, although today this is interpreted as a resurgence of Neo-Classicism. Jardin's pupils became acquainted with the lessons of the celebrated French classicists Jacques-François Blondel, Jean-François Neufforge and J.-C. Delafosse. His arrival in Denmark marked a turning away from the influence of German Rococo towards French taste, and also the beginning of a thorough-going Neo-Classicism that was further developed by Abildgaard through his study of antique furniture. Yet it was Jardin's pupil Harsdorff who received the commission to create a Danish version of French Neo-Classicism. In his interiors and furniture for the Danish royal palace Harsdorff used the antique's strict architectural elements as decoration, introducing a severity to building and furniture types that had been created during the Rococo period or earlier. Ornaments such as fluting, classical capitals, bases and decorative laurel garlands, rosettes and ribbons are the distinctive features that distinguish Danish Neo-Classicism of the 1770s and 1780s. Like those of the contemporary Swedish furniture designers, J.E. Rehn and C.F. Adelcrantz, these features had their roots in Neufforge and Delafosse, but their distinctively Danish character is unmistakable.

A strong influence on Danish furniture from English designers such as Sheraton and Hepplewhite is particularly evident during the last decade of the 18th century, and especially in the furniture designed by Joseph Christian Lillie for the royal household. Lillie was principally a decorative artist who painted cupboards and other storage furniture, as well as chairs and sofas, with motifs and ornament inspired by antique models. He was much influenced by the Adam brothers whose interpretation of classical art had a significant impact in France and Scandinavia. During the 1780s Sweden and Denmark became more precise in their study of antique prototypes. In Sweden the French architects Louis-Jean Desprez and Louis Masreliez introduced this shift in style. In Denmark it was Abildgaard who was responsible for creating strictly classicising styles in interiors and furniture which differed from those in Sweden in their dependence on a direct study of Greek and Roman models.

The step from representing classical furniture in historical painting to the production of designs for real furniture was taken when Abildgaard received the commission in 1794 to design the new interiors for the Crown Prince and Princess's suites in the Amalienborg. In addition to surviving designs for the interiors, it has been possible to identify furniture executed for these interiors, principally produced by the cabinet-maker Jens Brøttrup.

During the Napoleonic period, Percier and Fontaine's widely disseminated engravings provided the model throughout Europe for a richer and more decorative classical style of furnishing. In Denmark, the destruction resulting from the fire in 1794 at Christiansborg Palace, Copenhagen's only royal

palace, and later the bombardment of Copenhagen by the English in 1801, provided the impetus for a new style of architecture and interior design that was ultimately more significant than Abildgaard's somewhat anonymous progressive mode.

This style was created by the architect C.F. Hansen who had already prepared a project for the new Christiansborg Palace in a monumental Neo-Classical style as early as 1803. Hansen's collaborator was G.F. Hetsch who later completed some of Abildgaard's stricter furniture designs as well as working in a more generalised German and French Empire style, with ornaments taken from K.F. Schinkel and Percier and Fontaine's decorative vocabulary. However, for the greater part of the Danish public, the German Biedermeier style proved most popular.

The fact that the Danish Art Academy also offered training to craftsmen and recognized journeymen's apprentice works greatly helped to raise standards of craftsmanship and improved the taste of the commissioning and buying public. This may also account for the fact that even today within the fields of interior decoration and design Denmark is Scandinavia's most quality-conscious country.

Following Hansen's and Hetsch's period of domination as interior and furniture designers for Christiansborg Palace during the 1810s and 1820s, a period of independent creativity emerged with the work of H.E. Freund. Trained as a smith and later as sculptor, Freund is primarily remembered as a furniture designer and, like Abildgaard, above all for the design of his own home. After a period of foreign study in Italy he was appointed professor of sculpture at the Art Academy in Copenhagen in 1829. There he produced some strikingly new furniture and decoration that was used from 1830 to recreate an Italian ambience in his official residence at Materialgård by the Frederiksholm canal. These interiors were widely admired and much publicized, and their skilful reworking of the Pompeian style proved highly influential. G.C. Hilker, a painting student at the Art Academy, decorated wall panels and doors with Pompeian motifs on strong monochrome grounds.

Although Freund died in 1840, his home and his furniture were to provide a source of inspiration for younger artists for many years to come. Several items of furniture designed for his residence at Materialgård are now at the Frederiksborg Museum: these include a sofa and divan table, different types of *klismos* chairs and tabourettes. The shapes of the *klismos* chairs, in particular, have a boldness not dissimilar from that of 20th-century postwar design. As well as furniture in mahogany and in other woods, Freund also had a set of painted furniture made specially for his family's children, in which the Greek vase-painting silhouettes set off the architecturally simple forms. Even a child's pram is in the shape of a Greco-Roman chariot and was painted by Hilker, following Freund's instructions. Freund also made designs for silver and porcelain: he can perhaps be called Denmark's first modern designer. Freund's successor as professor of sculpture at the Art Academy was H.W. Bissen, who took over his predecessor's official residence at Materialgård, and even allowed Freund's furniture to be copied.

New developments came with the emergence of the architect Gottlieb Bindesbøll as the leading artistic figure. Bindesbøll is most often associated with the creation of the Thorvaldsen Museum in Copenhagen, but he also worked in



Scandinavia: entrance hall of Gerhard Munthe's house near Oslo, 1890s

the Neo-Gothic, Neo-Rococo and Arts and Crafts styles. In 1839 he began work on the erection of the monument to Denmark's greatest artist, the sculptor Bertel Thorvaldsen, in the form of an almost Egyptian building in Copenhagen close to Christiansborg Palace. The interiors of this building, which were intended to provide a framework for Thorvaldsen's own work and his collection of classical sculptures and vases, have been admired internationally ever since for their classical forms and Pompeian or Greek decoration. In Bindesbøll's other works, created towards the middle of the century, he developed a style freed from the classical ideal. This can be viewed as a functional Modernism and is especially clear in his furniture, particularly his storage furniture. The decoration of the Thorvaldsen Museum was completed during the 1840s. These artistically coherent interiors and furnishings have been a source of inspiration for numerous subsequent museum buildings in Scandinavia.

Constantin Hansen, the previously mentioned G.C. Hilker and Jørgen Roed were all painters who also designed interiors, decoration and furniture. While some of their work continued

established traditions, they also created furniture for daily use which has a simplicity which even today can be understood as wholly modern. Different exhibitions during the late 19th and early 20th centuries, such as the Hilker exhibition at the Kunstindustrimuseum in 1905, helped to re-interpret this furniture, which came to be viewed as proto-modern by young architects and designers.

The 1880s were a time of upheaval in many countries, including Denmark. The need for an industrial art museum was frequently expressed, and in 1885 the *Tidsskrift for Kunstindustri* was established. A group of young artists exhibited at the 1888 Scandinavian Exhibition of Industry, Agriculture and Art in Copenhagen, which also included ceramics. Furniture by the elderly Lorenz Frølich was shown at the same time, and his works were noted especially for their painted decoration, which the period's most renowned art historian, Emil Hannover, described as both unfamiliar and typically Danish.

The furniture was modelled on classical prototypes: an interest in the Pompeian style persisted in Denmark in a unique

way, almost as a national style. The emergence of Danish national romanticism as a reaction to the many historicising styles of the 1860s to 1880s gained its foremost exponent in Thorvald Binsedøll (1846–1908), the son of the designer of the Thorvaldsen Museum. From 1885 Thorvald Binsedøll reproduced his father's furniture in the *Tidsskrift for Kunstindustri* and continued to develop this formal repertoire in rather heavier forms. One of his chairs was exhibited at the Exposition Universelle in Paris in 1900.

The later 19th century's most innovative architect was Martin Nyrop who designed the building and interiors for the Town Hall in Copenhagen. Nyrop's furniture and textiles are in a generalised, almost international style.

During the 1920s great changes and innovations occurred again within Danish architecture and interior design. Just before this period the architect P.V. Jensen Klint had stressed the need to study old Danish folk building traditions, which led to the foundation of the institution Bedre Byggeskik. He called for the revival of earlier craftsmanship and skills, as well as a renewal of their aesthetics. Jensen Klint also designed furniture, but it was his son Kaare Klint who was to be the foremost innovator in Danish interior and furniture design. Kaare Klint was born in 1888, and trained as a painter. From 1913 he was active as a furniture designer and from 1924 he was a teacher at the Art Academy's school of furniture. Together with Carl Petersen, in 1913 he produced furniture for the museum in Fåborg, among other places. Following this he lived in Java for two years, where he developed his interest in East Asia's long-lived furniture tradition. It may be that the study of Chinese seating furniture was the starting point for his brand of Modernism. In the 1920s Kaare Klint led the reconstruction of the old Frederiks Hospital in Copenhagen as the Kunstindustrimuseum, synthesising new and old traditions.

For much of the 20th century Denmark has continued to propound a belief in the fundamental role of craftsmanship, a belief expressed most clearly in the overlapping training of architects, interior architects and cabinet-makers. In Sweden, by contrast, there has been more concern with the development of industrial furniture manufacture. And even if there was a similar reaction against historicising classicism in Denmark, Functionalism and the acceptance of the ideas and formal language of German Bauhaus architecture and interior design have never had the same impact as in Sweden.

A new golden age emerged after World War II when Danish design gained an international reputation, especially with names such as Poul Kjaerholm, Kaj Fischer, Magnus Stephensen, Jørgen Gammelgaard, Børge Mogensen and Hans J. Wegner. Wegner's pale furniture, in particular, has combined classical and Asian forms with Modernist ideas and expression.

Norway

Prior to the Reformation Norway had a rich history of church building in the northern Gothic manner, and both Trondheim Cathedral and the choir of Stavanger Cathedral are High Gothic masterpieces of international quality. Alongside this heritage, the building of wooden churches followed the traditions of stave churches, with their complicated timber constructions, often combined with decorative masonry and relief ornament. Norwegian sacred objects displayed the same

artistic tastes as the rest of Western Europe, and there was a flourishing trade in imported triptychs and altar frontals. Numerous copies were made by local artists and artisans who gained their training in the building of larger projects such as cathedrals and urban developments.

The overthrow of the Catholic church and the monasteries in the middle of the 16th century signalled a break with this architectural tradition and led to a radical curtailment of many other artistic activities. The new Protestant message was, to a great extent, iconoclastic and opposed to art and decoration. Work on building projects that had already begun was abandoned, and over the next hundred years architects were almost solely engaged on secular buildings, mainly fortresses and private homes. Ecclesiastical art in these circumstances consisted in the main of pulpits and epitaphs for high-ranking members of the aristocracy or rich merchants.

At the end of the 16th century and in the 17th century the Northern European Renaissance, with its roots in north Germany and Holland, dominated the architecture of the cities and the official Danish administrative building enterprises. In the cities the burghers' houses were usually constructed of wood, and it was only in the recently built Christiania (the present Oslo) that stone houses were built, and these by decree. One surviving example is Councillor Laurits Hansson's home, built in 1626 in red and yellow brick, with a two-storey gable overhanging the street and blind-arch ornamental gables in a straightforward Dutch Renaissance style. A few manor houses in the country have also survived, for instance at Austråt (1654–56) and Rosendal in Hardanger (1661–65). The Renaissance taste persisted during the Baroque period; the most significant features are richly sculpted portals, fire-surrounds in carved stone and painted ceilings. A similar Renaissance style of sculpted and elaborately painted wooden carving is seen in Denmark and in Skåne, Hålland and Blekinge, the area of southern Sweden which remained Danish until the middle of the 17th century. A more authentic Norwegian style can be seen in provincial and rural building traditions where old-fashioned building types and interiors survived from the Middle Ages.

Until the middle of the 19th century Norway had a strong rural culture, and the country's peasant farm-owners occupied an important position as patrons of decorated interiors and furniture. From the beginning of the 17th century until the beginning of the 20th century a Norwegian speciality was the manufacture of iron stoves called *sattugnar*, and of iron fireplaces on several levels. These consisted of cast sheets decorated in relief, whose subjects and decoration mirrored the stylistic developments in fashions from the Renaissance to Neo-Classical periods. Many of the anonymous sculptors who carved the wooden moulds for sections of cast-iron stoves probably worked from engravings and woodcuts, such as the Bible illustrations made by the so-called Fossum Master, active 1630s–50s. The Fritzoe Master was a creator of moulds working in the Baroque period who, like the sculptor Christopher Ridder (d. 1696), was active in eastern Norway. Ridder also carved altarpieces, epitaphs and other church objects as well as making moulds for cast-iron stoves.

During the 18th century Baroque acanthus ornament, which was first used in church interiors on pulpits, altar compositions, epitaphs, ceilings and lecterns, became a

Norwegian folk motif, alongside rose painting. The links between Norwegian and Swedish landscape painting within the rural tradition were strong at this time, especially in Dalarna, Härjedalen and Jämtland in Sweden.

From the end of the 17th century, when inspiration from the sculptural and architectural tradition of the Netherlandish Renaissance was succeeded by the French High Baroque's more decorative and grander composite schemes, acanthus ornament squeezed out the earlier ornamental vocabulary. This is evident mainly in church interiors, although it can also be seen in a number of surviving secular interiors from the beginning of the 18th century. The strength of the impact of acanthus ornament on provincial architecture can best be studied in rural buildings, since those in cities have been renovated more frequently.

Many sculptors and painters working in churches also made furniture, particularly richly decorated cupboards, with panelling and cornices of carved foliage. One sculptor active in the capital Christiania was Torsten Hoff (c.1688–1754), who also carved altarpieces and pulpits and made moulds for cast-stoves for Baaselands ironworks, using acanthus ornament and architectural backgrounds.

In 1757, a mountain seminary called "the world's first technical high-school" was founded in Kongsberg, in the centre of the Norwegian iron industry, where architectural instruction was offered alongside training in moulding and carving. Architecture was also an important subject for the officers studying fortifications and engineering at the Mathematical School founded in Christiania in 1751.

One of the largest architectural and decorative projects of the Rococo period was the construction of Kongsberg Church, 1740–61. The desire for symmetry and regularity is reflected in the arrangement of the pulpit and altar, which are crowned with a gallery and a large organ. The rich decoration, including much marbled and gilded Rococo ornament, reveals strong influences from north Germany.

An important Norwegian glassworks called Nøstetangen dates from this period; in addition to glass prisms and chandeliers, this firm also produced glassware for the table. A large chandelier decorates the choir of Kongsberg Church, which was executed after designs by H.G. Köhler in 1759–60.

The renowned faience factory of Herrebø at Halden also produced ceramic services, as well as tiles for German-style ceramic stoves. Around 1760 H.C.F. Hosenfeller (1722–1805) was summoned from Germany as a faience painter, and was also active as a portraitist and decorative painter. Hosenfeller's international standing contrasts with the status of the most renowned national artists at this date, such as the Danish painter Peder Aadnes (1739–92). Aadnes was the self-taught son of a peasant, and throughout his life he continued to combine farming with artistic commissions in the villages around Lake Mjøsa and Randsfjord. In his painting he merged a decorative style of rose painting with new features from Rococo decoration adapted from foreign models. His naive and charming interpretations of different stylistic elements reach a consummately high artistic level in the reception rooms of large farmhouses, where figure painting, landscape and marbling are combined on the walls, furniture and ceilings with a richness that surpasses that of any upper-class interior

and which demonstrates the strength of folk art's ability to survive at varying levels of society.

The strong individuality of Norwegian interior design at the end of the 18th century was the result of the combination of an upper-class, bourgeois and peasant society. During this period, the two most pronounced types of rural decorative painting – rose painting and acanthus painting – broadened and were merged, before finally withering away under the impact of stricter puritan ideals, and in the face of competition from industrial products such as printed wallpapers, which, by the middle of the 19th century overtook earlier commissions for decorative painting.

The Napoleonic era was a period of considerable social and political unrest. Norway had been under Danish sovereignty since the 16th century but was increasingly threatened by the imperialist ambitions of Sweden during the Caroline period of the later 17th century. This threat had disappeared after the war of 1719, and the 18th century was a period of peace. After the French Revolution, however, the Norwegian nation's dreams of independence were awakened. These hopes were definitively crushed in 1814 after Sweden granted Norway a joint union which lasted until 1905, and it was not until then that Norway became a sovereign state again for the first time since the Middle Ages.

The 19th century is called the "Swedish era", and in Norway it was an industrially and economically prosperous time, with costly building programmes in Christiania. A new palace was designed for the Bernadotte royal family by the Danish-born engineer officer and lawyer H.D.T. Lindow (1787–1851) in a straightforward Neo-Classical style. A grandiose city plan was proposed, with a university and other major buildings in the same character as those being built elsewhere, for instance in Berlin. The university building was designed by another Danish-born architect, C.H. Grosch (1801–65), who also designed the Stock Exchange and the Norwegian Bank, and several other monumental buildings along the newly laid-out triumphal street named after Carl XIV Johan, the king of Sweden and Norway.

The period's cool Neo-Classicism not only characterised the façades of buildings but also their interiors, and followed the same continental prototypes from France, England and Germany, as well as Sweden. Cast-iron stoves and furniture inspired by Danish and English models were common in many early 19th century town houses and villas. The 19th century was also a period of increasing national consciousness which sought its roots in the medieval and Viking periods, and in the culture of peasant art. One of the bright lights in the creation of a national identity was the painter Johan Dahl who helped to found art associations in Christiania in 1836, in Bergen in 1838 and in Trondheim in 1846. His volume of prints, published in German, was a propagandist attempt to preserve an older building tradition, especially that of the medieval stave churches which were increasingly threatened with destruction. The Viking decoration of stave churches thereafter became the national Norwegian style.

The Gothic style in architecture and interior decoration also came to represent an appropriately Norwegian style, as the Goths were widely considered to be the ancestors of the Scandinavian people. The most renowned example of Gothic Revival architecture is Oskarhall Castle near Christiania, built

for Oskar I in 1847–52 after designs by the Danish architect Johan Henrik Nebelongs. The king's ambition was to raise a national romantic monument to Norwegian nature, folklore and history.

During the last decades of the 19th century European-wide imitative styles spread through interior design in Norway, but, as in Sweden, the indigenous "dragon style" remained popular. An artist who managed to create a decorative renewal with elements of the national romantic spirit was the painter Gerhard Munthe (1849–1929). Munthe's work grew out of naturalism, but by the 1890s this had become more stylised, with peasant art as its main source of inspiration. He studied colours and materials from these sources so as to be able to reconstruct them in a new and decorative manner. His inspiration from Norwegian folk images resulted in cartoons for large woven tapestries for the palace in Oslo, with subjects from Sigurd Jorsalfar's tale; he also executed cartoons for tapestries for Holmenkollen and the restored medieval Håkonshallen in Bergen.

Following Norway's independence from Sweden in 1905, and after World War I, the search for a national expression became more widespread and the desire for an identifiable Norwegian art was promulgated in official commissions. During the 1920s and 1930s an interest in encouraging frescoes for public buildings was matched by schemes for large paintings on canvas or woven tapestries. At the end of the 19th and beginning of the 20th centuries national subjects had mainly been represented in book illustrations, but now, as in Renaissance Italy, there was a wish to create a living monumental art, as a constituent of interiors.

Several artists who were influenced by Matisse were awarded large decorative commissions in the 1920s. Axel Revold (1887–1962), for example, executed a series of frescoes on a rough unplastered wall in the Stock Exchange in Bergen (1920–23). Per Krohg (1889–1965) continued the fresco tradition, and some of his best attempts in this technique survive at the Sjomannskolan (Seaman's School) at Ekeberg (1921–24), and the University Library in Oslo (1933).

During the 1930s, Oslo's newly built Town Hall became Norway's most significant manifestation of artistic tastes. The decoration for the banquet hall was executed in a Cubist style by Alf Rolfsen, whose first decorative commission had been a wall in the Telegrafhuset in Oslo (1922). The most important artist to produce cartoons for woven tapestries was Henrik Sørensen (1882–1962); his most significant religious work was commissioned by Linköping Cathedral in Sweden in 1934.

During the 1890s architecture and interior design gained its first modern impetus from the study of the rational and functional elements in historic wooden architecture. H.E. Schirmer and Holm Munthe tried to create a new functional tradition of timber-frame buildings, with decorative applied sculpture in an Art Nouveau manner whose roots were in the Norwegian dragon style.

After the turn of the century stone architecture was reintroduced, using the English tradition as its closest model. The architect Bredo Greve's Technical High School in Trondheim (1902–10) heralded a break from the dependence on the medieval styles. One of the 20th century's greatest monumental commissions was the reconstruction and completion of

Trondheim Cathedral, which had never been finished during the Middle Ages. From 1909 architects, stone masons and others worked in a free style, endeavouring to recover knowledge about the qualities and methods of older architecture.

The first monument in independent Norway was the result of a competition in 1907 for a royal residence called Kongevillan. The succeeding years witnessed swift changes in stylistic currents. Attempts to build modern homes, restaurants and hotels in an Old Norse manner, characteristic since the 1890s, shifted during the 1920s to villas inspired by the Baroque. The works of Ole Sverre and Arnstein Arneberg can be compared to those of equivalent Swedish architects, such as Ragnar Östberg and Ivar Tengbom. The emergence of Functionalism as a reaction against historicism's influence, especially in relation to the Town Hall in Stockholm, gave a new face to Norwegian architecture and design. The first example was Lars Backer's Skansen restaurant in Oslo, dating from 1927. Among the most significant innovators were Ove Bang (1898–1949) and Arne Korsmo (1900–68).

Norwegian handicraft of the 20th century has mainly manifested itself in stained glass, silver, enamel and textiles. Emanuel Vigeland executed glass-paintings for the Oskar Church in Stockholm and for Oslo Cathedral. The rise of a renewed ecclesiastical stained glass tradition derived from the workshop at Trondheim Cathedral, where Gabriel Kielland was director from 1908.

LARS SJÖBERG
translated by Antonia Boström

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Scandinavian Modern

“Scandinavian Modern” was a recognisable design aesthetic in furniture, textiles, and interior design (as well as glass, ceramics and metalwork) from the late 1930s to the early 1960s. It can be typified – in broad terms – as standing for simplicity in design, social awareness, and the use of natural materials. It combined high quality craftsmanship with Modernist ideals such as machine production, and Scandinavian Modern interiors evoke a sense of lightness and clarity. It was the first international modern style for mass-produced furniture, and permeated the “Contemporary” style during its ascendancy. It also succeeded in ousting, briefly, the perennial preference for period and reproduction styles in furnishing.

Scandinavia’s delayed industrialisation and urbanisation play a large part in the historical background to Scandinavian Modern. The gradual nature of this process, which did not fully develop until the end of the 19th century, allowed for the preservation of craft traditions, and the values of rural crafts strongly influenced the values of industrial production. The ideas and ideals of the Arts and Crafts movement also had a strong impact in Scandinavia, and pioneering efforts to reform the homes and design for the working classes were made in the early 1900s. The 1920s witnessed a revival of these craft traditions, with Swedish classicism (known as “Swedish Grace”) burgeoning at home and abroad, and winning prizes at the Exposition des Arts Décoratifs in Paris in 1925.

Kaare Klint’s research at the Royal Academy of Arts in Copenhagen on the relationship between the human body and furniture emphasised that furniture’s form should proceed from the measurements and shape of the human form. This, together with his revival of traditional chair designs (based on English 18th-century models), made a major impression on future design developments. In 1927 an exhibition at the Museum of Applied Arts in Copenhagen was organised by master cabinet-makers and joiners as a response to rising furniture imports and a proliferation of low quality furniture. This Snedkerlauget (Danish Cabinet-maker’s Guild) show became an annual event of international cultural significance.

An aggressively modern version of the Modern Movement, known as Functionalism, also developed in the 1920s, fuelled by the dogma of Walter Gropius and Le Corbusier. The Stockholm Exhibition of 1930 represented Scandinavia’s prin-

cipal endorsement of Modernism. Organised by the Swedish Society of Crafts and Design and funded by the state, it showcased the new housing and design ideals. “What is useful is beautiful!” was its no-nonsense slogan. Continental rationalism was most apparent in Gunnar Asplund’s exhibition architecture: the glass curtain walls of the Paradise restaurant seemed to float in space, and the experimental interiors contained tubular steel chairs and Constructivist patterned rugs.

In Finland too, Functionalism gained a strong foothold as part of the effort of the young Republic to establish itself as a modern nation. Alvar Aalto completed the Paimio Sanatorium in 1932, his first major commission. The famous *Chair 41* for the Sanatorium translated the principles of tubular steel frames into laminated birch, thereby using indigenous materials. It was in the mid-1930s that Aalto and his wife Aina set up the company ARTEK, manufacturing and marketing his self-styled “architectural accessories”.

Bruno Mathsson, another interpreter of continental Modernism (and an admirer of Aalto’s work), was one of Sweden’s most innovative furniture pioneers. In 1934 he designed his *Eva* chair using his characteristic laminate frame and saddle girth upholstery, selling it by mail order from his small business in southern Sweden. Mathsson’s anthropomorphic and subtly curved forms won acclaim at the New York World’s Fair in 1939. The rationale of the Swedish contribution was summed up in the catalogue: “Swedish Modern means high quality merchandise for everyday use, available for all by the utilisation of modern technical resources. Swedish Modern means natural form and honest treatment of materials. Swedish Modern means aesthetically sound goods, resulting from the close co-operation of artist and manufacturer.” This collaboration between artists and industry, echoing the efforts of the Deutscher Werkbund, had been one of the main aims of the Swedish Society of Craft and Design for the preceding twenty years. The products on show in New York illustrated that the somewhat hard-edged rational Modernism of Stockholm 1930 had developed into a gentler, more humane Nordic aesthetic, which prompted an American critic to offer this label: “Swedish Modern – a Movement towards Sanity in Design”.

World War II affected the Scandinavian countries in different ways. While Denmark, Finland and Norway were badly hit, Sweden gained as a neutral haven for a number of leading European designers. The Viennese architect Josef Frank found refuge in Sweden in the early 1930s, starting work with the up-market Svenskt-Tenn company in Stockholm. His elegant narrow-plinthed desks from this time combine Modernism with turn-of-the-century Viennese and English 18th-century influences. His highly exotic, bold cretonnes helped trigger a revival of bright floral fabrics. Although aimed at an elite, Frank’s designs had an important effect on the Scandinavian Modern aesthetic and helped raise levels of ambition in the Swedish furniture industry.

Another look in the catalogue of 1939 reveals this fulsome message: “We know that good homes can only be created by healthy people in hygienic dwellings through education and knowledge, with furnishings that are in harmony with the times. We know that beauty and comfort should be for everyone ...”. Indeed, throughout the 1940s and 1950s design

reformers set out to educate newly-weds, as well as retailers and manufacturers, in the art of living through the aesthetic of the plain and practical. In fact, a whole new research industry focusing on the domestic scene took off, a typically Swedish phenomenon.

These statistics showed that 40 per cent of Swedish households lived in a single room plus kitchen – only the Finns of all the other nations in Europe had worse living conditions. The common practice of keeping the parlour for show, a no-go area filled by bulky Rococo-style furnishings, while the family crammed into the kitchen, was the antithesis of modern teaching.

An example of Scandinavian Modern's inventiveness was the influential TRIVA knock-down furniture designed by Elias Svedberg, Lena Larsson and Erik Wortz. It was launched by the Nordiska Kompaniet in Stockholm in 1944, and was the first collection consciously made for quick assembly, to facilitate transport and storage and to reduce costs. It consisted of versatile storage units, tables with extra leaves, light chairs, sofas and armchairs – all designed to “mix and match”, with the needs of the user in mind. With its curved “humanist” lines, this furniture helped create a light and informal atmosphere in the new Modernist apartments; typically set off with potted plants and picture windows framed by Astrid Sampe's bright and simply patterned cotton curtains.

After World War II, Danish design flourished, in particular the furniture industry. Indeed, for many people, Scandinavian Modern equalled Danish furniture, and the industry's teak furniture was a great commercial success in many parts of the world, especially in America and Britain. The Danish Cabinet-makers Guild undertook research and design projects with the Co-operative movement. The latter opened a store in Copenhagen in 1944, selling furniture designed by Børge Mogensen (a student of Kaare Klint's). These were low-priced practical designs such as sturdy chairs inspired by Windsor and Swedish stick-back models that a family could combine according to their specific needs. It exemplified the kind of values that led an American critic to write: “Danish Modern design is the visual expression of the socially-just society”.

Gradually, cabinet-makers and joiners began co-operating with designers, and the partnership between cabinet-makers and designer / architects became something of a Danish speciality. It is typified in the work of Hans Wegner, such as his classic chair called simply *The Chair* which was later to feature in the television debate between J.F. Kennedy and Richard Nixon. Wegner's more rebellious junior counterpart, Finn Juhl, preferred a less puritanical and more sculptural style. Poul Kjaerholm's elegant steel furniture was another result of this productive collaboration.

Responding to rapidly growing international demand, Denmark's furniture industry geared itself to industrial production with manufacturing companies like Fritz Hansen leading the way. Hansen manufactured Arne Jacobsen's acclaimed *Ant* beech ply chair in 1951 – Denmark's first industrial chair. What proved to be a record-breaking run began as a commission for the canteen of a large factory complex. Jacobsen was a believer in the total human design environment, exploring new technologies and materials. This is perhaps most apparent in the slick SAS Royal Hotel in Copenhagen for which he designed everything from the womb-like *Swan* and *Egg*

armchairs to the stainless steel cutlery in the restaurant. Vernon Panton forged new ground for the next generation with his one-piece cantilevered plastic chair in 1960.

Lighting also forms an integral part of the Scandinavian Modern interior as a consequence of the brevity of most Northern days. Ultra-modernist designer Poul Henningsen was a major innovator, from his first designs featured in the 1925 Paris Exposition. These early lights served as models for the *PH* collection of table and hanging lights. Combining aesthetic considerations with Modernist ideals, the *PH5* light of 1957 consists of mass-produced sheet metal circular flanges that distribute glare-free light evenly and efficiently. The same formula is used for the large *PH Artichoke* of 1958, with warm copper “leaves” spreading light without dazzle.

In recognition of the importance of the relationship of fabric to furniture, Scandinavian Modern woven textiles used simple designs for specific applications. This would prove an influential Scandinavian concept. War-time shortages of wool and cotton in Finland led to fruitful experiments with alternative materials: Dora Jung wove paper wall hangings, Gretha Skogster-Lehtinen's studio wallpapers used birch bark, grease-proof paper, and paper string (a major feature of Helsinki's Kestikartano restaurant's rustic interiors).

In the 1950s, weavers and designers such as Uhra-Beata Simberg-Ehrström and Eva Brummer used the traditional Nordic *rya* technique for wool rugs, using simple geometric compositions of muted purple, orange, green and blue. Rya rugs were traditionally used as bedcovers or as wraps on board fishing boats. Aalto's printed cotton fabrics for ARTEK were intended for window hangings, the geometric brickwork pattern of *Siena* being a typical example. Marjatta Metsovaara, Maija Isola and Armi Ratia (the latter founded the Marimekko firm in 1951) startled the world with their bold and vivid fabric prints, prompting references to “Finnish Flair” by commentators at the time.

Aalto's four-legged birch stool designs of 1954 (manufactured by Korhonen) were a variation on his three-legged stool of the late 1920s. They are characterised by structural unity stemming from the fan joints and flowing curves at the top of each leg. Ilmari Tapiovaara, apprentice of Le Corbusier in Paris and admirer of Aalto, designed his *Domus* chair for the Domus Academica student accommodation in 1946 (in production in America in the 1950s as *Finnchair*). Its construction of curved, laminated plywood used the same idea of simple, easily mass-produced parts that was developed in his later stackables. Young architect / designer Antti Nurmesniemi's birch laminate and teak sauna stool for Helsinki's Palace Hotel in 1952, showed clear homage to Finnish vernacular traditions in its distinctive horseshoe seat.

The sculptural forms of Aalto's lighting fixtures are a major part of his interiors, in tune with the organic curves of the other elements. Yki Nummi, lighting specialist of the next generation, created his *Modern Art* lamp in 1955 from a body of transparent acrylic tube with a translucent shade.

Scandinavian Modern relied to a large degree on the outstanding achievements of a relatively small number of “leading lights”; many also operated with equal facility in different areas: both being significant factors in the Scandinavian Modern success story. An outstanding figure is the internationally renowned Swedish textile designer Astrid

Sampe, predominant in modernising all aspects of domestic textiles. In 1937 she set up the Textilkammaren design studio at the Nordiska Kompaniet department store in Stockholm, managing it until 1971. One milestone in this history was the internationally acclaimed 1954 collection *Signerad Textil* (Signed Textiles). This included auditorium curtains, wallhangings, and room dividers, some of which used translucent fabric to separate space without obstructing light. Contributors included architects Aalto and Sven Markelius, artists Olle Baertling and Karl Axel Pehrson, and artist / designers Stig Lindberg and in-house textile designer Viola Grasten. The designs provided a rich spectrum of abstract, geometric explorations of form, line and colour, many inspired by contemporary art. The use of textiles as architectural adornment was particularly favoured by Scandinavians, Sweden benefiting from a 1937 policy requiring 1 per cent of public building budgets to be spent on artistic decoration.

Inherent in Scandinavian Modern is the “special relationship” of artist and industry. But this utopian vision was only fully realised after forty years of energetic design reform and celebrated by the Swedish Society of Crafts and Design with their H55 show at Helsingborg in 1955. It could also be said to mark the culmination of Scandinavian Modern. Well-designed high quality utilitarian and domestic interiors symbolised the fruits of the welfare state, a democratic way of life, and faith in new technologies and materials. The austere and minimalist atmosphere of Timo Sarpaneva’s Finnish section moved one member of the British press to conduct his morning worship there. The Swedes invited not only their neighbours to show: among the non-Scandinavian exhibitors the Japanese interior attracted particular interest.

The mid-1950s saw the launch of an international Scandinavian Design campaign, orchestrated by the diligent efforts of the national societies of crafts and design in a spirit of alliance. The benefits of this policy bore fruit at the Milan Triennales – the design Olympics – and with the critical and commercial success of the three-and-a-half year touring show around the US and Canada whose patrons were President Eisenhower and the monarchs of Scandinavia. This tour played a crucial role in fixing Scandinavian Modern in the international consciousness, and reached millions of Americans through the extensive media coverage it gained. No previous campaign had ever aroused so much general interest in the Nordic culture and way of life, with its democratic ideals and strong focus on the home and the family proving attractive concepts for the middle-class homemaker. The work of Scandinavia’s leading designers eventually reached the American market via Knoll Inc. and others. The Museum of Modern Art in New York was an equally important conduit for the Scandinavian Modern message.

By 1951, Scandinavian designers had their own “Nobel Prize” in the much publicised Lunning Prize established by Fredrik Lunning, the Danish-born American agent for the Georg Jensen company. Every year between 1951 and 1972, a jury drawn from the Scandinavian Societies of Crafts and Design awarded two generous travel grants.

In Britain, Scandinavian Modern was a role model for the Council of Industrial Design’s post-war “Good Design” movements. The CoID was desperate to raise the standards of design, and Scandinavian Modern featured heavily in its

publications. The Scandinavians were held to have happily married their craft heritage with Modernism. The Royal Society of Arts cited a number of Scandinavians as Honorary Royal Designers for Industry. Up-market retailers such as Heal’s and Woollands took turns in staging Scandinavian marketing campaigns. Later, Habitat embraced the Scandinavian ethos. Designers like Ronald Carter and Robin and Lucienne Day made pilgrimages to Scandinavian design studios, and Alan Tilbury moved to Copenhagen to work with Børge Mogensen in the 1960s.

So effective was the “Scandinavian Design” propaganda machine that many thought Scandinavian Modern a seamless whole. In fact, Sweden represented practicality and simplicity, the Danes elegance with tradition, and Finland what has been described as “dazzling virtuosity”. Each country’s history is distinct, but there has always been a constant flux of fruitful interaction between them.

By the mid-1960s the reputation of Scandinavian Design started to crumble. The new designers were beginning to reject the ideas of their forebears. An increased awareness of the needs of the developing world made its mark on design students, and the world’s social problems were given priority over issues of aesthetics. The whole rationale of design tuition was questioned, as were established tastes. Design of a far less durable kind became the order of the day. Italians and Americans took over the top billing. The British “Pop” aesthetic was a far cry from “natural” and “honest” (which by then meant staid and boring) Scandinavian Modern. But although Scandinavian design has been out of the international limelight for some years, many Scandinavian Modern classics continue in production and are used every day in the home and workplace, and young designers in Scandinavia are now re-evaluating Scandinavian Modern.

DENISE HAGSTRÖMER

See also Aalto; Korsmo

Further Reading

For a useful survey of this subject see McFadden 1982 which includes an extensive bibliography.

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Scarpa, Carlo 1906–1978

Italian architect and designer

In his quiet way and despite a modest and very varied output, Carlo Scarpa is now recognized as one of the great original designers of his time. Of his generation, it is perhaps Scarpa and his work that have the most to teach at the end of the 20th century.

This recognition did not, however, come easily, and his work was never fashionable. The career of no other 20th-century designer reflects more clearly the problems which the culture of Modernism has had with the disciplines and practice of interior design and decoration. Though often dubbed *architetto poeta* in his lifetime, Scarpa was repeatedly dogged by the professional labelling of his times: at its most appalling when he was humiliated in court by the Venetian architects who brought charges against him for practising architecture without qualification. Nevertheless, he could not be diverted from a steadfast and convivial practice of painstaking, small-scale, personally-controlled, hand-crafted architectural expression. Slowly, his achievement was honoured; he was given a chair at Venice University (though called professor of decoration) and finally even accepted as architect. Tragically, the day fixed for his honorary architectural doctorate turned out to be that of his funeral at S. Vito d'Altivole, following a fatal accident in Japan.

Scarpa was a fine artist-craftsman, always critically aware of the great art of his time (as obviously influenced by Paul Klee and Piet Mondrian as by Le Corbusier), and of the decorative qualities integral to so much of Modernism outside architecture. His strength lay in his rare ability to detach from current fashion. With a deep understanding of his context, whether working on a building or exhibiting a set of existing works of art, he added and subtracted layers, revealed and enhanced the buildings or works in a unique way. His respect for his subject was always sincere and he saw himself equal to his predecessors in the game of space and form. When it came to presenting ancient works of art in a powerful and new way, Scarpa was not afraid to commit himself, combining conservation with modern design. At the Castelveccchio Museum in Verona (1956–64), for example, this involved much destruction. His ability to link past and present in new, vital but fitting ways appears appropriate and is highly popular without being in the slightest condescending.

Any theory of interior design (that is, interior architecture) must have near its core an attitude to the clarifying of the layers of fabric which make up a building – those which allow it to stand up, to be enclosed, to be pleasant to touch, sight, and sound, to perform new roles within old shells, and so on. There can be no *tabula rasa* for interior design, only a palimpsest whose past cannot be completely erased. Fine design demands a dynamic equilibrium between these differently scaled, differently formed layers, from door hinge to town plan, from spatial organization to floor finishing. With his unique understanding of layers and method of interior design, Scarpa is a figure of central importance. He worked centrifugally, as much as centripetally, a dynamic process almost unknown among architects; he worked outwards, generating architecture from inventive, controlled details, often

using mock-ups on site, while his skill is also (to quote his client in Verona) “the ability to find a comprehensive solution”. Always moving in and out at widely different scales, a sheet of drawings can, like Alvar Aalto’s, show a mind working away at a tiny detail and also sketching ideas for a complete space.

His design method was equally immersed in layers: he sketched on photographs of his context (often an existing building); he developed ideas in coloured pencils on prints of the context (often dyelines of yesterday’s plans); he sketched on Bristol board rather than tracing, overlaying on the one drawing, erasing without entirely losing the earlier image. And his confidence was inspiring – sketching the Cangrande space at Verona, the climax of his work, on photographs of the corner he has already dared to demolish!

Scarpa clarified the layers of history (at Castelveccchio and Querini Stampalia as elsewhere), eroding the surfaces, adding layers of sediment onto the built strata but never confusing them; linking a comprehended past to an authentic, identified present.

Long before conservation became taken for granted, he immersed himself in an understanding of and respect for the historic fabrics he was asked to work with. And long before Deconstruction joined the everyday palette, he was producing work which was always fragmentary, never closed, and never final. His work ranged from the interior of a bar (1931), small-scale restoration, glassware for Venini of Murano (1933–47), silver for Rossi & Arcandi of Vicenza (1977), and furniture in an elegant, rectilinear style to temporary exhibitions. He developed lasting relationships with the Venice Biennale and that city’s museums, Accademia and Correr. Sometimes, when he had a free hand, there can seem to be too many competing ideas, too much ceaseless and quirky invention – this is possibly evident in the Querini Stampalia (1961–63), the Brion chapel (1969–78), and the remarkable Veritti house in Udine (1956–61, still happily inhabited by the next generation of the family) with all its moving parts. But when he joins a conversation with equals – placing the stunning Cangrande statue in Verona, at the Palazzo Abbatelli in Palermo (1953–54), and perhaps particularly with the gallery for Canova’s plaster casts in Possagno – he stands as partner to these masterpieces in a way perhaps few other designers could emulate.

The Canova conversion and small extension (1956–57) is almost invisible from the outside; in his handling of daylight Scarpa produced an interior of exquisite subtlety. The casts themselves have the gentle tones of a Giacometti painting – off-white, with cream and grey patina, shining where much stroked, scoured with the absent-minded scratches of generations. The extension which encloses them is an essay in different whites, produced by the reworking of traditional renders, polished plasters, and marble with simple metal framing and glass. The works are selected and placed with the utmost care, not least the famous *Three Graces* which is first glimpsed to the side and to which one is drawn down a small, tapering hall. They are neither overpowered by the architecture nor set in the naked glare of an operating theatre, but recognized for themselves. The light changes wonderfully across the day and the seasons. The sculpting of daylight is a key 20th-century theme handled famously by Le Corbusier, Tadao Ando, and Louis I. Kahn (each a greater architect than Scarpa although Kahn was

a keen admirer). But none achieved it in a way comparable to this tiny, humanistic gem.

JOHN MCKEAN

Biography

Born in Venice, 2 June 1906. Studied architecture at the Accademia di Belle Arti, Venice, 1921–26: Dip. Arch. 1926. Military service, Italian Army, 1926. Married Ornorina Lazzari, 1934: son is the architect and designer Tobia Scarpa (1935–). Assistant to the architect Vincenzo Rinaldi, Venice, 1922–24; freelance architect, designer, and graphic artist, Venice, 1927–62, Asolo, 1962–72, and Vicenza, 1972–78; commissions for interiors from 1929. Artistic consultant to Murano Cappellin and Company Glassworks, Venice, 1922–30, and to Venini Glassworks, Venice, 1933–47. Design consultant, Venice Biennale, from 1941, and to Cassina and B & B Italia furniture companies, 1969. Assistant instructor, 1926–29 and 1932–33, professor, 1933–76, and director, 1970–78, Istituto Universitario di Architettura, Venice; head of design course, Istituto Artistico Industriale, Venice, 1945–47; head of visual studies course, Istituto Superiore di Disegno Industriale, Venice, 1960–61. Numerous exhibitions and awards including Diploma of Honour, 1934, and Grand Jury Prize, 1960, Milan Triennale, and President's Architecture Prize, Rome, 1967. Elected Honorary Royal Designer for Industry, London, 1969; member, Academy of Art and Design, Florence; Academician, Accademia di San Luca, Rome, 1976. Died in Sendai, Japan, 28 November 1978.

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Interiors

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- 1941 Design of the Biennale, Venice; design of subsequent exhibitions at the Venice Biennales of 1949 (Paul Klee); 1950 (Pavilion of the Art Book); 1952 (Tiepolo); 1956 (Venezuelan Pavilion); 1960 (Erich Mendelsohn); 1968 (Pursuit of New Structures)
- 1942 Pelizzari Apartment, Santa Fosca, Venice (interiors and furnishings)
- 1953–54 Palazzo Abbatelli, Palermo, Sicily (restoration and remodelling as the Galleria Nazionale di Sicilia)
- 1953–60 Museo Correr, Venice (building and interiors)
- 1954–56 Galleria degli Uffizi, Florence (redesign of 6 gallery layouts with Ignazio Gardella and Giovanni Michelucci)
- 1955 Manlio Capito Civil Court, Venice (interiors and furniture)
- 1955–57 Gipsoteca Canoviana, Possagno, Treviso (extension and interiors)
- 1956–61 Veretti House, Udine (building and interiors)
- 1956–64 Museo di Castelvecchio, Verona (restoration, remodelling and interiors)
- 1957–58 Olivetti Showroom, Venice (interiors and furniture)
- 1961 Sense of Colour and Mastery of Water Exhibition, Italia '61, Turin
- 1961–63 Fondazione Querini Stampalia, Venice (remodelling of ground floor and courtyard)
- 1964–68 Zentner House, Zurich (building and interiors)
- 1967 The Poem Exhibition, Italian Pavilion, Expo '67, Montreal
- 1969–78 Brion Cemetery, San Vito d'Altivole, Treviso (monument and chapel)
- 1973 Banco Popolare, Verona (building and interiors)
- 1975–78 Ottolenghi House, Bardolino (building and interiors)

Scarpa also designed shop interiors in Florence and Venice from 1928 and numerous exhibition layouts from the 1950s. He produced

designs for glassware for Venini of Murano, Venice, 1933–47, and for furnishings from c.1930.

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Schindler, R.M. 1887–1953

Austrian-born architect and furniture designer

In 1935 the Los Angeles architect R.M. Schindler wrote, "The modern architect who has become the space architect, sees the house as an organism in which every detail, including furniture, is related to the whole and to the idea which is its source." From the late 1910s through the early 1950s Schindler designed well over 200 pieces of furniture. Many of these (couches, tables, desks, beds, and storage units) were built-in to his buildings. Supplementing these built-in pieces

were a number of mobile, free standing chairs, tables, and other pieces of furniture.

His view of built-in versus mobile furniture is revealed in his 1936 comment, "The furniture which is stationary [i.e. built-in] becomes part of the weave [of the design], until it is impossible to tell where the house ends and the furniture begins. The few pieces which are necessarily movable (chairs, etc.), become so in an accentuated degree. Moving, they are unfit to define the space conception and must therefore be eliminated architecturally for the sake of clarity. They are either folded up and stored away or made transparent to become inconspicuous."

Since Schindler was a product of the early Modern Movement in Vienna one would expect that his architecture as well as his designs for furniture would fit comfortably into the classic Modernist mode, but they do not. His early architectural experience and education under Otto Wagner, Josef Hoffmann and Adolf Loos, were quickly subverted when he came to America. Not only was he affected by working with Frank Lloyd Wright, but he was also deeply influenced by the "democratic" do-it-yourself atmosphere of the American Arts and Crafts movement. The task which he set for himself was how to produce strong works of architecture and furniture design, which at the same time would convey a sense of the commonplace.

Schindler produced his first designs for furniture shortly after he came to Chicago in 1914. An early example of this work is evident in his design for a Children's Corner at the Chicago Art Institute (1918), where both the built-in pieces as well as the mobile ones were rigorously situated within his rectangular space as elements which help to establish the design theme of the room. In this design and in his project for the Martin house at Taos, New Mexico (1915), he provided low-cushioned seating platforms, which function as furniture, but which at the same time assert that they are purely architectural elements, reflecting primarily changes in the floor planes.

For many of his early Arts and Crafts designs for mobile chairs, Schindler adopted the classic form of the box chair as it had been developed by Charles Rennie Mackintosh, Josef Hoffmann and other turn of the century European designers. However, in his box chairs, Schindler abandoned the idea of furniture being a finely crafted object. He adopted the ideal of Louise Brigham, who in her 1909 book *Box Furniture*, advocated that the home craftsman make her / his own furniture from wooden packing boxes. Schindler did not end up actually having his furniture made from packing boxes, but his use of crude material (everyday one-inch thick wood boards) and his simple joinery perfectly mirrors what Brigham had suggested.

Schindler was one of the first Modernist designers radically to change the scale of his furniture by lowering its height. As he wrote in 1936 "Contemporary pieces lose the excessive height of the historical products – medieval chairs, etc. – and tend to bring us closer to the floor, until in recent years we are able to sit again on low pillows without losing social caste." As his writings indicate, Schindler looked not only to Japanese interiors for his inspiration, but also to the low built-in seats found in traditional Islamic houses and to the interior seating provided in Middle Eastern tents, "where the scheme is based upon the idea of a sheltered bed rather than a house".

This lowness of scale can readily be seen in the furniture for

his own double house on Kings Road, Hollywood (1922), and in his famous Beach house at Newport Beach for Philip M. Lovell (1922–26). For these mobile pieces he used box-like Craftsman forms for his chairs. He worked out several different approaches to the seat and back which were placed between pairs of rectangular uprights (almost always made of rough redwood boards). Several of these chairs made use of simple canvas slings, others have slings which were cushioned in a rib-like fashion; still others had stuffed rectangular seats and backs which were supported by wood members. Much of the furniture for the Kings Road house was built-in, including desks, tables, couches and beds (the latter placed in his open "Sleeping baskets") on the roof.

In the Lovell Beach house, he introduced a half-inglenook, which, as a built-in architectural element, posed as a room divider between the living and dining spaces. This divider consisted not only of the couch placed at right angles to the fireplace, but also included low table surfaces, bookcases and enclosed storage. Like Wright and other Modernists of the 1920s and 1930s his ideal for the bedroom was a compartment similar to the cabins of an ocean liner. All the furniture in the bedrooms of the Lovell Beach house were built-in with the exception of beds which were on wheels, so that once the glass doors were slid open, the beds could be moved out onto the sleeping decks.

Schindler's most complete realization of built-in furniture, integral to changes in floor levels, can be found in his vacation house for C.H. Wolfe at Avalon on Santa Catalina Island (1929). Couches, beds, table surfaces all pose as interlocking steps leading from one level to another. These built-in pieces, together with a few mobile chairs and tables, disappear as furniture and become simply architectural elements.

For a brief moment in his career, at the end of the 1920s and on into the early 1930s, Schindler made a determined effort to pose as a more traditional modern architect and designer of furniture. During these years, he designed a number of pieces in polished steel (all of which, of course, had to be manufactured by professional metal workers). Inspired by the bent tubular furniture designs of Ludwig Mies van der Rohe and Marcel Breuer, Schindler produced his own versions. His first bent tubular chairs were produced in 1928, for the Braxton Art Gallery in Hollywood, while a later group were designed for Sardi's Restaurant in Hollywood (1932). He produced other designs in metal at this time for desk and floor lamps, tables, desks, ottomans, and bookcases.

With the increased availability of plywood as an inexpensive material, Schindler adopted it as his principal material for furniture construction after 1930. While on a few occasions he used more expensive plywood such as birch, walnut or mahogany, his propensity was to use the cheaper Douglas fir plywood. He continued to produce designs, in this case in plywood, which could be constructed by any carpenter or home craftsman. In fact, by the late 1930s he had modified many of his designs for small side chairs and tables so that they could be cut out of a single sheet (or in some cases two) of $\frac{3}{4}$ inch, 4 foot by 8 foot plywood.

His many plywood chairs of the 1930s and 1940s are somewhat similar to the concurrent designs of Frank Lloyd Wright, but Schindler's pieces more openly acknowledge the characteristics of thin sheets of plywood. Schindler always designed as

many pieces of built-in furniture as he could for his houses and other buildings. In one form or another, he pursued his fondness for combined room dividers and half inglenook seating. For example, in the W.E. Oliver house in Los Angeles (1932–34) the divider separates the entrance hall and staircase from the living space.

Another distinct body of work was his *Schindler Unit* furniture which consisted of storage units, tables with radios and phonographs, and seating, developed in 1934. His use of dramatically curved sections of plywood propelled these pieces into the then-popular Streamline Moderne aesthetic of the 1930s. His approach to these modular units was to make them as flexible as possible so that they could respond to different needs and to the individual spatial qualities of an interior.

The several parts of the storage section of his *Schindler Unit* could be combined to form various configurations of drawers, and open or enclosed storage. The seating of his “Schindler Unit” consisted of an upholstered rectangular seat which could be combined with a cushioned back, supported and held in place by a wide curved piece of plywood. These seats could be used as individual chairs (with an attached table if one wished) or as part of a series of units in a straight or L-shaped couch.

Although Schindler was in principle opposed to designing furniture independent of its interior space, he nonetheless did try to interest several furniture manufacturers and retailers in commercially producing and marketing his modular *Schindler Units*, but without success.

The realization of many of his goals in designing furniture came about during the last decade of his life. His small folding table / stool (1945), constructed of three pieces of plywood, captured the complex, interlocking volumes and planes of his architecture. These 1945 table / stools also respond to his desire that furniture be easily put away, and they exemplify a simple and open use of commonplace materials and methods of construction.

He continued to make use of plywood in his post-World War II furniture designs, in such pieces as he designed for the R. Lechner House in Studio City (1948) and the Samuel Skolnik house in Los Angeles (1950–52). In these pieces the somewhat fragile nature of thin members of plywood was accentuated in his built-in furniture, as well as in his movable chairs, stools and small tables. As was the case in his late buildings, Schindler introduced into his furniture a sharp angular quality, similar in many ways to what was then going on in the architecture and furniture of popular Moderne restaurants, drive-ins, and above all in signage.

Certainly, in the end, Schindler’s architecture and furniture are decidedly different from that of other European and American Modernists. This is apparent in his use of inexpensive commonplace materials, simply assembled, and most of all in the way he continually captured and reinterpreted the lively forms and motifs of popular Modernism.

DAVID GEBHARD

Biography

Rudolph Michael Schindler. Born in Vienna, 5 September 1887. Studied engineering at the Imperial Institute of Engineering, Vienna, 1906–11; studied architecture at the Vienna Academy of Art, under Otto Wagner (1841–1918), 1910–13. Married Sophie Pauline Gibling, 1919 (separated 1930): one son. Worked as a draughtsman

for the architects Hans Mayr and Theodor Mayer, Vienna, 1911–13. Moved to the United States, 1914. Worked for Ottenheimer, Stern and Reichert, Chicago, 1914; intern and assistant in the office of Frank Lloyd Wright (1867–1956), Chicago and later Los Angeles, 1916–21. In private practice, Los Angeles, 1921–53. Collaborated with Richard Neutra (1892–1970) and Carol Aronovici, 1925–31. Designed furniture from 1918. Published several articles on furniture and architectural space. Died in Los Angeles, 22 August 1953.

Selected Works

The architectural records of R.M. Schindler are housed in the Architectural Drawings Collection, University Art Museum, University of California, Santa Barbara. The collection also contains photographs, negatives, letters, building documents, models, and examples of Schindler’s furniture.

Interiors

- 1915 Martin House, Taos, New Mexico (building, interiors and furniture)
- 1918 Chicago Art Institute (Children’s Corner; interior and furniture)
- 1922 Schindler / Chase House, Kings Road, Hollywood (building, interiors and furniture)
- 1922–26 Phillip Lovell Beach House, Newport Beach, California (building, interiors and furniture)
- 1923–25 Pueblo Ribera Court, La Jolla, California (building, interiors and furniture)
- 1924 J.C. Packard House, South Pasadena, California (building, interiors and furniture)
- 1925–30 Barnsdall houses, Olive Hill, Hollywood (interiors and furniture)
- 1925–34 H. Levin House, Hollywood (textiles and furniture)
- 1926–31 S. Freeman House, Hollywood (furniture)
- 1928 Braxton Art Gallery, Hollywood (building, interiors and furniture)
- 1929 C.H. Wolfe House, Avalon, Santa Catalina Island, California (building, interiors and furniture)
- 1931 R.F. Elliot House, Los Angeles (building, interiors and furniture)
- 1932 Sardi’s Restaurant, Hollywood (building, interiors and furniture)
- 1932–34 W.E. Oliver House, Los Angeles (building, interiors and furniture)
- 1937–38 Lockheed Airliner (interior and furniture)
- 1940 A. Van Decker House, Canoga Park, California (building, interiors and furniture)
- 1948 R. Lechner House, Studio City, California (building, interiors and furniture)
- 1950–52 Samuel Skolnik House, Los Angeles (building, interiors and furniture)

Schindler’s first designs for furniture date from 1918 and he continued to design individual pieces and built-in furnishings until his death. His most well-known pieces included the all-metal adjustable floor lamp (1928), all-metal chairs, tables, lamps, etc. (1929–34), *Schindler Unit* furniture (1934), and the *Schindler* folding table/stool (1945).

Publications

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Further Reading

For a detailed study of Schindler's life and career, both as an architect and as a designer, see Gebhard 1971. A catalogue raisonné of Schindler's drawings, including his drawings for furniture, appears in Gebhard 1993 which also contains a full list of his published writings and numerous references to primary and secondary sources.

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Schinkel, Karl Friedrich 1781–1841

German architect and designer

A painter, town-planner, theorist, and designer of stage sets, panoramas, furniture, textiles, metalwork, ceramics and interiors, as well as architect, Karl Friedrich Schinkel was one of the most prolific and prodigious exponents of 19th-century Neo-Classicism. Much of his work was produced in versions of the Greek and Roman styles, but he was also strongly influenced by Gothic and English picturesque models, and his *Vorbilder für Fabrikanten und Handwerker* (1821–37) represents one of the first attempts by an architect to raise standards of design in mass-produced articles. Perhaps best-known today for the elegant and refined houses and interiors he designed for members of the Prussian royal family, his monumental public works in Berlin, executed for his patron, Friedrich Wilhelm III of Prussia, transformed the city from a provincial town into a Neo-Classical Imperial capital.

Like his contemporary, Leo von Klenze (1784–1864), Schinkel was strongly influenced by Friedrich Gilly's design for a monument to Frederick the Great. Schinkel began to study architecture with David Gilly (1748–1808), Friedrich's father, in 1798, following him to the newly created Bauakademie in

1799, where he received a firm grounding in both classical theory and sound construction. Schinkel spent the years 1803 to mid 1805 in Italy, where he was deeply impressed by the size and picturesque groupings of its ancient buildings. This experience was seminal in developing his understanding of urban design principals and building / site relationships. From 1805 to 1810, back in Berlin, he occupied himself primarily as a painter, set designer, and decorative artist. Schinkel's architectural career was delayed until the return of the Prussian royal family from exile (in 1809) and the beginning of the building boom that followed the defeat of Napoleon.

Schinkel's earliest important commission was a bedroom for Queen Luise at Schloss Charlottenburg (1809–10). From the first, Schinkel approached interior design simply, often even austere. He organized painted, wallpapered, or frescoed planar surfaces, classical door and window frames, cornice mouldings, and ceiling decorations, and rich colors within a precisely rectilinear series of spaces. Relief is shallow; rises are sharp. In Queen Luise's bedroom, pink painted walls are completely draped with sheer white muslin, producing a rosy glow that must have simulated the experience of waking at dawn in a silken tent.

The commission for the Charlottenburg bedroom led to a series of other royal commissions and to an appointment to the Technische Oberbaudeputation – the bureau responsible for supervising the design of public, royal – and religious buildings in Prussia, and for architectural preservation. Schinkel's royal commissions include the redesign of the apartments of the Königliches Palace (1810–14), design of a mausoleum for Queen Luise (1810), renovation of the Prince Heinrich Palace for the University (1812), design of the New Guardhouse (1816), interior design of Prince August's Palace in Wilhelmstrasse (1816–17), remodeling of the Berlin Cathedral (1816–17), interior renovation of Prince Friedrich's Palace including Schinkel's first Gothic room (1817), design of the Schauspielhaus (1818–21), design of the Schlossbrücke (1819–24), design of the Altes Museum (1822–30), design of the Neue Pavilion in the park at Schloss Charlottenburg (1824), design of the New Customs House (1826–32), design of the Bauakademie (1831–36), remodeling of Prince Karl's Palace (1827–28), design of Prince Albrecht's Palace (1830–33), and designs of various buildings at Schloss Glienicke (1824–35) and at Charlottenhof in Potsdam (1826–37). Many of these commissions also contained furnishings designed by Schinkel. The interiors of the Neue Pavilion in the grounds of the Schloss Charlottenburg, for example, included corner sofas and a great half-round sofa; this motif was repeated in rooms in the royal palace for Crown Prince Friedrich Wilhelm which also included a Gothic study, gilt-bronze tables and gilt armchairs with sphinx arm supports.

The enthusiastic reception given to the display upon their return to Berlin of artworks that had been looted by Napoleon's forces led to the decision to build a public art museum. The resulting building, now known as the Altes Museum, is generally regarded as Schinkel's masterpiece and as one of the greatest monuments of 19th-century Neo-Classicism. Its site opposite the Royal Palace on the north side of Berlin's most important urban square, the Lustgarten, gave Schinkel the opportunity to create a central place that would

organize the important but unrelated buildings around it – the palace, the cathedral, and the arsenal – into a coherent unity. The museum is designed to close and complete the space, creating an outdoor room for public ceremony. In it royal power, the church, and public culture were brought together as symbols of Prussian history and society. The façade of the museum is a majestic row of eighteen colossal Ionic columns lifted above the square on a plinth that gives the building a monumentality comparable to that of the far larger palace. Central emphasis is provided by a flight of monumental steps and a raised attic that masks the rotunda which is the center of the composition. It is as if the Roman Pantheon had been inserted into the center of a Greek temple. The steps lead to a double staircase that rises behind the colonnade, destroying the barrier between internal and external space, and creating a rostrum from which the full panorama of the Lustgarten ensemble could be viewed. The stairwell and back wall of the colonnade were decorated with vast murals illustrating the relationship of the arts to the history of mankind. Unfortunately these were lost in World War II bombings.

The ground floor of the museum was devoted to the display of sculpture and other antiquities; the upper floor was a picture gallery. Walls were covered with dark red tapestries and ceilings were painted in red, yellow and white classical patterns. Pictures were displayed on low wooden screens placed perpendicularly to the outside walls to take advantage of side lighting. The Altes Museum is now used primarily for the display of temporary exhibitions; its role in the museum system of a unified Berlin has not been established.

Schinkel's most charming commissions are the villas he created for Prussian princes and aristocrats. The most notable of these is Schloss Charlottenhof and its garden buildings, constructed for Crown Prince Friedrich Wilhelm. At Charlottenhof, Schinkel created an elegant Trianon, built into a terraced site so that its porticoed entrance gives the appearance of a one-storeyed Doric temple. The temple form is intersected by an asymmetrical mass that reaches out to engage the garden, itself a picturesque extension of the building. The walls of the portico are decorated in imitation of Pompeian frescoes; the interiors are painted in strong, vibrant blues and reds, and are filled with elegant neo-antique furniture including a desk of silvered wood also designed by Schinkel. No better example of poetic classicism can be found than this. A rational classical form has been transformed into an asymmetrical composition and inserted into an intimate Romantic landscape. It reveals the same sensitivity to place-making that had governed the design of the Altes Museum; Schinkel was as successful in merging buildings with nature as he was in creating great urban places.

C. MURRAY SMART, JR.

Biography

Born in Neuruppin, 13 March 1781. Studied at the Gymnasium in Ruppin, 1787–94; and at the Gymnasium zum Grauenkloster, Berlin, 1794–98; commenced architectural training under David Gilly (father of Friedrich) in 1798; enrolled in the newly-founded Berlin Bauakademie, 1799. Went on study-tour of Italy, 1803–05; second Italian journey with Dr. Waagen, 1824; visited France and England, 1826. Married Susanne Berger, 1805; 4 children. Artist and painter

of dioramas and panoramas, Berlin, 1805–08; active as a theatre set designer, 1815–20. Appointed Geheimer Oberbauassessor, responsible for supervising the design of public, royal and religious buildings in Prussia, and architectural preservation, 1810; promoted to Geheimer Oberbaurat, 1815; made Geheimer Oberaudirektor, 1830; Oberlandesbaudirektor, 1838. Remodelled many royal palaces and residences during the 1820s and 1830s. Played an active role in the reform of design education in the 1830s and published numerous designs for craftwork and industry from the 1820s. Recipient of many honours including Honorable Member, Accademia di San Luca, Rome 1825, Royal Bavarian Academy of Fine Arts, 1832, Academy of Fine Arts, St. Petersburg, 1834, Royal Institute of British Architects, 1835, and Academy of Fine Arts, Vienna, 1836. Suffered deteriorating health from 1836, had a stroke in 1840 and died in Berlin, 9 October 1841.

Selected Works

Schinkel's output as an architect, painter, designer and town planner was vast; a list of his architectural projects appears in Van Vynckt 1993; details of his furniture and decorative designs are included in Snodin 1991. In 1864 Schinkel's artistic estate, consisting of drawings, models and manuscripts, was purchased by the Prussian State. Large parts of this collection have now been dispersed to the Kunstgewerbemuseum, the Kupferstichkabinett and the Nationalgalerie, all in Berlin. Drawings relating to his work for royal residences are in the Schlösser und Garten (Schloss Charlottenhof), Potsdam, the Schloss Charlottenburg, and the Kunstbibliothek, Berlin. Important collections of furniture and other artefacts are in Potsdam-Sanssouci. A Schinkel museum has been set up in the Neue Pavillon, Charlottenburg, renamed the Schinkel Pavillon.

Interiors

- 1809–10 Schloss Charlottenburg, Berlin (interior and furnishings for Queen Luise's bedroom)
- 1816–17 Prince August's Palace, Wilhelmstrasse, Berlin (redesign of interiors and furnishings): Prince August of Prussia
- 1817 Prince Friedrich's Palace, Wilhelmstrasse, Berlin (interiors): Crown Prince Friedrich Wilhelm
- 1821–24 Schloss Tegel, Berlin (remodelling, interiors and furniture): Wilhelm von Humboldt
- 1822–30 Altes Museum, Lustgarten, Berlin (building and interiors)
- 1824–25 Neue Pavillon (Schinkel Pavilion), Schloss Charlottenburg, Berlin (building and interiors): Friedrich Wilhelm III
- 1824–26 Kavelierhaus (Danziger Haus), Pfaueninsel, Berlin (building and interiors): Friedrich Wilhelm III
- 1824–27 Königliches Schloss, Berlin (Crown Prince and Princess's apartment including decoration and furnishings for the Drawing Room, Star Room, Tea Salon, Library): Crown Prince Friedrich Wilhelm
- 1824–35 Schloss Glienicke, Berlin (building and casino, including interiors and some furniture): Prince Karl of Prussia
- 1827–28 Schloss Charlottenhof, Potsdam (remodelling and interiors): Crown Prince Friedrich Wilhelm
- 1827–28 Prince Karl's Palace, Wilhelmplatz, Berlin (interiors and furniture): Prince Karl of Prussia
- 1830 Roman Baths, Charlottenhof, Potsdam (building and interiors): Crown Prince Friedrich Wilhelm
- 1830–33 Prince Albrecht's Palace, Wilhelmstrasse, Berlin (conversion and interiors): Prince Albrecht of Prussia
- 1833–35 Schloss Babelsberg, Potsdam (building, interiors and furnishings): Prince Wilhelm and Princess Augusta

Schinkel designed metalwork for the Royal Iron Foundry, Berlin, and ceramics for the Royal Porcelain Manufactory, Berlin. Many designs for gold and silverwork were executed by Johann George Hossauer. Numerous designs for furniture for the royal residences were published by Ludwig Lohde, in 5 parts, from 1835–37.

Publications

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Further Reading

The literature on Schinkel is extensive; the majority of works are published in German, including the definitive *Lebenswerk* by Rave and Kühn from 1939; the most comprehensive bibliography appears in *Karl Friedrich Schinkel*, 1980. A guide to a select bibliography, highlighting the most important monographs, catalogues and other texts, and including a guide to the literature published in English, appears in Snodin 1991.

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Schlüter, Andreas c.1659–1714

German sculptor, architect and designer of interiors

Trained as a sculptor, Andreas Schlüter turned to architecture and interior design during the period in which he was working in Berlin after 1694, and he was particularly active in these spheres between 1698 and 1707 when he became artistic director for all his patron's projects. It was during these years that he designed the new suite of state rooms inside the Berlin Schloss which rank among the most important Baroque interiors in Germany. Unfortunately, despite the significance of this commission, Schlüter's work and influence are difficult to visualise today as nearly all his buildings and decorations have been destroyed.

Schlüter's early works in Poland include few interiors. Some ceilings with *voûtes* of figurative stucco in the summer residence of Wilanów near Warsaw have been attributed to him. These include putti riding on dolphins and sea horses in the king's bedroom and putti representing the four elements in an antechamber. Another attribution is a ceiling in a bourgeois house in Danzig which contains putti representing the four continents. The vivid and playful character of these groups reveals a knowledge of Flemish and Roman Baroque sculpture, most notably the work of François Duquesnoy.

Schlüter was called to Berlin to take up the position of court sculptor and teacher at the academy of art (founded 1696) in 1694. He travelled around the Low Countries and France in 1695, and in 1696 he visited Rome to purchase plaster casts of antique sculpture for the Berlin academy. His most important sculptural work in Berlin is the bronze equestrian statue (1696–1703) of Elector Friedrich Wilhelm, Margrave of Brandenburg (1640–88). At the same time, Schlüter began to take an interest in architecture; he designed an attic section for the arsenal (where he provided 22 keystones depicting heads of dying soldiers for the courtyard) and built the foundry. In response to discussions concerning the enlargement and rebuilding of the Berlin Schloss, he provided a design that transformed the irregular German Renaissance schloss into a Roman Baroque palazzo, consisting of four wings surrounding a central courtyard. His designs were accepted and building began in the autumn of 1698. Schlüter's contract, dated 2 November 1699, stated explicitly that he was responsible for all the work connected with the Schloss, including the interiors.

The rebuilding of the Schloss was a project close to the new Elector's heart. With the elevation of the sovereign duchy of Prussia to a kingdom very much in mind, Friedrich III, Margrave of Brandenburg (1688–1713) wanted a palace that was fit for a king and, accordingly, the new state rooms on the second floor had to be on a regal scale. The suite of ten rooms started in the east wing (*Spreeflügel*) with (from south to north) the staircase, *salle de garde* and two antechambers, followed by the king's conference chamber. This led eastwards to the king's private rooms in the oldest part of the Schloss, and the suite was continued westwards into the north wing (*Lustgartenflügel*) facing the garden with another six newly furnished rooms containing the *Rittersaal* in the centre (with its own staircase), two rooms of diminishing size on either side, and the chapel ending the *enfilade* to the west. The larger halls



Schlüter: Rittersaal, Schloss Berlin, 1698–c.1703

(the *salle de garde* and Rittersaal) had a mezzanine floor added to provide extra height and were treated as architectural chambers with an order of pilasters. The smaller rooms, by contrast, were decorated with textiles and tapestries. Until the Schloss's destruction during World War II the Rote Samtkammer still had the original red sammet wallcovering, bordered with silver. Most of the other textiles and some of the floors were renovated or remodelled in the later 18th or 19th centuries but Schlüter's ceilings remained in place.

Schlüter's point of departure for the design of these ceilings was once again Roman Baroque models, most notably the ceiling systems designed by Pietro da Cortona such as those in the Palazzo Pitti in Florence. Schlüter used these models in an innovative way and with the eye of a sculptor. Walls and ceilings were separated by either a proper entablature or a string course, and a high *voûte* of stucco work, incorporating figures and figurative reliefs, provided a generously curved frame for the central fresco. The ornamental *voûtes* were gilded, sometimes polished to different shades of gold, and had white stucco figures in front of them. In two rooms the stucco work curved into the ceiling and gave the impression of cupolas; one ceiling even incorporated mirrors. The Rittersaal had a particularly elaborate decoration with four large stucco groups representing the continents as overdoors, and a layer-like

sequence of string courses in complicated forms between entablature and fresco. The chapel at the end of the *enfilade* (also with added mezzanine) had galleries supported by free-standing *scagliola* columns. In the south wing Schlüter decorated another large hall, the Elisabethsaal, with reliefs after antique models in the *voûte* and a series of sixteen draped youths sitting on a string course – a translation into sculpture of Michelangelo's *ignudi* from the Sistine ceiling. Schlüter produced designs for the walls, ceilings, floors and probably furniture, and he even influenced the execution of the frescoes. He also participated in drawing up the iconographical programme which celebrates good government and the young monarchy. A fresco in the north wing, dated 1703, indicates the short period of time in which these rooms were finished.

Given his workload for the king, Schlüter executed few commissions for interiors outside the court, a notable exception being a palace for Graf Koldbe Wartenberg, the prime minister. This was demolished in 1889 but a copy of a preserved ceiling was built into a room in the Palais Ephraim in Berlin in 1987.

1707 marked a turning point in Schlüter's career. A tower he had designed for the northwest corner of the Schloss precinct had to be taken down to prevent its collapse and Schlüter was disgraced. Work on the Schloss was continued by

Johann Friedrich Eosander (1669–1729). Eosander doubled the size of the structure and continued the suite of state rooms to the west but his work still showed the overpowering influence of his predecessor's style. Schlüter's last interior in Berlin was a private commission: in 1711–12 he built a suburban villa for the minister Ernst von Kamecke whose main hall once again contains groups of figures representing the four continents.

After 1713 the new king, Friedrich Wilhelm I, cut down on his father's lavish spending on the arts, and Schlüter accepted an invitation from Tsar Peter I to go to St. Petersburg. The fact that Schlüter died the following year, and that so much rebuilding took place in the 18th century, has made it difficult to estimate the range of Schlüter's work. Only Monplaisir, a small villa in the grounds of the Peterhof palace, was completed by 1715, and Schlüter's designs may have been used for the interiors.

Some of his former assistants in Berlin, like Martin Heinrich Böhme who built the Palais Creutz in 1714–16, continued to work in his style, but none of their buildings has survived. A more permanent record of Schlüter's influence can be seen in the interiors illustrated by his assistant, Paul Decker, in his suite of copperplate prints, *Fürstlicher Baumeister; oder, Architectura Civilis*, published in Augsburg between 1711 and 1716.

JARL KREMEIER

Biography

Born in Danzig (Gdansk) or Hamburg, c.1659. Trained as a sculptor in the workshop of David Sapovius; travelled to study architecture in the Netherlands, France and Italy, 1695–96. Married Anna Elisabeth Spangenberg, 1694: 3 children. Employed as a mason and master sculptor in the service of King Sobieski of Poland, Warsaw, 1681–94; sculptor and architect in Berlin for Elector Friedrich III, Margrave of Brandenburg, 1694–1713; appointed Schlossbaudirektor, 1699; director of the Academy of Arts, Berlin, 1702–04; dismissed from all official posts, 1707; worked as director of architecture for the court of Peter the Great, St. Petersburg, 1713–14. Member, Berlin Academy, 1701. Died in St. Petersburg or Moscow, 20 June 1714.

Selected Works

Few of Schlüter's interiors survive, many having been destroyed during World War II and after, but examples of his designs can be seen in the engravings published by his pupil, Paul Decker, in *Fürstlicher Baumeister; oder, Architectura Civilis*, Augsburg, 1711–16. A copy of a Schlüter ceiling designed for the Wartenberg Palace has been installed in the Ephraim Palace, Berlin.

Interiors

- c.1689 7/8 Langer Markt, Danzig (stucco decoration)
- 1689–93 Wilanów Palace, Warsaw (stucco decoration for the ceilings)
- 1698– Schloss, Berlin (renovation and interiors, including
- c.1703 second floor state rooms: later expanded and completed by Johann Friedrich Eosander)
- c.1700 Schloss, Charlottenburg, near Berlin (rebuilding and decoration of the first floor oval hall)
- 1702–04 Wartenberg Palace, Berlin (interiors)
- 1705–06 Schloss, Potsdam (decoration of the ceiling of the main hall)
- 1708 Schlobitten, East Prussia (ceiling decoration)
- 1711–12 Landhaus Kamecke, Berlin (building and interiors)
- 1713–14 Monplaisir, Peterhof Palace, near St. Petersburg (designs for building and interiors; completed by others)

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Scott, M. H. Baillie 1865–1945

British architect and designer of interiors and furniture

A leading member of the Arts and Crafts Movement, M.H. Baillie Scott is important chiefly for his contribution to the interior design of domestic space. His importance rests not only on the exceptional richness and craftsmanship of his decorative schemes, but also on his innovative planning of interior space.

The eldest of 14 children of a minor Scottish laird, Scott studied at the Royal Agricultural College, Cirencester. Despite his father's hope that this would equip him to manage the family's sheep farming concerns in Australia, Scott turned to architecture as his chosen career. From 1886 to 1889 he was articled to Major Charles E. Davis, the city architect of Bath, where he worked on various classical schemes including the Queen's Bath building which enclosed the ancient Roman baths.

In 1889 he moved to the Isle of Man to join the office of the surveyor and land agent Frederick Sanderson, for whom he designed various houses, including Oakleigh (1892–93), Ivydene (1893–94), Laurel and Holly Bank (1895–96),



Scott: design for a Music Room; competition entry for House for an Art Lover, 1901

Leaffield and Braeside (1896–97), and a terrace of four houses at Falcon Cliff.

These early buildings were largely half-timbered and rough-cast mixtures of the Old English and Queen Anne styles as created by Richard Norman Shaw and W. Eden Nesfield, and, as such, partly out of character with the local vernacular. However at the same time Scott was attending classes at the Isle of Man School of Art, where Archibald Knox was on the teaching staff. With Knox he collaborated on the design and execution of stained glass, iron grates, and copper firehoods for these Manx houses whose Celtic Revival interiors are at odds with their more revivalist exteriors.

The house Scott designed for himself, the Red House (1892–93; so named after Philip Webb's house for William Morris) exhibited one of his most important innovations in the planning of domestic interiors. Here folding wooden screens separated the living from the dining and drawing rooms, thus allowing the creation of, Scott wrote, "one good sized apartment with plenty of floor space and elbow room." This ideological commitment to the re-introduction of the medieval open-hall plan both as the central element of an interior, and as a symbol of an open and liberal lifestyle (and, incidentally, the precursor of the typical suburban through-lounge), was shared at this time by many in the Arts and Crafts Movement, most notably Barry Parker, and had earlier precedents in the work of A. W. N. Pugin. While the hall-plan had the effect of

allowing a grand scale for decorative schemes, it also facilitated the creation of more seemingly eccentric corners and inglenooks with a preponderance of fitted furniture to reduce Victorian "clutter" and create a unified interior.

Underlying the use of the hall-plan was an almost abstract conception of space as an entity to be alternately contained, or set free, and to allow for variable room functions – the openness aided by enlarged doorways to rooms off the main hall. It has been a-historically interpreted by many as a harbinger of Modernist ideas of space as found later in the work of Le Corbusier and Gerrit Rietveld. Another favourite device of Scott's, well shown at Blackwell (1898–99) for Sir Edward Holt, was the creation of a gallery, traditionally intended for musicians, over a large inglenook fireplace, which was usually the symbolic centre of the Scott interior.

These early ideas, published as "The Decoration of the Suburban House" in *The Studio* (1895), led to Scott making regular contributions to the magazine which identified him with the progressive ideals of the Arts and Crafts Movement. In these influential essays (later collected and published as *Houses and Gardens*, 1906) Scott wrote of wanting to find again "the severe and earnest beauty of the old house". Accordingly, the 1896 exhibition of the Arts and Crafts Exhibition Society included furniture, metalwork and wallpaper designed by Scott. He always preferred to design every element of an interior himself and wrote that "the conception

of an interior must necessarily include the furniture which is to be used in it".

Scott neither lived in London nor moved within the central grouping of the Arts and Crafts Movement; this peripherality perhaps let his decorative work develop a richer, almost heraldic quality, more medieval in feel than the work of many of his contemporaries. *The Studio* became the effective vehicle through which his work and ideas became known and copied throughout Europe and the United States. As in the case of Charles Rennie Mackintosh, publicity created a situation in which Scott was more greatly admired and fêted in Europe than in his own country. This may also be due to his work being closer in feel to European Art Nouveau, with its greater accent on decorative richness and stylised motifs, than to the puritan strictures of the Arts and Crafts Movement.

Thus in 1896 Queen Victoria's grandson, Ernest-Ludwig, Grand Duke of Hesse, commissioned Scott to redecorate and furnish the drawing and dining rooms of his famous Artists Colony in Darmstadt, in collaboration with C.R. Ashbee and the Guild of Handicraft. The scheme is long since destroyed, but Scott's account of it records a vivid interior: "In the sitting room at Darmstadt the panelling is ivory white and above this the wall is orange. The central electric light fittings, designed by Mr. Ashbee, are grey pewter and the furniture is chiefly in tones of green and blue. And this arrangement of white, grey, green, and blue is supplemented by touches of brilliant pink in the flowers. In the dining room a more sober colour scheme prevails, the wall above the panelling being covered with embossed leather."

Though surviving photographs suggest a more even use of colour to unite the two rooms, the scheme established Scott's European reputation as an interior designer. The following year the duke's sister-in-law, Crown Princess Maria of Romania, commissioned Le Nid, a small forest villa provided with internal decorative unity through the application of stylised Sun, Sunflower, Lily and Poppy motifs stencilled on the ceiling, walls and other surfaces.

Scott's work was particularly well-received in the Germanic countries, and Hermann Muthesius claimed in *Das Englische Haus* (1904–05) that "In Baillie Scott's work each room is an individual creation, the elements of which do not just happen to be available but spring from the over-all idea. Baillie Scott is the first to have realised the interior as an autonomous work of art." Scott's schemes were published not only in *Dekorative Kunst* (1900) and *Kunst und Kunsthandwerk* (1901), but also in the American publication *House Beautiful* in 1904. Scott's *Houses and Gardens* was translated into German in 1912 and illustrated by many colour plates of his early commissions, which tend to reflect the general interest in folk or peasant culture of these years.

In 1901 Scott left the Isle of Man and moved to Bedford, a move partly informed by the presence there of John Pyghtle White's joinery for which he had designed furniture since c.1898, which was sold through Liberty's. The same year White published colour plates of these designs in *Furniture Made at the Pyghtle Works, Bedford*, and submitted designs for the Haus eines Kunstfreundes (House for an Art Lover) to the Zeitschrift für Innendekoration competition at Darmstadt. Alexander Koch illustrated the scheme in his influential

Meister der Innendekoration in 1902, and it was placed higher than the better-known entry of Mackintosh.

Where Scott's work for the Grand Duke exemplified a heraldic stiffness (at times bordering on revivalism) that was seeking to avoid the sinuous forms of Art Nouveau, his White Lodge, Wantage (1898–99) is a mixture of Voysey-like restraint externally and Art Nouveau richness internally – a general characteristic of his work. Scott's considerable admiration for Voysey was at its highest in the early years of the 20th century, when he sought the same rational approach to house design and decoration – what he termed a "quiet dignity of effect".

It was not surprising that Scott's well-publicised ideas on improved planning led to his involvement in the Garden City Movement, first with the design of Elmwood Cottages (1904–05) for the First Garden City Company at Letchworth, and then at Hampstead Garden Suburb in 1909 with the design of Waterlow Court. Arranged as a courtyard, or quadrangle, this was a development of flats for single women, and their servants, with communal facilities. It was constructed of whitewashed brick, with furniture supplied by John Pyghtle White and by Heal's. Scott had earlier written of seeking a general effect in his interiors that was still to be found in "some old Cheshire farmhouse ... where people have not yet grown to be ashamed of plain bricks and whitewash". A favourite aphorism of Scott's was "When in doubt whitewash."

On the completion of Waterlow Court, Scott moved away from some of the mannerisms of Voysey to a more traditional Tudor Revival manner, as seen in The Cloisters, Avenue Road, London (1912–13). Between 1914 and 1939 his commissions trailed off for want of clients and he alternated among a variety of styles, eventually acquiescing to the constraints of the fashionable neo-Georgian.

The considerable success Scott enjoyed was perhaps due as much to the power of the new artistic periodicals, such as *The Studio*, with their international readership, as to the undoubted quality of his work.

JULIAN HOLDER

Biography

Mackay Hugh Baillie Scott. Born near Ramsgate, Kent, 23 October 1865. Graduated from Royal Agricultural College, Cirencester, 1885; articled to Charles E. Davis, city architect of Bath, 1886–89; attended evening classes, Isle of Man School of Art, under Archibald Knox (1864–1933), 1889. Married Florence Kate Nash, 1889 (died 1935). Commenced architectural practice, Douglas, Isle of Man, 1889; relocated to Bedford 1901; practice moved to London c.1914; in partnership with A. Edgar Beresford from 1919. Designed furniture, metalwork, wallpapers and interiors from mid-1890s; involved in the development of Letchworth and Hampstead Garden Suburbs. Regular contributor to *The Studio* from 1895; wrote on interior decoration, town planning and garden cities. Exhibited frequently in England and abroad. Elected Fellow, Royal Institute of British Architects, 1927. Retired, 1939. Died in Brighton, 10 February 1945.

Selected Works

A collection of Scott's architectural drawings is in the Royal Institute of British Architects; additional drawings, designs and furnishings are in the Victoria and Albert Museum and the Manx Museum, Isle of Man. Many views of his interiors and examples of his furniture are illustrated in *The Studio* and *Building News*.

Interiors

- 1892–93 Red House, Douglas, Isle of Man (building and interiors): M.H. Baillie Scott
- 1896–98 Grand Ducal Palace, Darmstadt, Hesse (dining room and drawing room: decoration and furniture): Grand Duke Ernest-Ludwig of Hesse
- 1897–98 Glencrutchery House, Glencrutchery Road, Douglas, Isle of Man (interiors including the dining room, drawing room, hall): Deemster Thomas Keen
- 1897–98 Le Nid, Sinaia, Romania (interiors and furniture): Princess Marie of Romania
- 1898–99 Blackwell, Bowness, Westmoreland (building and interiors): Sir Edward Holt
- 1898–99 White Lodge, Wantage, Berkshire (building and interiors): Chaplain of St. Mary's Convent
- c.1900 Reiss House, Mannheim, Germany (interiors including music room and boudoir): Carl Reiss
- 1901 "Dulce Domum" (competition designs published in "Zeitschrift für Innen- Dekoration", Vienna): Alexander Koch
- 1902–05 Wertheim Residence, Berlin (music room and dining room): A. Wertheim
- 1907–14 Waldbühl, Uzwil, Switzerland (building interiors including furniture): Dr. Rolf Bühler
- 1908–09 Waterlow Court, Hampstead Garden Suburb, London (building and interiors)
- 1916–17 White House, Great Chart, Kent (remodelling of interiors and furnishings): M.H. Baillie Scott
- 1920–21 Oakhams, Edenbridge, Kent (remodelling of interiors and furnishings): M.H. Baillie Scott

Furnishings

Scott designed complete interiors, furniture and other decorative work for the Werkstätte, Dresden, 1900–14, and for the Wiener Werkstätte, Vienna, 1905–14. A catalogue of the Pyghtle Works, Bedford, contains 120 items of furniture designed by Scott who worked with the firm c.1898–1916; he also designed work for Storey & Co., 1914–17. Designs for wallpaper, fireplaces, stained glass, ironwork, furniture and embroideries appear in *The Studio* from 1895.

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Screens

Screens are essentially movable structures, usually constructed from a wooden frame of several panels and covered by a wide range of materials. Traditionally, their primary use was to provide protection from heat or draught, or to divide a room into smaller spaces. In Northern Europe, the practice of using fixed and temporary wooden screens in great halls and churches was well-known during the Middle Ages, but the basic form of the folding screen comes from China. The earliest surviving examples date from the 8th century AD, and are now in the Shoso-in repository in Nara, Japan.

In the East, screens were used both as a functional piece of furniture and as a decorative art form. In Japan, screens were usually made of paper and were used as sliding panels, called *fusuma*, to form interior walls in domestic houses, or as *byōbu* (the word *byōbu* means protection from wind), free-standing six-panelled folding screens. In China, where houses had permanent walls, screens did not have to be moved as often, with the result that they tended to be made from less delicate materials such as panels of wood. Here, emphasis was placed on beauty and inspiration rather than mobility and flexibility.

Oriental screens were usually decorated with genre subjects such as birds, flowers, tea ceremonies and harbour scenes, either painted horizontally with inks onto hand-made paper stretched across a wooden frame, or by the much lengthier process of painting separate wooden panels with black lacquer. This was done either by applying raised layers of gesso, called *gofun*, to the surface and moulding it into reliefs of rocks and birds which were then gilded, or by cutting into the decorated surface and adding coloured dyes and powders to the grooves or to the lacquer itself. The surface was then further enriched by the addition of pieces of ivory, turquoise, jade, coral, abalone and lapis lazuli.

Although earlier records exist of movable screens being used, folding screens do not appear to have become fashionable in Europe until the 17th century, when screens were being imported by the Dutch and English, via recently established trade routes from the East. The first ship carrying varnished screens to return to England from Japan arrived in 1614. Charles I apparently possessed two Chinese screens, and Ham

House had several Japanese screens by 1683. The demand for oriental screens in the West and the dramatically enlarged European market influenced the artists producing them. This influence can be seen in the Western perspective and architecture chosen for an unusual concave nine-fold screen, *View of Amsterdam*, from the Ch' ien Lung period, 1736–95, clearly made for export to Europe.

Coromandel screens from China were considered the finest of all incised lacquerwork produced in the East. In particular, fashionable Chinoiserie interiors often included a Coromandel screen, such as the bedroom at Erdigg Park in Wales decorated in 1771. Eventually, however, the name Coromandel (so-called because of the coastal region in India where one of the main markets for screens was situated) became a general term used to describe all lacquerwork imported from the East.

By the 18th century, screens were covered in a wide range of materials including silk; paper; stamped, gilded or painted leather; inlaid woods; bronze; giltwood; mirrors or glass. An early 18th-century trade card belonging to Thomas Bromwich, a well-known wallpaper manufacturer on Ludgate Hill, London, declared he sold screens made of “gilt leather, India Pictures, Chintz, Callicos, Cottons, Needlework, Damask, Paper”. Painted paper screens were especially popular in England and France where the wallpaper industry was closely allied to screen-making. Screen panels were often backed by fabric before being fitted into the screen frame, similarly, wallpaper was first mounted onto pieces of canvas or hessian before being attached to a frame on the wall.

Throughout the 17th century, gilded leather screens were being produced in Spain and the Netherlands, where there was a large gilt leather-working industry, but by the 18th century, England's leather trade was sufficiently established to rival it. In England, however, stamped leather as a form of decoration was less important than painted leather or canvas.

The English appear to have favoured simple countryside scenes on their screens, although these designs tended to be rather less sophisticated than their European counterparts. An English four-panelled canvas screen, dated 1746 (now in the Victoria and Albert Museum), beautifully illustrates this rather naive style. Painted on both sides by an unknown hand, the screen depicts scenes of men fishing, gambling, cock-fighting and card-playing, the various sports and entertainments enjoyed by the typical English country gentleman of the period. English screens were also hand-made, usually by gentlewomen, who decorated an otherwise ordinary piece of furniture by sticking on engravings and pictures cut out of books, magazines and newspapers and then varnishing it. A wonderful exception to this practice is the screen made by Lord Byron, c.1811–14, covered with approximately 150 mezzotints and engravings of famous people and boxing heroes.

In 18th-century France, screens were usually made of more luxurious materials such as exotic woods, silks or tapestries from the famous Savonnerie, Beauvais, Gobelins and Aubusson factories. The Louvre has a fine gilt bronze screen covered with taffeta and embroidered silk made in 1786 for Louis XVI, by the firm Pernon. Some screens were made after designs by leading artists of the day, for example, François Boucher (1703–70) designed a five-panel screen for Louis XV, c.1750, and pastoral paintings by Antoine Watteau (1684–1721) and Nicolas Lancret (1690–1743), inspired the Rococo giltwood

screens now in the Victoria and Albert Museum. As well as those produced for the very rich, however, screens were also mass produced to fulfil the demands of an increasingly prosperous middle-class market.

Rococo screens, usually four to six panels wide, were meant to create pleasant, draught-free spaces for small groups or more intimate “situations” for those entertaining in their private rooms. But by the second half of the 18th century, as the taste for symmetry and minimal clutter changed the ways rooms were laid out, the use of screens declined. An exception to this are the beautifully carved, gilded and painted Neo-Classical screens produced by Turin-based, Giuseppe Maria Bonzanigo (b.1745), who produced furniture for the House of Savoy.

Folding screens enjoyed a revival in the latter part of the 19th century, especially with the Aesthetic Movement in England, when the art of the Orient once again found favour in Europe. Liberty's of Regent Street in London, for instance, specialised in the sale of imported Japanese goods such as vases and screens, and Moorish wooden screens were popular for a brief period in the 1890s.

By the turn of the century, as improvements were made to conditions within the domestic interior, so the screen became less a functional piece of furniture and more a surface for decoration. A surprisingly impressive list of well-established artists have at one time or another used screens for this purpose, including Paul Cézanne (1839–1906); William Morris (1834–96); James McNeill Whistler (1834–1903); members of the French Nabis group; Alphonse Mucha (1860–1939); Paul Klee (1879–1940); Marc Chagall (1887–1985) and Yves Tanguy (1900–55).

It did not take long, however, before artists were using the screen not as a piece of furniture or merely a decorative surface, but as an art form in itself. Eileen Gray (1879–1976), an artist and interior designer, was working in the revived technique of lacquer-work in Paris during the 1920s, where both she and Jean Dunand (1877–1942), received training in their medium from the Japanese master-craftsman Sougawara. In 1924, Gray took the idea of the traditional folding screen one stage further, in her work for Suzanne Talbot's Parisian apartment. In designing lacquer screens made from multiple blocks of wood arranged on fixed poles, she created a modernist three-dimensional sculpture.

More recently, and not unlike the Japanese artists before them, Jim Dine (b.1935) and David Hockney (b.1937), have used the screen as an extended canvas, examples of their work being Dine's five-part, *Landscape Screen* (1969), and Hockney's *Paper Pool* #10 “*Midnight Pool*” (1978), made from coloured and pressed paper pulp. The photographer Ansel Adams (1902–84), also used screens as invisible supports for his work.

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Second Empire Style

Second Empire is the name given to the style or styles that flourished in France during the reign of Napoleon III (President 1848, Emperor 1852, abdicated 1870). Exemplified by the taste for elaborate hangings, brightly-coloured floral patterns, and comfortably rounded and abundantly upholstered, tasselled and deep-buttoned furnishings, as well as a plethora of revivalist styles, the Second Empire style has often been described as excessive and eclectic. Nevertheless, it was hugely influential both in France and abroad; its richness and variety was matched by that of High Victorian revivalist design and it was exported to all parts of the world.

"With the name I bear I must have either the gloom of a cell or the light of power", wrote Louis Napoleon Bonaparte, who was born in 1808 while Napoleon I was at the height of his power and placing his relatives on European thrones from which he had temporarily dislodged the legitimate occupants. As a seven-year-old prince, Louis Napoleon had been on the Champ de Mars in Paris when the Emperor celebrated what he believed was the restoration of his Empire; but already time was running out. Eighty of the Hundred Days had passed, and the boy's first taste of Imperial splendour was to be his last for many years. Exiled with his mother, ex-Queen Hortense of Holland, to Arenenberg in Switzerland (where the tented rooms and Empire furnishings she took with her may still be seen), he watched from a distance what was happening in France.

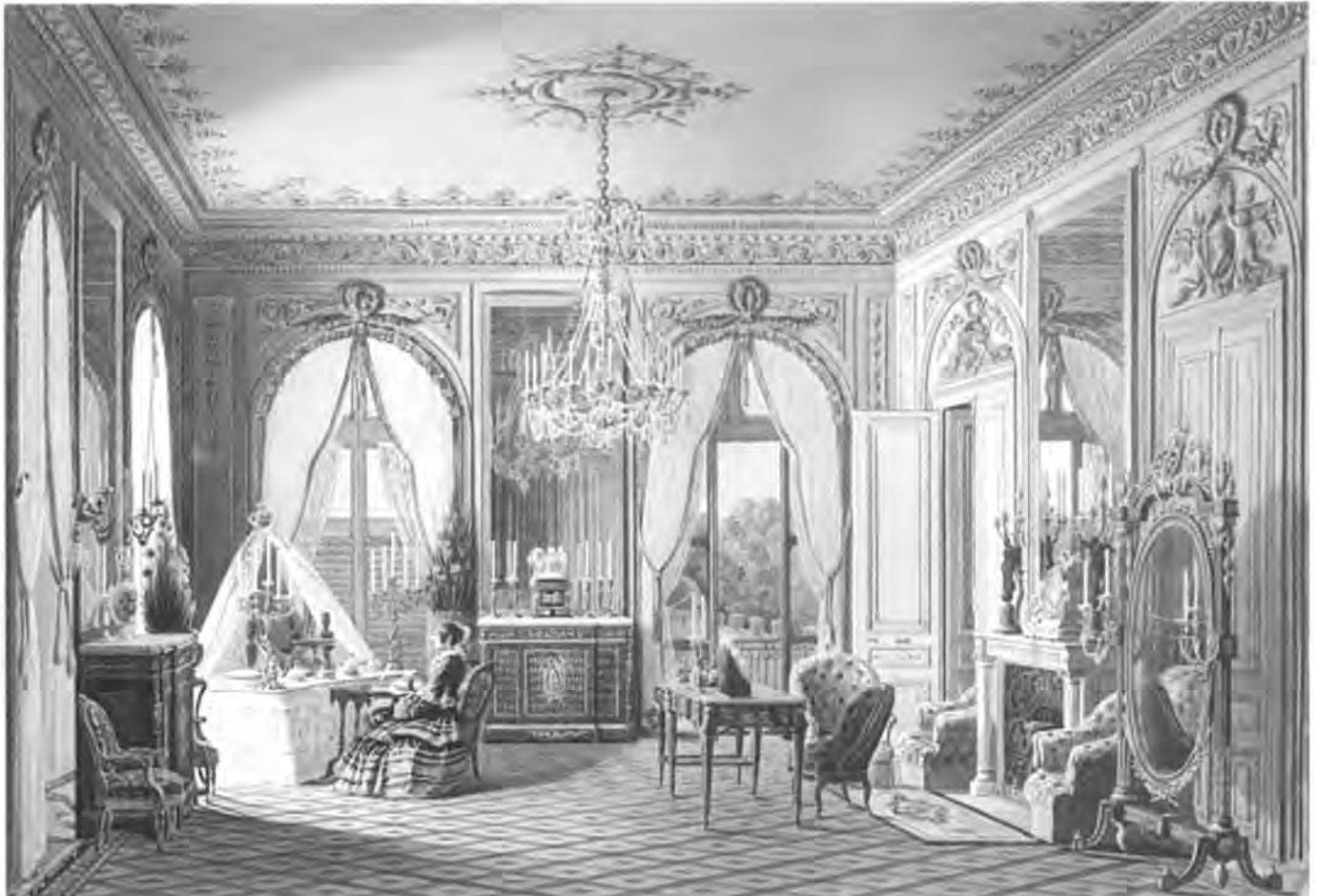
In 1830 the revived Bourbon monarchy was overthrown and Charles X gave way to the Citizen King, Louis-Philippe of the Orléans branch. Two years later the Duke of Reichstadt, Napoleon's only son and heir, who was previously known as the King of Rome (and for whom Percier and Fontaine had

designed a magnificent but unbuilt palace) died in Vienna, and Louis Napoleon's destiny became clear to him. He was to be the next Emperor; but it was only by way of exile in America and then in London where, as well as harbouring thoughts of imperial glory, he was also admiring the parks, the squares and the new Regent Street. After an abortive attempt to return to France and overthrow the Orléans monarchy in 1840 there was an interval before 1848 when Louis-Philippe was deposed and the Second Republic was declared. Louis Napoleon succeeded in being elected President; and in 1851 a carefully arranged coup, supported by a referendum, paved the way for him to be proclaimed Emperor Napoleon III.

Republican opponents included Victor Hugo, whom Louis Napoleon tried to enlist on his side by inviting him to dine at the Elysée Palace, his first official residence which had been improved for his occupation. Hugo's description of the drawing-room as "extremely ugly" suggests he was reacting against the taste of the First Empire since he commented on "figures after the fashion of Pompeii on the panels [of the walls], and all the furniture was in Empire style with the exception of the armchairs, which were in tapestry and gold and in fairly good rococo taste". The Rococo admired by Hugo was to be the most popular decorative style during the Second Empire, but Neo-Classicism continued as an influence, although it was challenged by other past French styles from Henri II to Louis XVI, as well as oriental and medieval interests.

With the help of Georges-Eugène Haussmann, the Emperor transformed the old Paris by the imposition of a pattern of boulevards, avenues, secondary streets and intersections that is still the framework and fabric of the centre of the city, and new public parks were created on the London model he had admired during his exile. Napoleon's enthusiasm for promoting metropolitan improvements, of which he evidently had a good understanding even if the motives were perhaps more political than artistic, did not extend to other forms of art. He did, however, decree the Salon des Refusés which brought about an end to the undisputed authority of the Salon and the École des Beaux-Arts. Émile Zola described the newly created setting as "quite as luxurious as that provided for the accepted pictures; tall, antique tapestry hangings in the doorways, exhibition panels covered with green serge, red velvet cushions on the benches, white cotton screens stretched under the skylight".

The Emperor also intervened in the design of the central markets at Les Halles, stopping work when he saw the solid structures going up to Victor Baltard's designs. The much-admired iron and glass pavilions were a revision by the architect to meet the Emperor's demand for "vast umbrellas". Zola described them as a "Babylon of metal with a hindu-like lightness, criss-crossed by suspended terraces, overhead corridors and flying bridges over the emptiness below". They were constructed between 1853 and 1857. At about the same time the Emperor decreed the construction of a permanent exhibition building, the Palais de l'Industrie on the Champs Élysées, "similar to the Crystal Palace in London". It housed the 1855 Exposition Universelle under its iron and glass interior; but the outstanding concept of an internal space fashioned of these materials is the Bibliothèque Nationale of 1862-68 where



Second Empire: *The Royal Visit to Napoleon III: Queen Victoria's Dressing Room at St. Cloud* by Fortuné Fournier, 1855

Henri Labrousse used rows of shallow domes supported on slender columns and arches.

The reign of Napoleon and his Spanish-born Empress Eugénie is remembered for its opulent, lavish court which became a byword for frivolity and extravagance. The decorative arts, in which the Empress took a great interest, pandered to this taste. In France, as in England, the mid 19th century was the apogee of eclecticism and historicism, and the international exhibitions of 1855 and 1867 displayed a variety of styles, innovations and intricacy just as did those of 1851 and 1862 in London. There was also a great interest in polychromy, partly inspired by many studies and reconstructions made by young French architects who had studied in Italy and Greece. But there were few such extreme archaeological reconstructions of interiors as the *Maison Pompéienne* designed for the Emperor's cousin, Prince Napoleon, in 1856 by Alfred Normand; brilliantly coloured designs for this tour-de-force may be seen in the Musée des Arts Décoratifs, and a reconstructed panel in the Musée d'Orsay.

Far more common are decorations and furnishings based on earlier French styles which still existed. New interiors frequently looked back to 17th- and 18th-century models. The Empress had a particular liking for the Louis XVI style. She initiated a cult for the memory of Marie Antoinette, copying furniture from the years before the Revolution but adding a

quality of comfort and informality in the arrangement of furnishings in the rooms, especially in her favourite château of St. Cloud where much of the furniture was genuinely Louis XVI, although springs were added to the upholstery to soften the seats. Her enthusiasm introduced a new style which became known as *Louis XVI Impératrice*, which was widely popular following her example. The large extensions to the Louvre, begun in 1853 by Ludovico Visconti and continued by Hector Lefuel, included richly decorated apartments, of which one suite of grand salon, salon-théâtre, and salle à manger still exists with their gilded, painted ceilings, arabesque wall panels, huge mirrors and glittering chandeliers; the gilded chairs and sofas are enriched Louis XV in style, but once again a new degree of comfort has been added to the splendour.

Middle-class taste in general followed that of the court, and the new techniques available for imitating the traditional craftsmanship in wood and metal facilitated production on a large-scale of copies of 18th-century furniture. But here too the notion of comfort assumed great importance, together with a taste for warm, rich colours on the walls and floors. A writer in *L'Illustration* in 1851 described the fashionable accoutrements, the heavy portières or door-curtains, the silk cushions, the double draperies that sealed the windows, the fine carpets, and the concealment under velvets and tapestries of bare wood and cold marble. The upholsterer had become

indispensable. Scenic wallpapers were still being produced by Jean Zuber and by Desfosse et Karth (the latter firm produced a greatly admired *Le jardin d'Armide* for the 1855 Exposition Universelle) and popular repeating patterns included elaborate concoctions containing brightly-coloured and highly illusionistic representations of flowers and exotic foliage. But these were affordable only by the wealthy, and it was only after the introduction of machine printing that patterned papers became widely available to increase the sense of comfort and luxury in middle-class interiors.

There were, however, few such constraints on the owners of private residences built in the Champs-Élysées or on the fashionable boulevards which offered opportunities for opulent display. The most famously lavish, and one of the few still existing, is the house built by Pierre Mauguin between 1863 and 1866 (now the Travellers' Club) in the Champs-Élysées for a famous *horizontale*, the Marquise de Paiva. The staircase is either solid onyx or lined with the same material which was used too to cover the walls of the bathroom and to form the bath itself which is lined with silver-plated bronze. The drawing-room is decorated in an enriched Renaissance-Baroque style which incorporates life-size female nudes sculpted by Eugène Delaplanche and a painted ceiling by Paul Baudry; both artists were employed by Charles Garnier in the decoration of the Opéra. The furnishings were equally rich, as may be seen in a cabinet in Renaissance style inlaid with lapis lazuli, jasper and ivory which is now in the Musée des Arts Décoratifs.

Some older town houses were remodelled internally, such as the Hôtel Matignon in the rue de Varenne which was bought by a wealthy Genoese financier in 1852. Once again Baudry was employed, a marble staircase was installed, and the fine 18th-century *boiseries* were enriched with Florentine mosaics. The duc de Morny, the Emperor's step-brother, redecorated the Hôtel de Lassay on the quai d'Orsay, elaborating the *boiseries* and adding a splendid *salle des fêtes* which connects the residence to the Palais Bourbon.

On a smaller scale than these opulent houses was one well known to artists and writers, the residence in the rue de Courcelles of the Emperor's cousin, Princesse Mathilde Bonaparte. There were copies of Louis XIV and XV furniture in the comfortable drawing room, while the richly coloured dining room was a hybrid of 17th- and 18th-century taste. These rooms are recorded in watercolours in the Musée des Arts Décoratifs which recall how one contemporary writer thought "every rich or discriminating person who aspires to a little luxury is obliged to go back to the 18th century and to have it abjectly copied". But maybe there was also a conscious wish to identify with the *ancien régime*, just as the Empress came to identify herself with Marie Antoinette. However, *éclectisme* was the fashionable word in the Second Empire, and there were other decorative styles available for which there were pattern books such as those produced by César Daly which covered a wide stylistic range.

In 1860 Eugène Delacroix, one of the few first-class painters of the Second Empire, complained "architects are not inventing, they are copying the Gothic", which introduces another taste. In 1850, while still Prince-President, Louis Napoleon paid a visit to the château at Compiègne which, following his uncle's example, he was to make one of his favourite residences

although he made only one addition, the *galerie Natoire*. On that occasion he first saw the ruined castle of Pierrefonds which dates from the 14th century, and some time around 1857 he instructed Eugène Viollet-le-Duc to restore the building and make it habitable. A thousand men were employed for twelve years on the work, which included rooms richly painted in a medieval style, another example of the popularity of polychromy. The high-vaulted *chambre de l'impératrice* and the flat-ceilinged *chambre de l'empereur* both have huge fireplaces surmounted by heraldic decoration, and the walls are elaborately stencilled, but the highlight is the *salle des Preuses*, named after the nine statues of feminine types of chivalry at the end of the 77-metres-long room. These are of court ladies representing famous women of history. The Empress is in the centre, in the guise of the legendary Assyrian Queen Semiramis, while around her stand the ladies of the Imperial circle. The furnishings and *boiseries* were all designed by Viollet-le-Duc in a medieval style such as he was recording between 1858 and 1875 in his *Dictionnaire raisonné du mobilier français*. In 1865 he collaborated with Edmond Duthoit in a similar restoration, decorating and furnishing of the Château de Roquetaillade.

In 1869 the Emperor awarded the *prix* named after him to Louis Duc for the remodelling and extension of the Palais de Justice. The citation was that it was the greatest artistic achievement of the Empire. A large new building overlooking the place Dauphine contains the central monumental space, the Vestibule de Harlay which measures 45 by 20 metres. It is subdivided by pilasters crowned with unconventional entablature brackets which support segmental arches separating shallow domes that are linked visually by segmental ribs spanning across the bays, so creating a feeling of suspense in equilibrium. The six deeply recessed bays on the inner face of the outer wall are filled with figures of Prudence and Truth, Strength and Justice, Punishment and Protection. The only colour in the Vestibule is in the marble patterned floor, and the use of stone facing throughout the circulation spaces, including the vaulted ceilings of the long corridors, provides a strong sense of unity to the design of the whole building, which is of many dates externally. In general Duc's work is as it was described by a contemporary, "sévère de lignes, sobre de décoration, froid, de style grec", and not characteristic of the Second Empire. For the most part the other new interiors followed a Renaissance model in the woodwork and ceilings, but Duc could create richer effects, as in the staircase leading from the quai de l'Horloge to the Cour de Cassation. But the more opulent interiors, especially of the *Chambre Civile* with its richly modelled and gilded ceiling framing allegorical painted panels dates from the partial reconstruction of the building following severe damage during the Commune. This interior, almost as theatrical as those in the Opéra, is more in character with the general conception of the Second Empire.

The *Chambre Civile* would not be out of place in another building type that is characteristic of the Empire – the palatial Parisian hotel. The first was the 700-bedroom Grand Hôtel du Louvre, built in 1854–55 to coincide with the 1855 Exposition. Externally it complemented the street architecture of the First Empire, but inside Alfred Armand, its designer, set a new standard of luxurious decoration in the public rooms. In 1862 Armand followed this success with another Grand Hôtel

on a site adjacent to that of the new Opéra that was then under construction. This was even more luxurious. A large square cour d'honneur led into a vast hemispherical salle des fêtes which an enthusiastic guide book of the 1860s described as a "monument unique au monde" with its tiers of colonnades, its caryatid figures, its pendentives rising to a glazed dome, and its glittering chandeliers. The whole theatrical interior is painted wood and plaster, heavily marbled and gilded, and the finest decorative artists were employed for the paintings and carvings. When the hotel was inaugurated in 1862 in the presence of the Empress, she expressed her pleasure by saying how much she felt at home as she could believe herself to be at Compiègne or Fontainebleau. The interior of the salle des fêtes is the only original one to have survived, although it has recently been complemented by skilful pastiches of Second Empire decoration; but the elegant painted rooms of the Café de la Paix, which is a part of the hotel, are still extant.

The Grand Hôtel de l'Opéra and the adjacent Opéra together form a memorable image of the architectural and decorative quality of the Second Empire at its best; but by the time the latter was complete Napoleon and Eugénie were in exile in England, where the ex-Emperor died in 1873. The ex-Empress lived on until 1920. Their only son, the Prince Imperial, for whom the magnificent cradle in the Musée des Arts Décoratifs was made and who might have revived the belief in a Napoleonic destiny to rule, was killed by the Zulus in South Africa in 1879.

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See also Garnier; Viollet-le-Duc

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Semper, Gottfried 1803–1879

German architect, designer, teacher and theorist

Born in Hamburg, Gottfried Semper lived in Germany, England and Switzerland where his ideas played an important role in the development of late 19th and early 20th century architecture and design. Working as an architect, designer and teacher, he was most influential as a theorist. He formulated new ideas on the origins of style, and his view that function and technique were of primary significance in determining design had a profound influence on certain early exponents of Functionalism including H.P. Berlage and Adolf Loos.

Semper received his architectural training in Munich under Friedrich von Gärtner and subsequently in Paris where he worked for Franz Christian Gau and Jacques Ignace Hittorff. Between 1830 and 1833 he travelled extensively in southern France, Italy, Sicily and Greece where he developed a lasting interest in antique polychromy which was the subject of his first published work, *Bemerkungen über bemalte Architektur und Plastik bei den Alten* (1834). His admiration for the ornament and architecture of the Italian Renaissance, which informed much of his later design, also dates from this period. Returning to Germany in 1833, he met Karl Friedrich Schinkel in Berlin, and Schinkel helped him to obtain the post of Head of Architecture at the Academy of Fine Arts, Dresden, in 1834. Semper's reputation was already quite considerable by this time and his first major architectural commission to build the Royal Hoftheater augmented his fame. But his involvement in the revolution of 1849 resulted in his fleeing Germany for Paris where he made contact with Jules Diéterle and designed porcelain for Sèvres. Resident in London from 1850 to 1855, he worked first as a designer for the cabinet-makers Jackson and Graham. On the recommendation of Henry Cole he was then employed as designer of the Egyptian, Swedish, Danish and Canadian sections at the International Exhibition of 1851 and subsequently as a teacher at the School of Design. Semper did

not complete any architectural commissions during this period, but while in London he formulated the theories that were later expanded in *Der Stil* (1860–63). He moved to Switzerland in 1855 where he was Professor at Zurich Polytechnic until his retirement in 1871.

Semper's architectural work was rigorously historical and, according to Nikolaus Pevsner, it exemplified the waning of the simple neo-Renaissance style in the latter part of the 19th century. This trend is demonstrated in his two versions of the Dresden Opera House. Semper's first design for this building was completed in 1841 in a Renaissance style; his later version (1871–78) was erected after a fire, and displays greater Baroque grandeur. Other major works such as the Dresden Picture Gallery (1847–54), and the Museums of Art History and Natural History, Vienna (1872–79), are imposing displays of disciplined stylistic virtuosity.

In working on the Hoftheater, Semper stated that he tried to “make the exterior dependent throughout on the needs of the interior organisation”. The interiors of this building were executed by Edouard Despléchin, Charles Séchan and Jules Diéterle. Semper himself designed some of the furniture in the Hoftheater, and also some of the light fittings at the Dresden synagogue (1834–40), but he was primarily interested in the organisation of internal spaces rather than in the details of decorative schemes. A design for a “Hallway with a Bust of Dante” (1838) in the Institut für Denkmalfpflege, Berlin, which shows the tempering influence of classicism on his neo-Renaissance and Baroque French style, illustrates his competence in creating complete interiors, and some of his domestic houses also included decorations executed to his design. However, these are not well documented and have not survived.

Much of Semper's furniture dates from his stay in London where he not only designed for Jackson and Graham but also for Snell, and for Holland & Sons whose ornate cabinet was shown at the Paris 1855 exhibition. This cabinet was designed in an eclectic Renaissance style and featured ceramic plaques by Wedgwood depicting William Mulready's *Crossing the Brook*. It has been suggested that the inclusion of this pictorial device was not only in keeping with the French custom of mounting Sèvres enamels on furniture but was also Semper's way of creating a distinctively English piece (Gere and Whiteway, 1993). It is a practical expression of his theory that the ornament should relate to the item for which it was designed and should be used to express an idea (in this case Englishness) rather than being arbitrary.

Semper was adamant that architecture relied upon industrial design, and therefore believed the study of industrial design to be as elevated and as necessary as the study of architecture. “Architecture”, he wrote in 1852, “must step down from its throne and go into the marketplace, there to teach – and to learn”. He also maintained, in direct contradiction to the views held by his colleagues at the School of Design, that the industrial arts preceded architecture: “the history of architecture begins with the history of practical art and ... the laws of beauty and style in architecture have their paragons in those concerning industrial art”. He viewed architecture and industrial design as fundamentally connected and believed that only chronological precedence determined which took priority in the hierarchy of visual endeavour.

Semper discussed manufactured objects in terms of their function within the domestic interior. He identified four categories related to the materials involved in textiles, carpentry, pottery and wall construction which were themselves based upon the four basic forms of architecture, the floor, the roof, the hearth, and screens or walls. These categories were related to the structure of a primitive Caribbean hut where initially curtains were hung as room dividers and later replaced by tapestry. Semper proposed wallpaper as the 19th-century equivalent to curtains, claiming that the design of wallpaper was akin to that of textiles and that it served the same function of enclosing the walls.

Semper's ideas challenged those of his contemporaries both in the functionalist and materialist nature of his criteria and in his broad and pragmatic attitude to makers of art and craft. Yet his functionalist attitude to materials had later parallels: as early as 1834 he had written that iron should appear iron, a view that prefigured later ideas about the integrity of materials espoused by adherents of the Arts and Crafts movement. Nevertheless, Semper was not straightforwardly a materialist. He believed that the material expresses the idea in a design through function and production. He also emphasised the effect of social forces upon design. He recognised the detrimental effects of de-humanised mechanisation upon design but thought that if employed correctly, machines could assist good design. He was therefore forward-looking, while simultaneously aware of what may be learned from the past.

He regarded style as the result of social forces and he perceived the plundering of earlier historic styles – which is today considered Postmodern – as characteristic of his age. And in seeking to explain recurrent motifs and structures in architecture, he was led back to the fundamental domestic form of building which once again he represented as the Caribbean hut. Function provided the link between the approaches to domestic building throughout history, and therefore architectural forms were recycled.

Semper's problematisation of ornament prefigured a major concern of 20th-century designers. Objecting to the way in which ornament obscured traditional type-forms, he demanded that it be subordinated to the general impression. He sought a distinction between form and what he called “outer wrapping” – something that many Modernist designers also went on to do. Yet Semper's criticism of Thonet's bentwood chairs illustrates how his ideas also differed from those of the nascent Modern Movement. The influence of his approach to design education has perhaps proved more enduring. Believing that theory and practice were indivisible and mutually informative, he advocated a process of training based on practical activity rather than copying. These ideas not only arguably provided the structure for Bauhaus pedagogical theory, they also form the basis of much design education today.

GRACE LEES

See also Renaissance Revival

Biography

Born in Hamburg, 29 November 1803. Studied law and mathematics at the University of Göttingen, 1823–25, and then architecture in Munich with Friedrich von Gärtner, 1825. Married Bertha Thimmig,

1835: sons included the architects Emanuel and Manfred Semper. Fled to France after fighting a duel, 1826. Worked in Paris for the architects Franz Christian Gau, and Jacques Ignace Hittorff; travelled to southern France, Italy and Greece, 1830–33. Active as an architect, and Director of the Bauschule of the Royal Academy, Dresden, 1834–50. Participated in a republican uprising, 1849; exiled to Paris where he met Jules Diéterle, then lived in England, 1850–55. Designed the Egyptian, Swedish, Danish and Canadian sections of the 1851 Exhibition; employed as a teacher in the Department of Practical Art, School of Design, Marlborough House, London, 1852. Professor and Director, Eidgenössische Technische Hochschule, Zurich, 1855–71; supervised Ringstrasse projects, Vienna, 1869–76. Designed porcelain from 1835, metalwork from c.1838, and furniture from the 1850s. Exhibited at the Paris 1855 exhibition. Published numerous influential books and articles on architecture, industry and design. Died in Rome, 15 May 1879.

Selected Works

Semper's cabinet of 1855 is in the Victoria and Albert Museum, London.

Interiors

- 1834–41 Royal Hoftheater, Dresden (building, and interiors with Edouard Despléchin, Jules Diéterle and Charles Séchan)
- 1847–54 Picture Gallery, Dresden (building and interiors; completed by Bernard Kruger and K. M. Hänel)
- 1858–64 Eidgenössische Technische Hochschule, Zurich (building and interiors)
- 1869 Kaiser Forum, Vienna (building)
- 1871–78 New Opera, Dresden (design of building and interiors; executed by Manfred Semper)
- 1872–79 Museum of Art History, Vienna (with Karl Hasenauer; completed 1881)
- 1872–79 Museum of Natural History, Vienna (with Hasenauer; completed 1881)

Semper designed porcelain for the Meissen factory (1835–49), and for Sèvres (1849). His designs for furniture included work executed by Jackson & Graham, Snell, and Holland & Sons.

Publications

- Bemerkungen über bemalte Architektur und Plastik bei den Alten*, 1834
- Die vier Elemente der Baukunst: Ein Beitrag zur vergleichenden Baukunde*, 1851; English edition as *The Four Elements of Architecture and Other Writings* (introduction by Harry Francis Mallgrave), 1989
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Further Reading

Essential reading for an understanding of Semper's theories and ideas is his *Four Elements of Architecture*, reprinted 1989. A useful recent study of Semper's work is Mallgrave 1996 which includes a bibliography.

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Serrurier-Bovy, Gustave 1858–1910

Belgian architect and designer of furniture and interiors

Gustave Serrurier-Bovy was trained as an architect, but established himself in his father's profession as an entrepreneur and furniture designer in Liège, Belgium. Often noted as a crucial link between late 19th-century English design and continental Art Nouveau, Serrurier-Bovy was one of the first Belgians to participate in the international Arts and Crafts Movement. Around 1884 he established a dry goods shop in his native Liège that carried wallpaper, textiles and ceramics imported from Japan, India and the English department store Liberty's. A catalogue advertising his stock of *ameublements artistiques* is illustrated with images of English, American, Canadian and German interiors from contemporary architectural periodicals. In the early 1890s, when Serrurier-Bovy began producing his own furniture, he also arranged his showroom as a sequence of model interiors and the total design of the domestic environment, from furniture, wall coverings and textiles to light fixtures and picture frames, became his trademark.

Serrurier-Bovy was an active protagonist in the vibrant cultural life of turn-of-the-century Belgium. At the first salon of the Brussels exhibition society La Libre Esthétique, in 1894, he showed an interior installation, which he called a Cabinet de Travail. Fitted out with sturdy wooden furniture, including a table and chairs as well as a buffet and a standing clock, the room was completed by details such as a panelled frieze of

poppies, a beamed ceiling, a brick hearth and even a false window, giving the illusion of entering a private home. Although he later denied any influence from English art, critics described the cohesive coziness as distinctly related to contemporary English decorative design. The *Chambre d'Artisan*, created for *La Libre Esthétique* in 1895, showed a greater variety of furniture and art objects, and was accompanied by a pamphlet explaining Serrurier-Bovy's aim of demonstrating that "l'idée artistique nouvelle" was intrinsically related to his vision of social harmony. Inspired by the *La Libre Esthétique*'s example of showing the objects of everyday life as art, Serrurier-Bovy organized *L'Oeuvre Artistique*, an enormous exhibition of decorative art in Liège that same year. Walter Crane, C.R. Ashbee, and Heywood Sumner and other artisans associated with the British Arts and Crafts Movement who had shown their work at *La Libre Esthétique* in Brussels also participated in the Liège exhibition. Additionally, nearly 110 items were sent from the Glasgow School of Art, the French architect Hector Guimard exhibited several early projects, and Lugué-Poë's *Théâtre de l'oeuvre* performed Ibsen's *The Master Builder*. Serrurier-Bovy's interior design became increasingly well known through public exhibitions; in 1896, he opened a shop in Brussels and gained commissions from the liberal bourgeoisie there. At the Brussels Universal and World's Fair in 1897, Serrurier created a room displaying the riches of the Congo for the Colonial Exposition at Tervuren, a project in which Belgian architects Henry van de Velde, Paul Hankar and Georges Hobé also participated.

In 1899 he entered into partnership with the French architect René Dulong and opened a branch of his business in Paris called *L'Art dans l'Habitation*. While Serrurier-Bovy's early furniture was characterized by rectilinear sobriety, his later designs were considerably more exuberant, employing the characteristic Art Nouveau line in a tense harmony with the weight of the mass. In 1898 his salon for the *Hôtel Chatham* in Paris was published in *Art et Décoration*, and at the celebrated World's Fair in Paris in 1900, he showed his own products, and designed the interior for Dulong's *Pavillon Bleu* restaurant. Stencilled arabesques on the walls were echoed in the elaborate form of the metal light fixture which was suspended from the ceiling and, somewhat incongruously, accompanied with white lacquer chairs. Through the late 1890s and around the turn of the century, he continued to exhibit at French salons. At the annual *Salon de l'Automobile*, held in Paris from 1904 to 1906, he showed prototype interior designs for three classes of hotels.

In 1901, he visited the *Dokument Deutscher Kunst* exhibition in Darmstadt, Germany, and wrote a critical two-part article in the Belgian cultural periodical *L'Art Moderne*. Serrurier-Bovy praised the overall effect and he favored the house of Hans Christiansen over designs by Joseph Maria Olbrich or Peter Behrens, but he criticized the project for its superficiality and absence of modern building materials, and moreover, disdained the luxuriousness of the installations. Instead, he admonished readers to "remain simple and sincere."

One of his most elaborate commissions was the small *Château de La Chapelle-en-Serval*, near Compiègne in northern France of 1902. In the tradition of the rustic hunting lodge, Serrurier-Bovy designed rooms for repose, comfort and the

quiet life of the countryside. Exchanging the whiplash curve associated with sophisticated urban projects for upright wooden settles in the vestibule and plain oak chairs with rush seats in the dining room, he created entire environments using friezes and murals that evoked the house's pastoral site. The walls of the billiard room at the *château* resembled a fairy-tale forest of birch trees, while the ceiling, the carpet and the delicate web of the iron chandelier contributed to the aestheticized naturalism of the ensemble.

From just after the turn of the century, he had been preoccupied with the design and construction of his own house in Cointe, a verdant site above the city of Liège. Completed in 1903, the *Villa l'Aube* became Serrurier-Bovy's definitive demonstration of the integration of art, architecture and decoration in the domestic environment. The large three-storey house was designed to accommodate family life and provide a three-dimensional realization of his ideas to visiting clients and friends. Each room was infused with a different color – a pale green in the dining room, a muted rust in the salon – that resonated throughout in the upholstered chairs, embroidered cloths, the floor mosaic, and in the ceiling and wall decoration. Serrurier-Bovy carefully controlled the details of the cabinetry and furniture to suit his needs, and for the music room he even had an upright piano constructed according to his own specifications. The house maintained a humble character appropriate to its site and in keeping with his social goals. After visiting the *Villa l'Aube*, socialist deputy Jules Destrée characterized Serrurier-Bovy as an "artiste artisan" and described the house as "a tangible affirmation of his efforts and hopes."

During the early years of the new century, Serrurier-Bovy's business faltered and then expanded when he added satellite shops in the Hague (1904) and in Nice (1907). If he became a prominent figure in business, he maintained his egalitarian notions of reuniting art with the largest possible public and designed a ready-to-assemble type of furniture for a model cottage at the World's Fair in Liège in 1905. This *Silex* design retained the upright, overtly functional characteristics of his earlier work, but also reflected a changing taste for straight lines rather than bulbous curves. At the Brussels World's Fair in 1910, Serrurier-Bovy again exhibited his own pavilion and contributed to other displays of wrought iron and wallpaper. However, on 16 November of the same year, he was struck with thrombosis and died three days later. Henry van de Velde, a fellow Belgian, continually credited Serrurier-Bovy not only for introducing English decorative art to Belgium, but for furthering the cause of modern architecture and design in continental Europe.

AMY F. OGATA

Biography

Gustave-Nicholas-Joseph Serrurier. Born in Liège, 27 July 1858, the son of a cabinet-maker. Studied architecture at the *Académie des Beaux-Arts*, Liège, from 1874; active as an architect from 1883 and as a designer of furniture and furnishings from c.1890. Visited England, 1884. Married Maria Bovy, 1884. Opened a shop specializing in interior decoration and English and American furniture in Liège, 1884; branches in Brussels, 1896, Paris, 1899 (in partnership with the architect René Dulong), The Hague, 1904, and Nice, 1907; established manufacturing workshops in Liège, 1899, and expanded into a large new factory and workshops on *rue de Joie*, Liège, 1907. Founder-member and President of the *Avant-Garde* group, Liège,

1901. Participated in several exhibitions including La Libre Esthétique Salon, Brussels, 1894 and 1895, Exposition Universelle, Paris, 1900, and Brussels, 1907 and 1910. Died in Liège, 19 November 1910; Serrurier et Cie. went into liquidation, 1918.

Selected Works

The Serrurier-Bovy archives containing designs, catalogues and archive photographs relating to Serrurier-Bovy and Serrurier et Cie. are in the Musée des Arts Décoratifs, Liège, which also owns examples of his furniture, lamps and ceramics. Additional examples of his furniture are in the Musée d'Orsay, Paris and the Musée Départemental de l'Oise à Beauvais.

Interiors

- 1894 La Libre Esthétique Salon, Brussels (Cabinet de Travail)
- 1895 La Libre Esthétique Salon, Brussels (Chambre d'Artisan)
- 1897 Colonial Exhibition, Tervuren (interiors of the Importations section)
- 1898 Chatham Hôtel, rue de Ponthieu, Paris (decoration of the reception and rest areas)
- 1900 Pavillon Bleu, Paris (building and interiors with René Dulong)
- 1901–03 Villa l'Aube, Cointe, near Liège (building and interiors): Gustave Serrurier-Bovy
- 1902 La Chapelle-en-Serval, near Compiègne (interiors): Mr. and Mrs. Verstraete
- 1903–05 La Cheyrelle, Dienne, Auvergne (remodelling of interiors with René Dulong): Mr. Felgères

Further Reading

A useful introduction to Serrurier-Bovy's work in interiors is Dierkens-Aubry 1991. For a more comprehensive and scholarly treatment see Watelet 1975 and 1987 which also contain long bibliographies including references to primary sources.

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Sèvres Porcelain

The porcelain factory of Sèvres is renowned for the flamboyant design and exquisite craftsmanship of its products. With its long association with French royalty during the last decades of the *ancien régime*, it represents one of the most illustrious traditions in the history of the decorative arts. Much of the factory's fame rests on the porcelain produced during its most vital and influential period in the 18th century, but its production has continued without break from its creation in the late 1730s up to the present day.

The factory was founded at Vincennes – hence the use of the term "Vincennes Sèvres" in some literature – and was renamed when it moved to Sèvres, west of Paris, in 1756. Louis XV was already the major shareholder when his mistress, the Marquise de Pompadour, persuaded him to buy the concern outright in 1759. It remained in royal hands until the French Revolution. Both Louis XV and Louis XVI took enormous personal interest in the factory, spending vast sums on items for display in the royal palaces and as private and official gifts. The majority of the factory's clientele came from the aristocracy and social elite, both in France and abroad, and included such foreign royalty as George IV of Britain and Catherine II of Russia.

Initially, the artistic inspiration came from the products of Meissen and China. In the early 1750s, with the appointment of Jean-Jacques Bachelier (1724–1805), there was a conscious move towards the development of a distinctive style that was more French in character and unique to the factory. This was made possible by the employment of the foremost French artistic talents, perhaps most significantly the goldsmith-sculptor-designer, Jean-Claude Duplessis (d. 1774) and the painter François Boucher (1703–70). While the famous soft-paste porcelain produced in the early part of the factory's history remained largely unchanged, research into a greater spectrum of colours, particularly ground colours for which the factory is famed, gilding techniques, shapes and the calibration of pieces through machinery, continued with ingenuity and success. Many of the results were new to porcelain production and made Sèvres the envy of Europe. The factory's range increased after 1768 with the introduction of the more heat-resistant hard-paste porcelain.

When the factory became state property in 1793, the staff was drastically reduced and porcelain production all but ceased. It regained its creative impetus in 1800 with the appointment of Alexandre Brongniart (1777–1847) as director, who abandoned the expensive soft-paste porcelain in 1804. Napoleon I's extensive patronage of Sèvres also contributed significantly to its renaissance. He often commissioned the most ambitious of the factory's projects, including large vases and tables set with porcelain plaques. Many of the products during this period were not essentially different from those of the previous century, but in addition to the Empire style with its preoccupation with Greek, Roman and Egyptian motifs, they also included exceptionally large pieces and the addition, for example, of columns and candelabra to the factory's repertoire.

As the century progressed, the factory capitalised on the renewed interest in the *ancien régime* by resurrecting past designs and manufacturing pastiches of fashionable 18th-century products. This encouraged a certain conservatism that

was in complete contrast to the dynamism of the previous century and that endured even with the adoption of new styles such as Art Nouveau and Art Deco. However, the turn of the 20th century saw a mixture of both the traditional and modern in the factory's output with the appointment in 1887 of Joseph-Théodore Deck as director; Deck introduced a range of new materials, including a stoneware for the production of architectural ornament. Sèvres has continued to manufacture simplified and modernised versions of 18th-century wares and products, some of which have been commissioned from eminent contemporary designers.

As well as those products that relate directly to the decoration of the interior, Sèvres produced many items that, although strictly useful in function (dinner services, tea wares, jugs and basins, ink stands, etc.) were also often displayed as objects of art. Sèvres porcelain featured in most of the rooms in Versailles and the other royal residences under Louis XV and Louis XVI. Mme. de Pompadour's Versailles apartment, for instance, included a bedroom with a set of five vases and matching wall lights. Candlesticks were also produced by the factory. It is likely that the porcelain products not only matched each other but also the furnishings of the room as a whole.

The factory's first major success lay in its exclusive right to make naturalistic porcelain flowers mounted on painted metal stems. These exquisite pieces were not only displayed in vases but also added to wall lights, lanterns and chandeliers. One particularly impressive ensemble of 1748, comprising a vase and two figurative groups in glazed white porcelain and a colourful bouquet of flowers (now in the Zwinger, Dresden), was given by the dauphine, Marie-Joseph to her father August III of Poland, Elector of Saxony.

Sèvres is perhaps unequalled in the seemingly endless creativity of its vases, some of which count among the most famous of the factory's products. These include the fabulously bizarre elephant-headed vases (*vases à tête d'éléphant*), examples of which are in the Wallace Collection, London, and Waddesdon Manor, Buckinghamshire. First produced in the 1750s, they combine a flower vase and candle holders. The variety of vases in the 18th century was enormous and numbered some 250 models for ornamental use alone, from voluptuous Rococo fantasies and exotic Chinoiserie to the urn-like shapes and classically inspired decoration of Neo-Classicism. Other types included pot-pourri vases, flower vases, and flower and bulb pots. Vases were not only sold singly but also in garnitures of three and five, making particularly grand displays on mantelpieces and furniture. Napoleon's lavish expenditure on Sèvres included several commissions for large vases; in 1812, his gift to the Emperor of Austria included two impressive ice pails now in the British Museum. Monumental vases were also produced later in the 19th century; two especially large Neo-Classical vases mounted in gilt-bronze are displayed in Brighton Museum, Sussex, dated 1863.

The factory had produced glazed and occasionally enamelled sculptural figures from the mid-1740s. These included an equestrian statuette of Louis XIV (1753) and white-glazed figurative clock-cases (1745–52), an example of which is in the British Museum. By the early 1750s, the production of biscuit (unglazed porcelain) figures had proved so successful that it all but replaced glazed porcelain sculpture. Occasionally the

figures were gilded (*biscuit doré*). The subjects were largely those also used in painted decoration, such as birds, pastoral and genre groups and sensuous mythological figures such as Venus, Cupid and Leda. Busts and portraits were also made, for example of Louis XV and Louis XVI, Queen Marie-Antoinette, and a seated figure of Molière. Many of the pieces produced in the 18th century were after designs or engravings by François Boucher, including the figure groups *La maîtresse d'école* and *Le sabot cassé*, both modelled by Etienne-Maurice Falconet (1716–91). Falconet was himself an important designer and sculptor, and the so-called *Baigneuse Falconet*, produced in biscuit form in 1758, had been exhibited as a marble sculpture at the French Academy the previous year. As with vases, garnitures of Sèvres figures were sold with matching bases and some were displayed as part of a decorative ensemble with Sèvres clockcases, such as the *colonne à pendule* which was introduced by 1771. Groups of figures also formed decorative centrepieces for tables and were sold with large services. A famous example is the 91-piece centre decoration consisting of a bust of Minerva surrounded by the Muses for the sumptuous 797-piece service made by Sèvres for Catherine II of Russia in 1778. Napoleon commissioned (as a divorce present!) a fabulous service for the Empress Josephine in which the central biscuit decoration forms an architectural fantasy based on three Egyptian temples (Apsley House, London).

Mounting porcelain plaques onto furniture began in the late 1750s and was reputedly the invention of the *marchand-mercier*, Simon-Phillippe Poirier. The practice became increasingly fashionable and continued into the 19th century. The furniture, often intended for ladies, was characteristically small and delicate, and plaques painted with floral sprays, genre scenes, pastorals and other scenes were added to a variety of items including secretaires, tables, music stands, coffers, clocks, inkstands, barometers, and even sedan chairs. They were made in many shapes and sizes, ranged from one to ninety on a single piece and could replace marble on the top of a small table. The designs were sometimes repeated in marquetry or lacquer, even matching the tea sets and useful wares. Some of the finest *ébénistes*, such as Adam Weisweiler (1744–1820) and Martin Carlin (c.1730–85) worked in this medium. Between 1766 and 1788, Carlin made porcelain-mounted furniture for Poirier, almost all of which was small-scale, and which amounted to one third of his total output. An exquisite example of his work is the *guéridon* dated 1774 which once belonged to Mme. du Barry and is now displayed in the Louvre. The table top has seven plaques which interconnect as a single surface and the central scene is taken from an engraving of 1766 after a painting of *Le Concert du Grand Sultan* by Carle van Loo. The table is an early instance of the grand presentation pieces that were to become fashionable in the next century when Sèvres exhibited designs at various international exhibitions, such as the Great Exhibition of 1851.

Mounting interest in English design and Neo-Classicism in the second half of the 18th century resulted in the fashion for imitation Wedgwood, and by the 1780s bas-reliefs and jasperware plaques were being added to furniture. In Marie-Antoinette's *salon de jeux* at Fontainebleau (1786) two commodes made by Guillaume Beneman (d.1811) are decorated with Sèvres jasperware medallions which match the over-

door panels and which contain classical figures painted in grisaille on a blue ground. Another example is the jewel-cabinet made by Jean-Ferdinand Schwerdfeger (active c.1760–90), again for Marie-Antoinette at Versailles (1787).

Brongniart's rejuvenation of Sèvres' fortunes in the first half of the 19th century included a range of furniture which exploited the larger plaques available as a result of the greater heat-resistance of the new hard-paste porcelain. The most impressive of these is the *secrétaire à bijoux* presented by Charles X to Francis I, King of the Two Sicilies, in 1830. Completed at Sèvres in 1826, it is covered in painted and gilded plaques and gilt-bronze mounts, all in a classical style, with two porcelain columns at the front corners of the lower section. The doors of the cabinet are mounted with two large plaques (73 inches high), designed and made by Jean-François Leroy (active 1816–44). These are decorated with Neo-Classical imagery, the central cameo designs surrounded by floral details, medallion heads and mythological figures on a vibrant pink ground. A modern relative of this genre is the cabinet in bright orange and black designed by Elizabeth Garoute and Mattia Bonetti in the collection of the Manufacture Nationale de Sèvres which includes a porcelain dish surmounting the cabinet.

During the 18th century, Sèvres virtually monopolised the market for plaques, the success of which led to the production of pieces which were framed and hung on the wall as works of art in their own right. Sèvres also produced a wide range of "paintings in porcelain" or *tableaux*, some borrowed from the oil paintings and cartoons at the Gobelins and others from the factory's own collection of engravings. These included portraits, still-lives, and hunting, pastoral, marine, mythological, classical and "Teniers" scenes. In Louis XVI's private dining room at Versailles, nine plaques from Oudry's cartoons of *Les Chasses du Roi* (framed 1782) were displayed. During the Empire and Restoration periods, Sèvres continued to produce a wide range of plaques decorated with designs after Old Masters and contemporary paintings. In the Second Empire, fascination for the *ancien régime* led to renewed interest in 18th-century French decorative arts, particularly in Sèvres, and resulted in the production of numerous pastiches of plaques as well as other products.

In the early part of the 20th century, the factory made greater efforts to modernise and to diversify its products in order to compete in a wider market. The *fin-de-siècle* saw an increase in glazed and painted forms of decoration for interiors and a range of household accessories. In the 1920s, this was developed further under the new directorship of Georges Lechevallier-Chevignard (director 1920–38) by utilising the talents of front-ranking artist-designers and architects such as Félix Aubert, Jacques-Emile Ruhlmann, Henri Rapin and René Lalique, most of whom were expert in areas outside the realm of ceramics. Although the following two decades for Sèvres are often viewed as somewhat lacklustre in comparison with other manufacturers, stylish and eye-catching designs were executed, above all for the various international exhibitions. The Exposition Internationale des Arts Décoratifs of 1925 served as a platform from which the factory showed off its versatility, with products in porcelain and other ceramics, including large decorative features for an interior. The two show pavilions contained panels for interior and exterior facing, richly enam-

elled statuary, fountains, basins, chandeliers, lampshades, illuminating doors and even ceiling panels. The wall decorations included *La Musique* by Anne-Marie Fontaine, while Rapin and Maurice Gensoli designed a range of translucent light-fittings for the *Salon de lumière* which featured Rapin's celebrated *fontaine lumineuse*. Other rooms included Lalique's impressive *Salle à manger* which was dominated by an Art Deco wall decoration in grey, silver and yellow showing a hunt scene in a stylised forest. Large decorations were also included in the Paris Exposition of 1937 where, in the *grande galerie*, two huge faience panels entitled *Le Tourneur* and *La Décoratrice* (after designs by Ossip Zadkine) each measured 3.2 metres long and 2.4 metres high. Although the market for such tours de forces has long since disappeared, the factory continues to produce high-quality porcelain and table wares.

CHRISTINE RIDING

Selected Collections

The largest collection of Sèvres porcelain is at Vincennes in the Collection Manufacture Nationale de Sèvres. Other important collections, including plaques for furniture and decorative objects used in interior decoration, are in the Musée des Arts Décoratifs, Paris and the château of Versailles; the Wallace Collection, London, and Waddesdon Manor, Buckinghamshire; and the Metropolitan Museum of Art, New York.

Further Reading

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Shaker Design

"A place for everything and everything in its place," was the well known motto of the group that grew out of a Quaker sect in England to become a unique American community called the Shakers. Settled in nineteen communities by the middle of



Shaker room, 19th century

the 19th century, with a membership that peaked at over 6000 members by the Civil War, the Shakers were celibate, had limited contact with the outside world, and were dedicated to the sharing of all resources. Private property was abandoned, and simplicity and order were the guiding principles of daily life. Given the desire for self-sufficiency, the Shakers not only grew their own food and provided their own clothing, but began to create surplus products to trade for the window glass, sheets of tin, and other items they could not readily manufacture to their own standard. With order and simplicity being the bywords behind the creation of all objects, whether offered for sale or not, the Shakers soon developed a design concept and set of forms that still attract wide attention. Standardization became the tool for achieving order, and the pegboard, nested wooden boxes, and the flat broom could all be purchased in the knowledge that size, shape, and color could be predicted and assured.

The combination of simplicity and standardization produced what came to be known as classic Shaker forms, the chairs with cone-shaped finials, the woven rush seats, the three-legged candle stands and tables, the nested boxes with finger joinery and copper nails. Best known of all, and most

widely imitated, was the pegboard itself, designed to hold all of the lightweight furniture when it had to be removed for the daily cleaning of the rooms. The need for cleaning helped to shape both Shaker architecture and furniture. Every piece of extraneous ornamentation collected dust and added to the weight of the object, so simplicity became the order of the day. Whether chairs with holes for hanging, or buttonhole cutters that needed grasping, almost all Shaker designs contained the means for handling and storage. If the objects were too big to be hung out of the way, they were either put on wheels, or, when possible, built into the walls. Large shelves, folding beds, and cupboards were designed to fold or slide away from the floor space.

Many of the objects associated with Shaker design were invented to meet the needs of cleanliness and order. In particular, such objects as the flat broom, the boot scraper and mat, and the corner brush, all entered general use by way of the Shakers. Lidded drawers, table swifts (for winding yarn), and multi-use furniture like table desks, were also manifestations of the Shaker demand for order and practicality. Even the tools used to make taffy, core apples and line sheet music can be easily identified as of Shaker design, as are the forms and

moulds used to make candles, boxes, and even woollen gloves. The nested boxes were not the only storage form that achieved wide popularity; Shaker sewing baskets, pasteboard boxes, and woven baskets are as much in demand today as they were in the middle of the 19th century.

The Shakers favored certain materials and ways of working, and maintained handmade traditions while embracing standardization of size and shape. Cherry and maple were favored hardwoods used in furniture making; the thinly planed pieces were steamed so that they could be curved into the desired shapes without cracking, and the shape of each desk, chair, or table was adapted to specific use. Depending on use, a chair might be all wood or rush seated, with or without drawers or footrests, and serve as a rocker, apple-sorting chair, dining room or desk chair. In order to avoid rusting and loosening, the furniture was usually constructed with wooden pegs that could be readily tightened, or with copper nails when such a form of joining was necessary. Paint was seldom used, and only grain-revealing stains were used to preserve and protect the wood.

Certain elements of exterior design, such as the round Shaker barn that replicates the form of the nested box, the fences that reflect the joining of their chairs, and tools for agriculture were designed with shapes similar to those of items for domestic use. All of these elements are integrated into the whole of Shaker design, recognized as both practical and appealing since they were first offered for sale to obtain ready cash for necessary purchases. But when manufactured goods began to cost sufficiently less than the Shaker handmade article, demand began to diminish. Rather than compromise on quality, each financially unsuccessful product was dropped in turn, leaving mostly medicines, packaged seeds, and various specialty items as the only viable items for sale. With a declining membership population by the end of the 19th century, Shakers began buying more of what they needed from the outside world, and their creative design came to almost a complete halt.

As folk design and indigenous art of all types became popular in the 1930s, Shaker design enjoyed a renaissance that was reflected in the furniture and furnishings being avidly collected. By the 1950s, interest in both general Shaker design and specific forms created a Shaker revival, with craftsmen adopting and adapting the Shaker aesthetic to both traditional and new sorts of objects. Commercial companies also began to create furniture inspired by the Shakers, ironically manufacturing the very forms that the rise of industrial America had eradicated. European furniture design adopted the Shaker interest in simplicity and lightweight adaptability, reflected in many Scandinavian designs of the 1960s and later. The overall Shaker design aesthetic is universally recognized as both a truly indigenous American form of design and the first unified design sense that substituted function and simple beauty for applied ornamentation and historical references.

DAVID M. SOKOL

Selected Collections

Large collections of Shaker furniture are in the Shaker Museum, Hancock, Massachusetts, and the Shelburne Museum, Shelburne, Vermont. The Shaker cultural and religious heritage is preserved in the Shaker Village, Canterbury, New Hampshire.

Further Reading

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Shaw, Richard Norman 1831–1912

British architect and designer

Richard Norman Shaw was one of the most prolific and highly regarded British architects of the second half of the 19th century. According to *The Builder* “scarcely anything from his hand can be without interest” and, working in a period that favoured the architect-designer, he was responsible not only for a vast number of urban and rural domestic residences and commercial buildings but also for the design of many notable interiors and furnishings. He worked in many different styles during the course of his long career, but his name is chiefly associated with the “Old English” and Queen Anne styles which he developed during the 1860s and 1870s. Both styles had a decisive impact on progressive taste during the late Victorian period and exercised an important influence on architecture and design in parts of Europe and America.

Shaw trained as an architect in Edinburgh, and later at the Royal Academy in London where he was awarded silver and gold medals and a travelling studentship between 1852 and 1854. At the age of eighteen he entered the studio of William Burn. After extensive travel in Europe (1854–56) he worked for the Gothic revivalist architect G.E. Street, succeeding Philip Webb as principal assistant in 1859. During this period Shaw also began to design furniture and he exhibited a desk the revealed construction, geometric inlay and stump columns of



Shaw: library, Cragside, Northumberland, 1870–85

which were typical of the Reformed Gothic style at the International Exhibition of 1862. Having left Street's office in 1862, he shared an office with W.E. Nesfield (1835–88) from 1863, and the two worked in partnership between 1866 and 1869. In 1870 he set up his own hugely successful architecture and design studio and his pupils included several notable designers, such as W. R. Lethaby, who later formed the nucleus of the Art Workers' Guild (established 1884). In this way Shaw was closely connected to many figures in the Arts and Crafts movement.

Shaw's early architectural commissions, such as Bingley Church (1866–68), were executed in the Gothic style, but by the late 1860s his range of historic references had moved forward to the vernacular buildings of the 16th and 17th centuries as he evolved his version of the Old English or Shavian Manorial style. This style is evident in many of his country houses, particularly Leyswood House, Sussex (1866–69) and Cragside, Northumberland (1870–85). During the 1870s, he also developed the Queen Anne style which he deemed especially suitable for urban settings and which is exemplified in his London commissions such as Old Swan House, Chelsea (1875–77), Luke Fildes house, Kensington (1875–76) and the numerous small houses that he designed in Bedford Park (1877–80). From the 1880s he favoured the neo-Baroque style but the virtuosity and versatility of his talents

has meant that his work is both too eclectic and too independent to categorise exactly.

The essence of both the Old English and Queen Anne styles was their use of picturesque massing and asymmetrical ground plans, both of which made for complex interior spaces. Shaw's Old English houses, in particular, seem to have been built by accretion with rooms of different heights and shapes arranged at different levels, and his use of mixed stylistic references gave the appearance of old homes that had been added to gradually over several years. Oblique wings and irregular fenestration are characteristic of his plans; Cragside, for example, boasts a variety of gabled and crenellated towers and, like less ambitious projects, involves various internal levels with attendant stairs, mezzanines and galleries.

Many of Shaw's buildings also reintroduced the idea of the Great Hall as a living space into 19th-century interiors. Inspired by medieval, Tudor and Jacobean examples, Shaw's conception of the Living Hall related to its use in medieval times when it served as the principal living space within great houses or manorial homes. It marked the beginning of a move away from the High Victorian practice of providing a separate room for each domestic function towards more open planning. Placed at the centre of the house and rising up through several floors, Shaw's halls not only provided a useful focus for the architecture of his buildings but also served as the social heart

of his interiors. They were generally comfortably furnished with upholstered seating, rugs and heavy wood furniture and contained vast, welcoming fireplaces. A minstrels' gallery might provide an upstairs vantage point and they acted as both summer sitting rooms or a space where the family and their guests could gather for larger entertainments during the rest of the year. Encouraged by a nostalgia for a simpler, more hospitable style of domestic life, the Living Hall became an important feature of English and American country houses during the last decades of the 19th century and was developed further in the work of other Arts and Crafts architects and designers.

Shaw was also especially fond of inglenooks to add to the sense of cosiness within his houses, and examples survive at both Leyswood and Cragside. It has been suggested that the use of inglenooks within Victorian houses was a gendered device, as they were usually adopted in traditionally masculine areas such as billiard, smoking and gun rooms (Harper, 1988). But they were also inherently homely features, containing settles and cushions, and occasionally dedicated windows. They also provided an enclosed area adjacent to the fireside that was protected from draughts and were thus well-suited to the British climate. Shaw's appreciation of this fact is another example of the way in which he appropriated the more practical aspects of vernacular architecture within his interiors.

As with his architecture, Shaw's approach to decoration was additive. "The 'decoration'", he wrote, "will come, all in good time, little bit by little bit, and much better done if carefully and slowly evolved", and he favoured the eclectic mixing of exotic and historical styles that was typical of many fashionable Aesthetic interiors during the 1870s and 1880s. Fireplaces, sometimes deeply recessed, and often incorporating shelves for the display of the popular blue and white china, were always central to his interiors as was the use of fitted furniture, and rich panelled woodwork for the walls, doors and even ceilings. He also liked to use tiles and panels of stained glass to provide accents of colour; the fireplace in the front drawing room of his own house at 6 Ellerdale Road, Hampstead, was decorated with De Morgan tiles, the inglenook in the dining room at Cragside contained stained glass designed by Edward Burne Jones while the staircase to the gallery was entirely clad in tiles of Moresque design.

Several of Shaw's most important interiors, such as Old Swan House built for Wickham Flowers in 1875, included decorations by Morris & Co., and, like Morris, Shaw played a leading role in the promotion of more Artistic styles of decoration in the last decades of the 19th century. There were, however, important differences between the two. Both, for example, liked to use wallhangings and tapestries but Shaw became increasingly unsympathetic to Morris's fondness for mixing boldly patterned textiles, wallpapers and painted decoration. He criticised the "present-day belief that good design consists of pattern – pattern repeated *ad nauseam* – [as] an outrage on good taste" and his celebrated description of Morris as "a great man who somehow delighted in glaring wallpapers" suggests the gulf that had grown up between them.

Many elements of Shaw's interiors were designed or made by his assistants. Lethaby, for example, was responsible for much of the interior detailing at Cragside, including the

magnificent fireplace in the drawing room, while W.H. Lascelles and J. Aldam Heaton executed many of his designs for furniture. Shaw's mature furniture combined Gothic with newly fashionable oriental styles and employed techniques such as lacquer, ebonising and incising. He was probably influenced by Nesfield's pioneering use of Japanese motifs but he was also an avid collector of blue-and-white porcelain which suggests a strong personal interest in oriental forms. The library at Cragside includes a set of stylish ebonised chairs with gilded leather backs that are strongly reminiscent of E.W. Godwin's Anglo-Japanese designs, while later examples of his furniture, although not overly distinguished, appear to be consistent with other Art furniture of the period. It is often difficult to establish the extent to which Shaw was involved in the interiors and decorations for his buildings. He undoubtedly exercised overall control of the work that was put out by his office but, as his assistants became more proficient in interior design, he increasingly devoted himself solely to the planning and structure of his buildings.

Although stylistically retrospective, Shaw's work contained much that was new and modern. His emphasis upon open-planning, simplicity and lightness, and his use of materials such as concrete, iron and steel were all quite innovative. Even in his most "backward-looking" buildings he was careful to consider modern comfort and convenience as well as picturesqueness – and Cragside incorporated electric light and central heating behind its rambling fortified façade. Many of Shaw's plans and drawings were regularly published in the architectural press and his influence in America and on the Continent was substantial. The German critic Hermann Muthesius described him as a "great architect [who] touched every nerve of his age with a beneficent hand" and, while his work is central to an understanding of late Victorian architecture and design, his encouragement of informality heralded many of the concerns of 20th-century living.

GRACE LEES

See also Queen Anne Revival

Biography

Born in Edinburgh, Scotland, 1831. Educated in Edinburgh; attended the Royal Academy Schools, London; awarded Royal Academy Silver and Gold Medals. Articled to William Burn, London, c.1849. Travelled to Belgium, France, Germany and Italy, 1854–56. Entered the office of Anthony Salvin, 1856; chief clerk in the office of G.E. Street, 1859–62. Practised independently as an architect, London, from 1862; in partnership with W.E. Nesfield, 1866–69; established his own studio, 1870. Designed furniture from early 1860s. Pupils included W.R. Lethaby. Member, Royal Academy, 1877. Refused a knighthood. Died in London, 17 November 1912.

Selected Works

A large collection of Shaw's drawings is in the Drawings Collection of the Royal Institute of British Architects, London. Examples of his furniture survive *in situ* at Cragside, Northumberland.

Interiors

- 1866–69 Leyswood House, Groombridge, Sussex (building and interior fittings)
- 1870–72 Grims Dyke, Harrow Weald, London (building and interior fittings)
- 1870–85 Cragside, Northumberland (building, interiors and furniture; with W.R. Lethaby)

- 1873–75 Lowther Lodge, Kensington Gore, London (building and interior fittings)
- 1875–76 8 Melbury Road, Kensington, London (building and interior fittings)
- 1875–76 6 Ellerdale Road, Hampstead, London (building, interiors and furniture)
- 1875–77 Old Swan House, Chelsea, London (building and interior fittings; decorated by Morris & Co.)
- 1876–81 Adcote, Shropshire (building and interior fittings)
- 1877–80 Bedford Park Estate, Chiswick, London (24–35 Woodstock Road and Tabard Inn; buildings and interior fittings)
- 1878–83 Flete, Devon (building and interior fittings): Henry Mildmay

Much of Shaw's later work consisted solely of designs for exteriors and ground plans. His furniture was made by W.H. Lascelles and J. Aldam Heaton. Shaw also designed cast-iron fireplaces for Coalbrookdale and Elsleys.

Publications

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- Sketches for Cottages* (with M.B. Adams), 1878
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Thirteen Short Essays on the Qualifications and Training of Architects, 1892

Further Reading

The standard monograph on Shaw is Saint 1976 which includes a list of works and an extensive list of references to primary and secondary sources.

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Shchusev, A.V. 1873–1949

Russian architect

A.V. Shchusev was an architect whose work spanned two different eras, separated by the October Revolution of 1917; he worked successfully both in the final years of the Russian Empire and during the Soviet period. At the beginning of the 20th century, Shchusev emerged as one of the leaders of a national revival (the "Neo-Russian style"). In the main, he built orthodox churches, reviving and interpreting in his own original way the architectural forms of ancient Novgorod and Pskov, as well as those of old Moscow. Shchusev's contemporaries held his churches in high regard, appreciating their national spirit, austere decoration and unique poetic qualities. After the October Revolution, Shchusev was responsible for designing Lenin's Mausoleum in Red Square – a building of great ideological significance. It was this commission which largely determined Shchusev's position as the leading official architect of the Stalinist era.

From the 1930s onwards, having experimented with Constructivism, Shchusev set out to master the classical heritage in architecture. He took this course of action, which was consolidated by official party resolutions, so that the grandeur of the Stalinist era and the might of the Soviet Socialist system could be embodied in its architecture. Shchusev's aim was neither to modernise classical architecture nor to create a retrospective style. Rather he came to represent an eclectic version of a traditionalist type of architecture with a strong inclination towards decoration. Keenly aware of the problem of establishing national originality in architecture, Shchusev sought to realise one of the fundamental ideas underlying the "method of socialist realism": the unity of a national form with a Socialist content. Four times the Stalin Prize Laureate (then the highest recognition for creative and scientific achievements), Shchusev was one of the founders of the formal and sumptuously decorated façades of the Stalinist empire.

Shchusev's earliest work was on church interiors in the ancient Kiev-Pechersky lavra, designing an iconostasis in the Byzantine style and ornamental paintings (1902–03). He also built the Church of the Trinity in the Pochaevsky lavra (1906–11). The church was built in the austere style of Novgorod monuments of the 11th and 12th centuries and was majestic in its simplicity. The wall paintings, iconostasis and ceramic stoves all imitated ancient Russian art, but showed traces of the influence of the Art Nouveau style. The Cloisters of Martha and Mary, built between 1908 and 1912 from Shchusev's designs, evoked memories of Novgorod-Pskovian and early Moscow forms. With one dome and a large vestibule, the church is almost sculptural in its sense of mass and has a complex and dynamic structure to its internal space. Massive arches form the main leitmotif of the interior. The sensation of movement, of the internal spaces flowing into one another (a feature of Art Nouveau architecture) combines with an impression of archaic severity. The lapidary white surfaces of the walls, vaults and arches contrast with the ecstatic, almost incorporeal forms painted by the famous religious artist, M.V. Nesterov.

Shchusev's greatest achievement was the Kazan Station in

Moscow (1913–26). The building's asymmetrical composition, with rich patterned details, kept to the style of Moscow architecture at the end of the 17th century. Everything inside was designed on a large scale; the arches and vaults established a play of powerful lines, and different perspectives were created as the various halls merged one into another. The latest reinforced concrete structures were used in the construction of the station (the engineer was A.F. Loleight). The system of load-bearing arches above the covered "warm" platform was particularly significant. It enabled stepped vaults to be built not unlike those found in ancient Russian architecture. The high, star-shaped ribbed vault above the eight-sided hall evokes associations with the late Gothic style. Shchusev's plan was to have a vast monumental painting as the main element of the station's interior, but this idea was only partially realised at a much later date when the artist E.E. Lancere painted a panel for the restaurant and the main waiting room in the 1930s and 1940s. The huge hall which houses the restaurant, with its high vault and tall windows, has very precise architectonic features but over-exuberant decoration. Intricate stucco patterns, which evoke the Baroque style, weave their way turbulently along the walls. The Kazan Station marked the highpoint of Shchusev's career as an interior designer.

The State Hall of Mourning in the Lenin Mausoleum (1929–30), which houses the glass coffin and the embalmed body of Lenin, is cubic in form with a stepped ceiling. The interior is sparsely decorated and full of a strict sense of ceremony. The walls of the hall are faced with black and grey labradorite interspersed with red porphyritic pilasters. A frieze of purple smalt with a stylised drawing of lowered banners accompanies the movement of people as they file past the coffin.

At the end of the 1920s and beginning of the 1930s, Shchusev designed a number of buildings in the Constructivist style. The organisation of their internal spaces and the design of the interiors and furnishings corresponded to the principles of Functionalism. But Shchusev subsequently returned to a more traditionalist and decorative style. For the Hotel Moskva, which was built right in the centre of the capital (1931–35), a reinforced concrete framework was dressed in classical clothing. Stucco moulding and ornamental paintings were used extensively as part of the hotel's interior design, as was quality wood, marble and bronze. Particular attention was paid to the valets' quarters, where all the furniture was made from specific designs. It was here that the so-called "culture of trivia", which was to play an important part in Shchusev's creative method, first appeared.

A desire to unite classical compositional methods with national characteristics is a typical feature of the Institute of Marx, Engels and Lenin in Tbilisi (the capital of Georgia) and of the Alisher Navoy Theatre of Opera and Ballet in Tashkent (the capital of Uzbekistan). Classical methods and forms have been transformed within the spirit of old Georgian architecture on the Institute's façades and within its interiors (1935–38), where local materials have been used and original ethnic details introduced. In point of fact, the building is an example of skilful eclecticism.

National characteristics are evident to an even greater degree in the Tashkent theatre building (1938–47). Here the tendency of Stalinist architecture towards decoration and saturated detailing coincides with the opulent patterns that are

traditional in buildings in Central Asia. The theatre's interior, completed by a number of Uzbek artists, is like an entire world devoted to folklore decoration. Central Asian motifs are clearly evident in the detailing around the doors and windows, in the frames of the niches and panels, the carvings on the doors, and in the drawings of chandeliers and the minute details on the furniture which was made from sketches by Shchusev. He used a whole variety of decorative materials: marble and locally carved "ganch", as well as wood and metal. Painted panels were very important in the interior design – Shchusev always believed in painting as part of architecture. The rooms inside the theatre are linked by broad arches, through which various perspectives open up. The building itself is the realisation of Shchusev's propensity for dramatic spatial effects.

Shchusev's final commission, completed after his death, was the Komsomolskaya-Koltsevaya Metro Station in Moscow (1949–51) whose interiors returned to the opulence which Shchusev had used earlier in the Railway Restaurant opposite the Kazan Station. The underground station is transformed into a triumphal memorial to the victory in World War II. The mosaic by P.D. Korin in the vault is dedicated to Russian military feats past and present. Shchusev's motto of "a joyful monumentality" is epitomised in the metro station's bright and buoyant decoration. However, for all Shchusev's skill and undoubted sincerity, the signs of a decline in his style are already apparent, and it was eventually to degenerate into an academic eclecticism. The metro station marked the culmination of Shchusev's architectural achievements and, to a significant degree, of the entire "Stalinist Empire style".

BORIS KIRIKOV
translated by Charlotte Combes

Biography

Aleksei Viktorovich Shchusev. Born in Kishinev, Russia, 26 September 1873. Studied under L. N. Benoit at the Academy of Arts, St. Petersburg, 1891–97; awarded travelling scholarships, in Russia 1894, and abroad, 1897. Married Maria Vikentievna Karchevskaya, 1897: children included the engineer, Mikhail Shchusev (1908–78). Active as an architect in St. Petersburg, from c.1898, and in Moscow, from after 1905. Joint head with Ivan V. Zholtovsky, of the architectural studio of Mossovet, 1918–21. Taught at the Higher State Art and Technical Studios, Moscow, 1918–24. Head of the urban design studio "New Moscow", 1921–23. Wrote extensively on design and architecture. Member, Academy of Arts, Moscow, 1910; President of the Moscow Architectural Association, 1921–29; Director of the Tretyakov Gallery, Moscow, 1926–29; head of the Second Architectural Mossoviet, 1932–37. Recipient of numerous honours including 4 Stalin awards. Died in Moscow, 24 May 1949.

Selected Works

The main collection of Shchusev's drawings and documentation relating to his work are in the Shchusev Museum of Architecture, Moscow.

Interiors

- 1906–11 Church of the Trinity, Pochaev (building and interiors)
- 1908–12 Cloisters of Martha and Mary, Moscow (building and interiors)
- 1913–14 Russian Pavilion, 11th Biennale, Venice (building and interiors)
- 1913–26 Kazan Railroad Station, Moscow (building and interior layout)

- 1924 & Lenin's Mausoleum, Moscow (temporary
- 1929–30 mausoleum, 1924; permanent mausoleum, 1929–30)
- 1928–33 Commissariat of Agriculture, Moscow (building and interiors)
- 1931–35 Hotel Moskva, Moscow (building and interiors; with L.I. Sarveliev and O.A. Stapran)
- 1935–38 Institute of Marx, Engels and Lenin, Tbilisi, Georgia (building and interiors)
- 1935–49 Academy of Sciences Complex, Moscow (partially completed)
- 1938–47 Theatre, Tashkent, Uzbekistan (building and interiors)
- 1938–47 Alisher Navoi theatre, Tashkent, Uzbekistan (building and interiors)
- 1949–51 Komsomolskaya Metro Station, Moscow (building and interiors)

Publications

Arkhitektura i stroitel'stvo Instituta Marksa-Engelsa-Lenina v Tbilisi, 1940

Further Reading

Very little has been published on Shchusev outside Russia; the most recent monograph is Afanasev 1978.

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Shekhtel, F. O. 1859–1926

Russian architect and designer

F. O. Shekhtel was a leading exponent of the Art Nouveau style in Russia and an innovator in late 19th and early 20th century Russian interior design. Paying particular attention to the spatial organisation of his interiors, Shekhtel made his own studies of paintings and stained-glass panels, as well as sketches for fabric and wallpaper designs; he also designed furniture, china and everyday objects.

Shekhtel's creative energies were mainly centred around Moscow. He started to work independently at the end of the 1870s and had developed his own inimitable style by the 1880s. The interiors of private houses and public buildings, based on his designs, were widely imitated.

Shekhtel's early period was characterized by works executed in the Gothic manner. His work for the private home of Z. G. Morozova (1893) first brought him public recognition and

established him as one of the leading exponents of interior design in Russia.

The new method of design "from the inside out", where it was the plan itself which determined the composition of a building's façades, meant that the emphasis was taken away from the external appearance of a building in favour of its spatial structure and interior design. Shekhtel's innovation lay in his creation of a systematic and dynamic spatial structure that was compact and that could be changed, in contrast to the linear and functional design of earlier interiors.

The various groups of main rooms, living and servants' quarters are kept separate from one another. Although Shekhtel includes corridors in the children's rooms and living quarters, and suites for some of the main rooms, they have been subjected to a new principle which seeks to unite the spaces in a building and according to which the compositional nucleus lies in the hall, inner hall and the main staircase which link all the other parts of the house.

His interiors were treated like spectacular pictures replacing each other in a continuous movement around the house. First and foremost, spatial correlations, together with colour and light, determine their beauty and expressive qualities. Sources of light, both natural and artificial, became one of the most effective compositional means of expression employed by Shekhtel. The positioning of the windows, their shape and size, all emphasize the scale of the rooms; panes of coloured glass radiate a stream of light into the rooms controlling its intensity and lending greater expression to the alternate lit and shaded spaces. Through their colour and light, the windows and different light fittings constitute a fundamental part of the whole, uniquely diverse, ensemble.

Shekhtel's interiors are full of works of art: painted and stained-glass panels as well as sculptural groups. He worked with the artist M. A. Vrubel' and was able to create an appropriate setting for his works – a stained-glass panel from a drawing by Vrubel' in the main staircase window and the sculptural group *Robert and the Nuns* at the foot of the stairs are not only displayed in, but fuse with an architectural environment designed specifically for them. Vrubel' completed three decorative panels on the theme of Times of the Day for one of the rooms in the private house. Their strict architectonic composition is inseparable from the architectural solution and the articulation of the room's own walls and windows.

The private home of Z. G. Morozova is a masterpiece of Shekhtel's work in the early 1890s. Created at the watershed of two stylistic epochs, it has many features of a transitional period – the desire to make decorative forms more organic combines with a reliance on a number of historical styles: the Rococo drawing rooms and the classical forms of the White hall must have contrasted quite effectively with the Gothic style elsewhere.

Shekhtel continued to develop his Gothic theme in other works from this period. He joined forces with Vrubel' once again to decorate the study and reception room in A. V. Morozova's home (1895), designed to house his collection of paintings. The Gothic details which decorate the study are highly stylized (the wooden carvings on the wall panels and stairs leading to the attic, the sculpted figures of the chimaera and the monsters) and match the style of Vrubel's four panels on the theme of Faust. Framed in dark wood, they literally



Shekhtel: Gothic study, A. V. Morosova house, Moscow, c.1895

merge with the wall and exhibit the same broken rhythms and dark colouring as other elements of the interior decoration.

Shekhtel's Gothic style – one of the most remarkable aspects of the architecture of the 1890s, was the earliest movement in the transition from the eclectic to the Modern or Art Nouveau style in Russia. All the innovative methods which subsequently formed part of the Modern Style are to be found in miniature in Shekhtel's own home (1896), where all signs of a Gothic influence were banished. The house's internal space is designed around the contrasts and organic interrelation of all the internal volumes, each of which establishes its own plastic composition on the outside. The wooden main staircase, which links the two storeys in the house, visually embodies the unity of the internal spaces and forms the axis of the entire three-dimensional spatial composition. The interior spaces are opened up to the outside and to one another. In contrast to Shekhtel's earlier works, problems concerning the internal space of this house, the original of which no longer remains, were resolved along purely architectural lines – the use of different *faktura* (textures) and decorative materials, the dynamic treatment of the spaces and the effects of natural and artificial lighting are virtually the only means of expression.

The characteristics of the Modern Style were fully realized in the house of the banker S.P. Ryabushinsky (1900–02), acknowledged as Shekhtel's masterpiece. The main rooms are concentrated around a geometric and compositional nucleus of interiors, with the open main staircase flowing like an undu-

lating wave up to the second floor and uniting it with the space below. Each room in the house is connected with the rest of the building and yet, at the same time, can also be completely cut off, connecting with other rooms via the staircase's landing. The translucent planes of the stained glass windows create a sensation of duality and uncertainty, with the rooms simultaneously seeming to merge with and separate from the external space outside the building. Shekhtel paid even more attention to the furniture in the house, to the electric light fittings and all the domestic details right down to the door handles. The theme of waves and nautical verse predominates in the decoration of the main staircase and the dining room; it can be seen in the silhouette of the marble parapet on the staircase's bannister and in the design of the parquet flooring, with the same motif repeated in the mural on the dining room's walls. The interior design of Ryabushinsky's house is excessively decorative with an emphasis not so much on the new motifs of Art Nouveau, but rather on the new ways in which they were applied – methods which involved asymmetry, staggered complex rhythms, the three-dimensional nature of the superimposed decor, and bold painted strokes.

In Shekhtel's next great project, A.I. Derozhinsky's house (1901–02), the interior design is more discreet and the individual elements are more significant. The building's design is typical of Shekhtel. All the rooms are grouped around the main staircase, but the compositional centre of the building is a huge two-tiered hall, into which all the main rooms on the first floor open: the vestibule, drawing room, dining room and the study. Vast forms predominate in the immense proportions of this hall. Clusters of lamps, like pearls, hang from the ceiling on delicate metal threads of differing lengths. A pattern of broken spiralling scrolls on the fence outside is repeated in the building's interior design – in the furniture upholstery, the metal lattice-work of the chandeliers, the stencilled paintings on the walls and other upholstery fabrics reproduced from Shekhtel's own sketches. The new furniture, where form is conditioned by function, is extremely comfortable. Above all, Shekhtel accentuates the expressive qualities inherent in each object, just as he does when planning a building's façades: texture, colour and decor merely supplement the expressive nature of each object's constructive base. Each and every decorative element is made significant because of the pure and uncluttered style of the room's interior design. The cult of the well-designed interior, to which Shekhtel adhered, found its expression in a desire to make every detail of an interior part of the whole ensemble – expedient, beautiful, hygienic and comfortable.

During the 1900s, Shekhtel worked mainly on public buildings where he applied with greater consistency the rationalist tendencies that had appeared in his work of the earlier period. His work on the interior design of the Moscow Arts Theatre (1902) evoked a significant response partly because of the "vocal" nature of the plan of the building, where the auditorium "flows into" the huge bay of the stage. The main body of rooms is surrounded by a number of subsidiary rooms. Those for the audience are situated on the side of the building which faces the street – the foyer, buffet, cloakrooms and ticket office; the workrooms face the courtyard at the back (the actors' dressing rooms, storerooms for props, etc.). Despite the modest decoration and the restrained nature of the paintings, the delicate frosted lamps, simple furniture and soft carpeting,

art and sculpture do have an important role to play. Their main theme – that of the wave – greets the audience as soon as they arrive at the theatre in a sculptural composition by A.S. Golubnika: the faces of the swimmers barely show through the rushing expanse of water. The simple light grey canvas curtain is decorated at the bottom with a broad band of appliqué work with the same stylized motif. And the white dove, which appears on a number of decorative panels, was to become the symbol of the theatre.

The interior decor of the Yaroslav Station (1906) contrasts with the paintings on its façades. The straight lines of the light fittings and the delicate pattern on the glass doors echo the smooth walls of the Waiting Room, decorated at the top with a panel by K.A. Korovin.

Shekhtel's own house (1909) shows the architect turning to forms from the Russian Empire style. As part of this, he retains the free construction of the plan and its close interaction with the three-dimensional and spatial composition of the building. The nucleus of the house is a two-tiered hall with a large window overlooking the street. Shekhtel turned to the classical heritage in his work while at the same time reinforcing rationalistic characteristics, and these were most noticeable in banks and office buildings.

Many principles of the new architecture were first conceived in buildings such as the Ryabushinsky Bank (1903), the printing works of the *Utro Rossii* newspaper (1909) and the Headquarters of the Moscow Merchants' Society (1909). The main compositional and decorative method used for their interiors was a framework construction which was given an artistic interpretation. A framework of reinforced concrete meant that the inside of the building could be planned quite freely and yet could also be changed with simple partitions. This allowed for the integration and transformation of the internal spaces. Traditional decor was rejected, a few functional architectural elements were retained and more windows were included with fewer piers between them. This meant that the whole construction was "exposed" within ascetic interiors seeking maximum simplicity and that the three-dimensional forms themselves articulated the internal spaces. The texture and colour of the materials, their contrasts and comparisons, became the most important means of expressing the vast uniform surfaces. Increasing the number of windows meant that not only the lighting of the rooms improved, but also that the whole role played by glass in interior design underwent a radical change: the different proportions of the windows, their checked transoms and the facets on the brilliant plate glass introduced a new diversity to their ascetic design.

Shekhtel continued to work into the 1920s, but his designs for private houses and public buildings of the 1890s and 1900s remain his greatest achievement.

TATIANA VOLOBAEVA
translated by Charlotte Combes

Biography

Fedor Osipovich Shekhtel. Born in Saratov, Russia, in 1859, the son of a civil engineer. Arrived in Moscow, 1875; attended the Moscow School of Painting, Sculpture and Architecture, 1875–77. Worked as a book designer, illustrator, and designer of posters and theatre decorations. Apprenticed in the offices of Aleksandr Kamininskii, mid-1870s–1882; employed as an assistant, architectural firm of

Konstantin Terkii. Active as an independent architect from c.1890; granted a licence to practise architecture, 1894. Taught at the Stroganov School of Applied Art, Moscow, from 1896; taught at Vkhutemas (Higher State Artistic-Technical Studies), 1919–22. Chair, Association of Moscow Architects, 1908–22. Died in Moscow, 1926.

Selected Works

Interiors

- 1893–96 Zinaida Morozova House, Moscow (building and interiors)
- c.1895 Kharitononko Mansion (now British Embassy), Moscow (interiors)
- c.1895 Aleksei Morozova House, Moscow (ground floor rooms including the hall, study, anteroom and library)
- 1896 Shekhtel House, Moscow (building and interiors)
- 1896–98 Kuznetsova House, Moscow (building and interiors)
- 1900–02 Ryabushinsky Mansion (now Gorky Museum), Moscow (building and interiors)
- 1901 Russian Pavilion, Glasgow (exhibition layout and building)
- 1901–02 Derozhinsky Mansion (now Australian Embassy), Moscow (building and interiors)
- 1902 Moscow Arts Theatre (remodelling of façade and interiors)
- 1903 Ryabushinsky Bank, Moscow (building and interiors)
- 1906 Yaroslav Railway Station, Moscow (building and interiors, including main vestibule)
- 1907 *Utro Rossii* newspaper offices and printing works, Moscow (building and interiors)
- 1909 Moscow Merchants' Society Building, Moscow (building and interiors)
- 1909 Shekhtel House, Moscow (building and interiors)

Shekhtel also designed furniture, stained glass and textiles and wall-paper.

Publications

"Architecture and its Relationship to Painting and Sculpture" in *Masters of Soviet Architecture About Architecture*, vol.1, Moscow, 1975

Further Reading

There is comparatively little material on Shekhtel published in English, but good surveys of his work appear in Brumfield 1991, and Borisova and Sternin 1987; Freeman and Berton 1991 includes excellent illustrations of his best-known Moscow interiors. More detailed studies appear in Borisova and Sternin 1990 which also features good contemporary photographs, and Kirichenko 1973 which contains a list of his commissions.

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- Freeman, John and Kathleen Berton, *Moscow Revealed*, New York: Abbeville, and London: Doubleday, 1991
- Kirichenko, E.I., *Fedor Shekhtel*, Moscow: Stroiizdat, 1973

Kirichenko, E.I., *Moskva na rubzhe Stoletii*, Moscow: Stroizdat, 1977

Kirichenko, E.I., *Russkaia Arkhitektura, 1830-1910-kh Godov*, Moscow: Iskustvo, 1978

Krupnova, R.E. and V.A. Rezvin, *Ulitsa Gov'kogo 18*, Moscow: Moskovskii Rabochii, 1984

Sheraton, Thomas 1751-1806

British cabinet-maker and designer

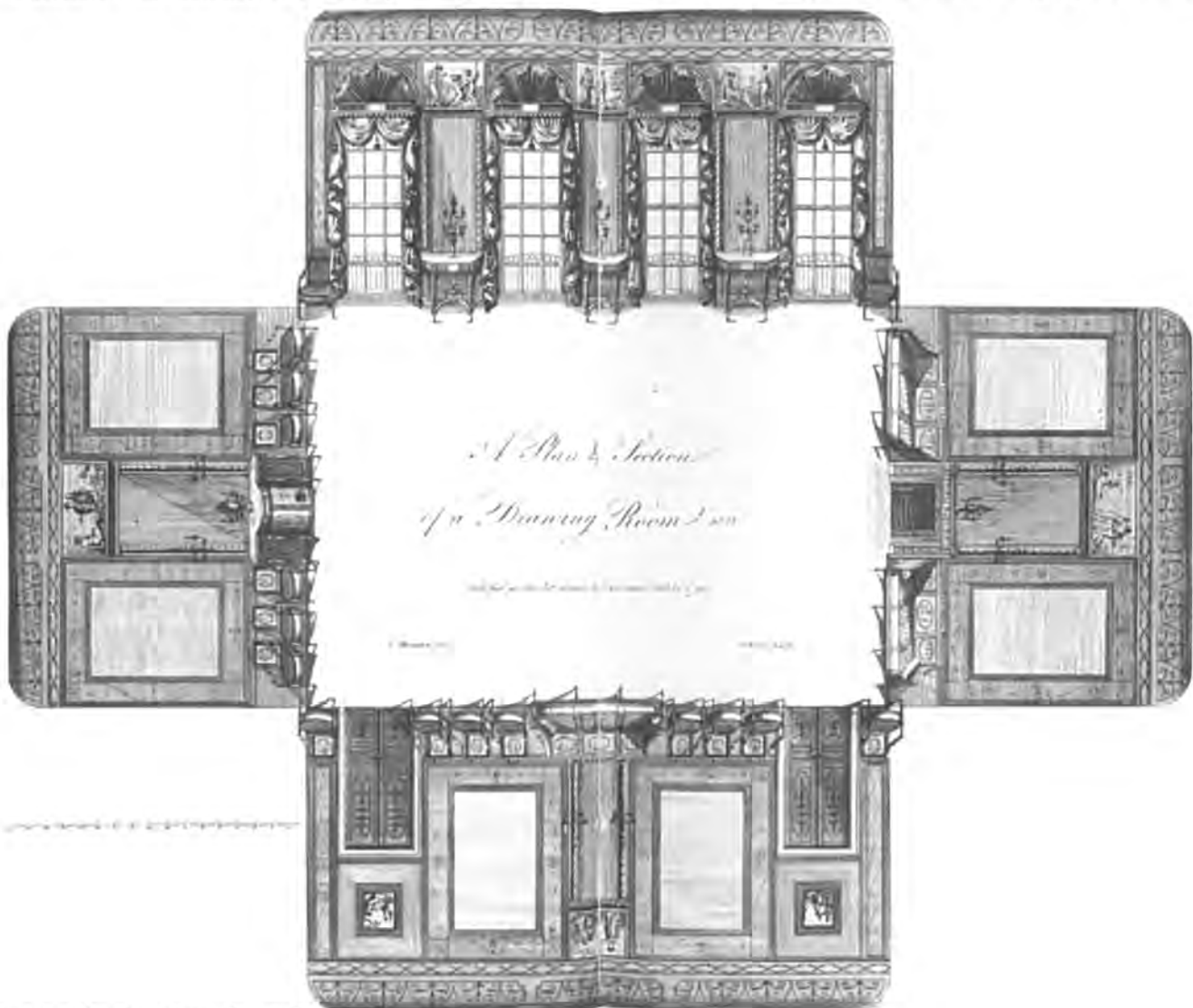
Thomas Sheraton, like George Hepplewhite a few years before him, has given his name to a style of furniture that has remained consistently popular as an example of middle-class taste. Although a cabinet-maker, his trade as a drawing master specialising in furniture design and perspective meant that he was influential not only through his publications but also via his pupils.

Sheraton's first furniture work was published in parts

between 1791 and 1793 as *The Cabinet-Maker and Upholsterer's Drawing Book*. A combined volume was issued as a second edition in 1794. Sheraton was quite clear as to the *Drawing Book's* purpose: it was designed "to exhibit the present taste of furniture, and at the same time to give the workman some assistance". Its value lies in the illustrations of the then-current state of English taste, as well as in the extensive technical detail which gives insights into trade practices. Indeed, of his 600 or so subscribers, almost all of them were associated with the trade. A third English edition was published in 1802.

In 1803 the *Cabinet Dictionary* was published, the first compilation of details of the Regency style and one of the earliest responses to the archaeological approach to furniture design that was becoming fashionable. Sheraton's application of these new motifs is sometimes strange but shows a deliberate desire to introduce elements of style into his designs. As a vocabulary of taste and style in house furnishings of the time it is unrivalled.

In 1805 he began *The Cabinet-Maker, Upholsterer and*



Sheraton: drawing room plan and section, 1793

General Artist's Encyclopaedia but only managed to complete the section A-C. This continued the vein for fashionable designs, but its influence was likely to have been limited. Sheraton died in 1806, but in 1812 a selection of 84 designs from his previous works were re-issued under the title of *Designs for Household Furniture*.

His early style reflected the apogee of Adamesque Neo-Classical detail, but with his own simpler and severer outlines, which were combined with elegant flat decoration. This often took the form of stringing and of patterns produced in veneers. In other circumstances, there was less use of pure Neo-Classical ornament and rather more of painted figure and natural floral subjects. The use of satinwood as a fashionable timber also became important as Sheraton promoted it for its "cool light and pleasing effect in furniture".

A particular characteristic of many of his designs was the continuation of a colonnette or leg from the base to the top of an object interrupting the mouldings, seat rails or table top so as to create a tension within the design.

In his later work, the French influence was evident, showing an affinity with products from the Louis XVI reign. This is not surprising as the emigration of many French makers during the Revolution directly influenced their London counterparts. The French influence manifested itself in a delicate richness which was expressed in examples of Sheraton furniture. Designs such as break-front table tops with serpentine fronts, and the delicate scrolling of flower and leaf patterns, were combined with ribbon decoration. The adaptation of French turned legs in the form of spinning tops as supports for cabinets and chests was also typical. The anglicisation of the Parisian taste of the 1780s perhaps meant that Sheraton had a tendency towards over-elaboration and femininity in his designs, especially of drapery and upholstery.

Another influence appeared to be the work of Henry Holland. The *Drawing Book* illustrates the Prince of Wales's Chinese drawing room at Carlton House, while Sheraton also shows a design for a main drawing room, itself a composition based on Carlton House and the Duke of York's residence.

One of his most important contributions was the introduction of new forms of furniture. The sofa table, the pedestal dining table, the D-shaped writing table, and the Carlton House table are all associated with Sheraton. Like Hepplewhite, Sheraton also featured chairs in his work; these had fine shapes with square backs, thin splats and front legs either in carved mahogany, painted, or japanned, sometimes with caned seats, all of which are identified with Sheraton.

Other furniture features included domed tops to ladies' writing tables, dressing tables and occasional furniture. These were a welcome contrast to many of the square or rectangular forms mainly found in his first publication. Although he intended to offer examples of the current taste he was also interested in inventions of his own, such as chairs with circular seats, extremely curved sofas, elliptical beds, and various items of mechanical furniture.

His ability to reflect contemporary taste is shown in his designs in the *Cabinet Dictionary*, where a Grecian couch with scrolled ends and lion's paw feet is depicted, while in the *Encyclopaedia* there is evidence of the Egyptian revival taste that spread after Napoleon's campaigns.

Sheraton's influence is undoubted both with his contempo-

raries and afterwards. In England the important firm of Gillow adapted many of his designs, and there are many other examples of variations on his themes. In America the emigrant English cabinet-maker John Seymour owned a copy of the *Drawing Book*, as did William Camp in Baltimore and Joseph Barry in Philadelphia. The Federal style was clearly informed by English pattern books including those of Hepplewhite and Sheraton. Sheraton's writings were also influential in Portugal, Scandinavia and Central Europe, with a German edition being published in Leipzig in 1794.

In England from the 1860s a revival of 18th-century styles began. By the 1880s the taste for Sheraton style was growing apace, with many fashionable businesses offering copies of Sheraton-influenced styles. Even Morris and Co. were producing designs that were informed by Sheraton. Sheraton's *Drawing Book* was re-published in 1895 (c.1910 in Germany) clearly indicating a demand for the sources of this revival of style.

CLIVE D. EDWARDS

Biography

Born in Stockton on Tees, County Durham, 1751, the son of a "mechanic". Trained as a cabinet-maker and draughtsman. Married Margaret Mitchinson, 1779: 2 children. Moved to London c.1790. Active as a teacher, designer and publisher; published series of influential pattern books from 1791. Ordained as a Baptist minister in County Durham, 1800. Returned to London and resumed work as a designer, 1802. Died, penniless and insane; buried in St. James's Piccadilly, London, 27 October 1806.

Publications

The Cabinet-Maker and Upholsterer's Drawing Book, 1791-93; 2nd edition, 1794; 3rd edition, 1802: reprinted with an introduction by Lindsay O.J. Boynton, 1970
The Cabinet Dictionary, 1803; reprinted with an introduction by W. P. Cole and C.F. Montgomery, 1970
The Cabinet-Maker, Upholsterer and General Artist's Encyclopaedia, begun 1805
Designs for Household Furniture by the late Thomas Sheraton, 1812

Further Reading

Useful studies of Sheraton's designs and their influence appear in Fastnedge 1962 and Collard 1985.

Beard, Geoffrey and Christopher Gilbert (editors), *Dictionary of English Furniture Makers, 1660-1840*, London: Furniture History Society, 1986
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White, Elizabeth, *Pictorial Dictionary of British 18th Century Furniture Design: The Printed Sources*, Woodbridge, Suffolk: Antique Collectors' Club, 1990

Shtakenschneider, A.I. 1802–1865

Russian architect and designer

The work of the architect A.I. Shtakenschneider is central in the development of Russian architecture and interior design. He designed the interiors of several important palaces and private homes in a range of historical and revivalist styles, and was highly influential in Russian interior design from the 1830s to the 1860s.

Shtakenschneider was appointed architect to the imperial court in 1848 and carried out the main commissions of the royal family and the nobility. The grand palaces and country estates which he built and lavishly decorated were the last in a long line of sumptuous palaces of the 18th and 19th centuries.

In 1820 Shtakenschneider graduated from the St. Petersburg Academy of Arts, where he had become a skilled graphic artist and architect. This subsequently meant that when he was designing interiors, he was not only able to work out general architectural solutions, but also to make his own designs for furniture and light fittings, as well as studies for stucco moulding, fretwork and friezes.

Shtakenschneider's earliest interiors were designed in the Gothic and Pompeian Revival styles. His reconstruction and decoration of the country estate at Falle near Revelem (now Tallin, Estonia, 1831–33) attracted the attention of Emperor Nicholas I and paved the way for the young artist to receive important commissions in the capital.

One of Shtakenschneider's first projects for the royal family was the decoration of several rooms in the Grand Duke's estate of Znamenok near St. Petersburg (1830s). The use of architectural orders and paintings in the Pompeian style as part of the decor reflected the widespread European passion for the arts of antiquity at the time – an interest which was spurred on by the excavations at Pompeii.

After travelling abroad in 1837 (Italy, France, England and Germany), Shtakenschneider began work on the Mariinsky Palace (1839–44) for the Grand Princess Maria Nikolaevna. This first major work, which heralded a period of creative maturity, turned out to be a great artistic and technical success and brought the architect considerable popularity, leading to further commissions.

The main feature of the palace was the way in which the principal suite of state rooms was arranged, not along the main façade as was usually the case in palaces from the Baroque and Neo-Classical periods, but rather in the heart of the building along the central axis. The combining of different styles in the palace's interiors was characteristic of most of Shtakenschneider's works and was in keeping with the leading trends in Russian art at the time. But he also used a number of new architectural and artistic methods that were to define his own individual style. Among these were the construction of two-tiered colonnades and galleries around the perimeter of the main halls (the Rotunda); an original interpretation of the motifs in ancient Greek painting, which were always strictly

subordinated to the architectonic layout of the walls (the Square Hall); and a refined Rococo decoration in the living quarters (the boudoir). The Mariinsky Palace is one of Shtakenschneider's most important buildings. It was here that his main preferences in terms of interior styles were most clearly defined – namely neo-Greek, Rococo and Renaissance.

Shtakenschneider worked in the neo-Greek manner throughout his life. As a rule, he used architectural orders and paintings in the Pompeian style to decorate the interiors of private homes, and they appear in the two-storey country palace that he built in Sergievka outside St. Petersburg (1839–42). The master sculptors I. Kosolapov and I. Yaishnikov, as well as the artist Drollinger, worked on the decoration of the state rooms. All the furniture for the palace was made by the well-known family firm of Hambs, largely in the Greek style with motifs taken from the Renaissance, working from drawings by Shtakenschneider.

Several of his buildings adhered closely to classical precepts and sought to unify architecture and interior design. Among these were a number of pavilions for the Imperial family – the Tsaritsin (1842–44), Olga (1846–48), Rose or Lakeside pavilions (1845–48) and the Belvedere Palace on the Babylon Heights at Peterhof near St. Petersburg (1852–56).

A small Roman villa served as the model for the Tsaritsin pavilion, but its structure and internal decoration were reworked by Shtakenschneider. The courtyard-atrium with its pool and fountain, covered with a glass roof on account of the northern climate (the roof could be opened in hot weather), was linked to two side rooms via open walkways and arches. The combination of wall paintings, sculptures (both ancient statues and their copies, and works from the 18th and 19th centuries), furniture and lamps in the Pompeian style, and coloured marble floors, including an original Roman mosaic in the dining room, created the impression of the interior in an ancient Roman villa. Even a painted china service and a desk set in the Empress's study imitated Greek ceramics.

The Pompeian decoration of the rooms in the small lakeside pavilion (destroyed during World War II) was subordinated to a precise architectonic articulation of the walls, which were covered in paintings mounted against a terracotta background interspersed with bronze objects.

Shtakenschneider's most important work, built entirely in the Greek Revival style, was the palace, outbuildings and park at Orianda in the Crimea (1841–52; destroyed). Designs based on the Roman villa previously used by Shtakenschneider in the palace at Sergievka and in the Tsaritsin pavilion were now reworked in line with the grand nature of the commission. The centre of the building was a square atrium with a pool and fountain in the middle, surrounded by a colonnade; the main rooms of the palace were grouped around the atrium. Following the example of ancient architecture, the palace had a peristyle: on the east wing there was an inner courtyard with a flower garden and pergolas with trailing ivy entwined along the walls.

Baroque and Rococo were among Shtakenschneider's other favoured styles, and he was one of the first Russian interior designers to revive these artistic trends in the 19th century. He was most consistent in his use of Rococo decoration in the Belosel'sky-Belosersky Palace for which he designed new interiors (1846–48). The building is one of Shtakenschneider's

most significant works. He applied the principle, rare in architectural and artistic practice of the mid-19th century, of the stylistic unity of the interiors within the framework of a single structure (the main state rooms were damaged during World War II and renovated from the 1950s to the 1980s). Shtakenschneider was also a master of Baroque and Rococo decorative methods, interpreting them both in his own unique way. Patterned fabrics, rich stucco moulding, door surrounds with paintings by 18th-century French masters, decorative sculpture by D.I. Jensen, marble reliefs and parquet flooring were all used to decorate the main state rooms at Belosel'sky-Belosersky – the dual flight of stairs, the Small and Large Drawing Rooms and the Dining Room.

As court architect, Shtakenschneider carried out restoration work in several imperial palaces on the outskirts of St. Petersburg. The most significant of these for his subsequent work was his restoration of the interiors in the large palace at Peterhof, originally designed by the master of Russian Baroque, Bartolomeo Rastrelli. Having carefully studied the particular features of Rastrelli's creative style, Shtakenschneider created his own "second Baroque" versions in the east wing of the palace (1846–50). The furniture, chandeliers, wall decorations and paintings were all designed to be in keeping with the objects and decor which remained from the 18th century.

Shtakenschneider's designs for the interiors of the small palace at Petrodvorets outside St. Petersburg, which served as the private dacha for the heir to the Russian throne, marked a continuation of his work in a "second Baroque" style which, like Russian 18th-century Baroque, was closely interwoven with motifs from Rococo interior design (1844–50). The small rooms were exquisitely decorated with paintings, stucco moulding, fretwork and gilding.

Shtakenschneider rarely employed Gothic motifs in his work, but in the 1840s, by which time the Neo-Gothic style had already gone out of fashion in Russia, he resorted to the style to fulfil his clients' demands. With considerable tact, Shtakenschneider added a dining room onto the cottage at Petrodvorets, a small palace belonging to Nicholas I outside St. Petersburg which had been built in the English Gothic style (1829, architect A. Menelaus). He used decorative motifs taken from Western European art of the Middle Ages to decorate and furnish this dining room.

The only building where Shtakenschneider completed both the exterior and the interior design in the Gothic style, was the Gothic House (Villa Renella) near St. Petersburg (1846). The small two-storeyed pavilion with corner turrets had Gothic architectural and decorative elements; its design was an exact replica of a Sicilian villa.

Shtakenschneider's interior designs for the imperial Winter Palace and for the museum rooms in the Little and Old Hermitages, intended to house art collections, revealed the true depth of his talent. However, constrained by the structure of the building with its long suite of rooms, he was unable to solve the considerable problems of space, volume and design and emerged in the main simply as an artist and decorator.

A number of rooms in the Winter Palace – the Rose Drawing Room (1846–47), Green Dining Room (1851), and the "Rococo" Drawing Room (1855–56) – adhered to the Rococo Revival style right down to the minutest detail.

Shtakenschneider used all his favourite artistic devices to decorate these rooms, achieving different effects in each one.

His best work in the Little Hermitage was the Pavilion Hall, built in the north section of the building on the site of several earlier rooms. The room is filled with light and air and gives the impression of both solemnity and elegance. The high two-tiered colonnade splits the room into two sections. One of the walls, which is almost completely taken up with windows, links the room with a hanging garden. The chandeliers with their crystal pendants, the light marble wall-facings, the "fountains of tears" and the elegant staircase unite to make a decor which is acknowledged as Shtakenschneider's masterpiece. Part of the floor is a miniature copy of an ancient Roman mosaic, made from 1847 to 1851 by V. V. Raev, I. S. Shaposhnikov, S. F. Fedorov and E. G. Solntsev from the St. Petersburg Academy of Arts. In his interior designs, Shtakenschneider united ancient and eastern decorative elements, as well as motifs from the Italian Renaissance and classicism, and achieved a spectacular solution to the decorative and artistic problems he faced.

In the Old Hermitage, Shtakenschneider designed a new group of rooms and transformed the old part of the building (1850s). Of the rooms decorated in the spirit of the Rococo and the Italian Renaissance, the Large Hall (1860, now the Leonardo Room) stands out. Shtakenschneider's use of a variety of decorative materials makes this room particularly magnificent.

Shtakenschneider's last great commissions for the Imperial family – the New Mikhailovsky and the Grand Duke Nicholas's (Nikolaevsky) palaces in St. Petersburg – represent a union of Renaissance and Baroque styles. Within the New Mikhailovsky palace (1857–61), every room has its own unique decorative style: Renaissance and Gothic motifs are used to decorate the dining room, while the chapel is decorated in the "Russian style"; the living quarters and main state rooms are decorated with classical, Baroque and Rococo motifs. The artists M. A. Zichi and N. I. Tikhobrazov, among others, painted compositions for the state rooms. Shtakenschneider chose not to limit himself to a strict scheme when designing Grand Duke Nicholas's palace (1853–61). The rooms are arranged both along the building's façades and around several small, light courtyards which are linked by a number of corridors and subsidiary staircases. Of the state interiors, the main staircase and two large halls – the Banqueting Hall and the Ballroom – evoke the greatest interest. Shtakenschneider called upon tried and tested methods, using two-tiered colonnades, porticos and magnificent stucco moulding to decorate the two halls.

Grand Duke Nicholas's palace was Shtakenschneider's last significant work before he died in 1865. Once he had mastered and reinterpreted certain features, Shtakenschneider proceeded to design original interiors in a number of historical styles. His interiors became examples of elegance and good taste and played a significant role in the history of Russian art of the 19th century.

TATIANA VOLOBAEVA
translated by Charlotte Combes

Biography

Andrei Ivanovich Shtakenschneider. Born in Ivanovka, near St. Petersburg, 6 March 1802. Studied at the Academy of Arts, St. Petersburg, 1815–20. Worked on St. Isaac's Cathedral, St. Petersburg,

under A.R. de Montferrand, 1820s; designed chandeliers and candelabra for Imperial Glass Factory, St. Petersburg, 1830s. Travelled and studied in Europe, 1837. Appointed architect to the imperial court, 1848. Died in Moscow, 20 August 1865.

Selected Works

Interiors

- 1831–33 Falle estate, near Tallin, Estonia
- 1830s Znamenok estate, near St. Petersburg
- 1839–44 Mariinsky Palace, St. Petersburg (building and interiors)
- 1839–42 Sergievka Palace, near St. Petersburg (interiors and furnishings)
- 1841–52 Orianda Palace, Crimea
- 1842–44 Villa Tsaritsin, Peterhof, near St. Petersburg
- 1845–48 Rose or Lakeside villas, Peterhof, near St. Petersburg
- 1846–48 Belosel'sky-Belosersky Palace, St. Petersburg
- 1846–48 Villa Olga, Peterhof, near St. Petersburg
- 1846 Villa Renella, near St. Petersburg (building and interiors)
- 1846–60 Winter Palace and Little and Old Hermitages, St. Petersburg (including Pavilion Hall in the Little Hermitage)
- 1852–56 Belvedere Palace, Peterhof, near St. Petersburg
- 1853–61 Nikolaevsky Palace, St. Petersburg
- 1857–61 New Mikhailovsky Palace, St. Petersburg

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Silks

Introduction

For thousands of years, silk has represented luxury, beauty, and refinement. It has adorned royalty and their households, and has played a primary role in the decoration of the most distinguished public and private interiors. Furnishing and upholstery have been one of the chief uses of silk for centuries, due to its unique versatility. Not only is it soft to the touch, brilliant, fine, and drapes well, it is also strong, resilient, and has insulating properties. Despite considerable developments in artificial silk or Rayon during the 20th century, real silk has not lost its appeal. Indeed, it is as popular today as ever, a fact borne out by the growing demand for the reproduction of old silk designs on hand-operated looms. This section will outline some of the developments and landmarks in the history of silk, from its early origins in the Far East, to its contribution to interior design in the West.

According to legend, a Chinese princess, Xi Ling Shi, first discovered the principles of silk reeling when a silk moth cocoon fell into her tea, enabling her to unravel the fine silk filament. While this story may be apocryphal, the fact that the Chinese first learned the art of sericulture (the cultivation of

silk worms and the extraction of silk from the cocoon), some 5000 years ago, has been proven by historic documents which mention silk cultivation, and archaeological finds of ancient silks in China.

It was certainly the Chinese who developed the hybrid *Bombyx Mori* silk moth, bred for the sole purpose of spinning silk. Although there are many varieties of silk moth found throughout the world, the *Bombyx Mori* produces silk filaments which are smoother, finer, and rounder (and therefore stronger and less prone to tangling) than those produced by other silk moths, making them ideal for spinning and weaving. Today, this remains the most common silk moth used for the cultivation of silk. The moth is blind, cannot fly, and has no digestive system and so is doomed to die three or four days after making its way out of the cocoon, just enough time to mate and lay its 300 to 500 eggs. The eggs hatch out into silk worms, which feed on mulberry leaves before building their cocoons. The worm produces a gum (sericin) which it coats in continuous twin filaments from which it constructs a cocoon around itself. When complete, the filaments produce a continuous strand which, during its uninterrupted life cycle, the moth breaks in order to escape from the cocoon. To ensure a continuous thread is obtained for spinning, the chrysalis must be killed while in the cocoon, and so is stifled with steam. The complete cocoons are then soaked in hot water, and the filament pulled from the outer cocoon ("reeled"), then twisted ("thrown") to form yarn. Once thrown, the silk is immersed in hot soapy water to remove the sericin, before being dyed.

For thousands of years, sericulture remained a closely guarded secret; any leak of information was punishable by death. By the 3rd century BC, Chinese silks had begun to make their way into Asia, over land to the West, and by sea to Japan. Silk and spices were conveyed from East to West along the famous silk roads which initially ran overland from China, along the Northern Steppes, crossing the Altai mountains between China and the Black Sea. By the 1st century AD, another route had opened up, passing through the deserts and valleys of central Asia and on to Syria, doorway to the Mediterranean and link with Western Europe. By that time, China's monopoly of silk production had declined as Asia and India had started to develop sericulture, using the *Bombyx Mori* (smuggled out of China by a Buddhist monk) and their own indigenous silk moths. From India, knowledge of silk cultivation, and the principles of reeling and throwing, spread throughout Asia and the Middle East. Chinese, Indian and Asian silks were imported into Europe as woven cloth.

European trade in silk cloth was dependent on good trade relations with, and ease of passage to, the East. Spain and Italy had such links with the traders of the Eastern Mediterranean (Syria), and relied on imported woven silks brought along the silk roads from the Far East, from Asia, or from the Islamic Middle East.

It was the Moorish invasion of Spain in the 8th century which first brought silk weaving to Europe. The Moors (Muslims from North Africa) occupied a large area of southern Spain including the cities of Cordoba, Granada, Malaga, Murcia, Seville, and Toledo. Initially, the Moors imported raw silk from their Islamic counterparts in the Eastern Mediterranean, but once mulberry orchards were introduced in the Sierra Nevada region, sericulture flourished. Cocoons



Silks: *giardino* velvet used to cover a day bed and sofa, made for the Duke of Leeds, c.1700

were taken to Almeria and Granada where they were reeled and thrown. During the 9th century, “figured” silks were being produced in Spain and exported throughout Europe. By the 10th century, Spanish textiles were being exported throughout the Islamic world, and by the 11th century, Cordoba had become an important economic and cultural Islamic centre, dependent largely on its trade in silks; Spain had become Europe’s main silk producing centre. Government-run workshops called *Tiraz* produced silks for presentation as official gifts, characteristically inscribed with bands of Kufic script. Throughout the occupation, the wealthy and noble inhabitants of Spain were heavily influenced by the Moors’ tastes and use of textiles, and adopted interior decoration incorporating typically Moorish wall hangings and carpets in Arab designs.

Throughout the 10th and 11th centuries, Spanish textiles incorporated bands of calligraphy usually constructed on tapestry inserts, and cloths were often designed as complete units (rather than continuous rolls), suitable for cushion covers and wall hangings. Early Spanish silks incorporating calligraphy were not easily distinguished from those produced in the Islamic world of the East, but gradually the accuracy of the text declined. The letter forms became less angular, more stylised, and were often patterned with flowers and scrolls. From the 12th century onwards (the time of the Crusades), the use of Islamic script as a design element was no longer deemed

appropriate and so was adapted, becoming little more than a stylised geometric decorative pattern, resembling the textiles of Sicily and Egypt.

The early silk designs of Moorish Spain typically displayed Arab characteristics such as detailed geometric patterns infilling a frame, the use of two strongly contrasting colours, and the outlining of designs in black or white. Colours were generally limited to yellow, red, green, blue-green, sky-blue, white and purplish black. Other typically Islamic features included stylised human figures and a variety of animals (peacocks, sphinxes, monsters, white elephants, winged horses, griffins, double-headed eagles, lions, and gazelles). Thirteenth-century designs typically incorporated interlacing lines in horizontal, vertical and diagonal axes, forming grids, stars, and rosettes.

It was during the 13th to 15th centuries that Italy became the largest producer and exporter of silk cloth in the West. The designs produced by Italian weavers were influential throughout Europe and the Mediterranean, and smaller silk weaving areas combined elements of fashionable Italian designs with styles from their own indigenous culture. Spanish silk weavers incorporated elements from their own Moorish tradition in their interpretation of Italian designs, producing strong linear effects, chevrons, striped patterns formed by bands decorated with calligraphy, rosettes, stars, octagons, interlacing geometric patterns, and brocaded velvets with large quantities of gold

and silver thread. Spanish design during the 14th and 15th centuries was very much a hybrid of Eastern and Western influences, containing Italian motifs, but maintaining the intricate geometric structures of the East. Syrian influences can be seen in the continuing predominance of eight-pointed star patterns, lozenges, and roundels containing paired birds or animals, although the prolific use of animal and bird motifs had decreased in popularity. As in Italy, vegetal forms such as pomegranates, acanthus leaves and lotus flowers became increasingly popular design features, and began to be arranged in slightly less linear patterns.

Although there was a succession of wars between the Moorish and Christian kingdoms in Spain, there was also prolific trade. Often, Christian weavers produced silks of strong Moorish influence, and in some centres, Christian and Moorish weavers worked side by side in the same workshop. The merchants of the southern port town Almeria traded with the textile centres of Italy, while Italian merchants were also active in the ports and markets of Spain. In the 14th century, Almeria was an important exporter of raw silk to Florence.

The reconquest of Spain by the Christians was completed in 1492, and during the years that followed, the Inquisition sought to rid Spain of the Islamic "infidels" and indeed anybody accused of heresy. Many Arab weavers fled to North Africa, and were given asylum to work in the workshops there. Although Italy was the leading European producer of silk cloth by the 14th and 15th centuries, Spain was still producing large amounts of silk for the home and export market. The textile industry in Spain was given an extra boost during the 15th century after an influx of Italian weavers who set up velvet weaving workshops. Later, during the 18th century, French weavers and textile designers from Lyon also came to work in Spanish workshops. The diverse influences of the various cultural identities of the weavers working in Spain over the centuries affected the designs of Spanish silks, although, as a result, distinguishing them from those produced in other silk weaving areas can be difficult.

The Moors had also taken possession of Sicily in the late 9th and early 10th centuries, establishing *Tiraz* workshops in Palermo. The silks produced there were similar to those of Spain largely due to the thriving trade which existed between Sicily and Malaga, Almeria, and Valencia. Sicily was then captured by the Norman Roger de Hautevill in 1071. In 1147, his successor, Roger II brought a number of Byzantine weavers and Jewish craftsmen who were skilled at dyeing from Southern Greece, installing them at the Palermo *Tiraz*, where they worked alongside their Muslim counterparts. Silks woven there displayed a fusion of Islamic and Byzantine influences with the Norman's Romanesque style. Sicily flourished under Norman rule and the poem "Le Roman de Guillaume de Palerme" tells of the palace of Palermo with its lavish silk hangings, gold-patterned with human figures, birds and animals. Sicilian textile art was above all concerned with embroidery and *Tiraz* borders of Kufic script. Later, as the French and Spanish struggled over domination of Sicily, many of the skilled workers fled to Italy, to Salerno and Naples in the South, and to Lucca and Venice in the North, bringing new influences and fresh impetus to the designs of those centres while leaving Sicily with few skilled weavers.

As will be seen in the following essay, Italian silks domi-

nated European silk production until the 16th and early 17th centuries, while the French city of Lyon led the field in silk design and production throughout the 17th, 18th and early 19th centuries. It was these Italian and French silks which have had the greatest impact on interior design in the West, although the predominance of textiles for use in European interiors from the 17th century onwards may also be due in part to earlier Islamic influence, with its predilection for wall hangings, cushions, carpets and drapery.

In Western Europe, the main focus of interior decoration had been on paintings and furniture, with few textiles, although tapestry had always played an important role, largely because of its insulating qualities as well as for its decorative use. It was the 17th century which heralded the beginning of the use of textiles as an integrated part of interior design, as they are used today. Following the stimulus of the Italian Renaissance, decorative silks were increasingly used to bring a hitherto unknown degree of comfort to the interiors of the wealthy. Textiles were used as wall hangings, portières (drapes over doors), furniture upholstery, bed hangings (known as bed "furniture"), window curtains and blinds, floor coverings, and as drapes on furniture. Silk was a popular choice for furnishing fabric because of its combined beauty and practicality. It has a natural lustre and is highly absorbent, soaking up dye stuffs easily, allowing for a wealth of designs, shades and colour effects. It is also rot-proof and very strong (1mm silk yarn will support a weight of 45 kilos), as well as being remarkably fine (a cocoon weighing 3 grams gives 1000 metres of yarn). These attributes made silk an ideal choice for use in interiors, where the more costly textiles would be expected to retain their glory for generations.

The basic principle of weaving involves the interlacing of threads called warp (running vertically) and weft (running horizontally). Decorative effects can be produced by using different weave patterns, by using different types of yarn and different combinations of yarn thickness, and by using different colours (either incorporated within the weave structure, creating stripes and checks, or applied to the surface of the fabric during the weaving process).

The main silk fabrics used in interiors during the 17th century were velvet, taffeta, satin, and ribbed silks, as well as figured fabrics such as damasks, and brocades. Velvet was a popular, although expensive, choice for furnishing textiles because of its durable structure, its appeal to the senses (velvet produces rich deep colours and is pleasing to the touch), its insulating quality, and the "padded" comfort it provides. The most sumptuous of textiles used in interiors, velvet involved the most extravagant use of the costly silk yarns, making it the most expensive type of cloth. Only the very wealthy could afford the complex patterned velvets, either those incorporating different colours, areas of cut and uncut pile, *ciselé* patterns produced by different heights of pile, and *devoré* decoration in which areas of the pile are burnt out by a chemical process, leaving the plain ground exposed. The most magnificent velvets of all were those with decorative pattern produced by brocaded areas of gold or silver thread. Throughout the 17th century, velvet was used only on the most important items of furniture. Less important furniture was upholstered using damask, the second most expensive type of fabric, or cheaper brocatelles.

During the 17th century, it became fashionable among the wealthy to hang walls with lengths of fabric. Sometimes a room would have two different sets of hangings for use at different times of the year, or just one set which would be taken down and stored when the family was not in residence. Hangings required large amounts of fabric and so were expensive, and worth preserving. They had to be easy to take down and so were either attached to detachable battens, or fixed to the wall by means of hook and eye fastenings. Tapestries were the most valuable of wallhangings, as they were hand-woven, involving great skill on the part of the weaver, and formed a complete piece, often produced to commission. Other popular cloths used for wallhangings in the most prestigious settings included crimson silk damask and plain silk velvet. Less formal rooms were often decorated with chintz (printed and glazed cotton), which, although attractive, was cheaper to produce.

In response to the demand for wallhangings which required large pattern repeats, damask weavers produced large figured patterns incorporating stylised motifs including crowns, lotus leaves, pomegranates, and artichokes, either framed or intertwined with meandering stems and stylised leaf forms. Chairs were upholstered in the same fabric as the walls; the Queen's Closet at Ham House is a good example of the en-suite combination of brocaded satin as wall-hangings and upholstered armchairs. Portières were also en-suite. These were drapes hung over doors, initially required for the purpose of insulation, but later maintained purely as decoration. Window curtains had also begun to be exploited as a decorative feature. Previously, the role of curtains had been purely functional; they were used in conjunction with shutters to protect against the cold at night, and were constructed from wool for maximum insulation. With advances in architecture and the production of glass, the need for such insulation lessened, and heavy wool curtains were replaced with lighter fabrics (usually silk) arranged in symmetrical formation around windows. Like portières, curtains were usually en-suite with the wall hangings, bringing a coordinated and controlled atmosphere to interiors.

The other main use of silks in interiors throughout the 16th, 17th, and 18th centuries was for bed hangings. These usually comprised two to four separate curtains, a canopy (or "tester"), valances around the top, fabric over the base, a fabric-covered headboard, bed covers, and sometimes a matching floor covering. Silk damasks, satins and velvets were the most popular choice of fabric, sometimes embellished with embroidery, brocade, or passementerie (braid trimmings, tassels and bobbles).

By the 18th century, textiles were the principal form of decoration in interiors. Towards the latter half of the century, velvets were no longer favoured for upholstery, except for the polychrome velvets such as "giardino velvets" (*velluti a giardino*; see Italian Silks) which continued to be popular as upholstery fabric. Velvet was used extensively in borders and trimmings, however, which became a feature characteristic of 18th-century upholstery, and was generally retained for use in carriages, for both insulation and comfort. Towards the end of the century, designs became more restrained, smaller, with stylised motifs and a simpler, less flamboyant feel.

Developments in loom technology during the 19th century led to more efficient large-scale production methods for all

kinds of woven cloth, but particularly velvet, which could now be produced by weaving two pieces of cloth face to face with one single pile warp shared between them which was then cut mid-way between the two cloths, producing the pile. Velvet became quicker and easier to produce, reducing the cost and increasing availability. The Victorian interior for upper and middle-class families became characterised by an excessive use of draperies in plain and figured velvets, creating a heavy, muffled atmosphere. Very little furniture was left uncovered by fabric of one sort or another; tables were often bedecked with two separate cloths, one of which would usually be a heavy velvet decorated with tassels. Every harsh angle was covered, padded in some way, emblematic of the 19th-century ethos of the home as haven, a cosy place of repose, comfortable and "cushioned" from the harshness of the outside world. By the late 19th century, a general dissatisfaction with the present and a glorifying of the past was represented in interiors by a renewed interest and revival of Renaissance and 18th-century silk designs, preferably (for those that could afford it) produced on a hand-operated loom.

Silk has continued to be a symbol of luxury, but with modern chemical applications, synthetic silk can effectively reproduce the feel and look of silk satins and velvet, although there is still a market for woven designs, both traditional and modern, produced on hand- rather than machine-operated looms. The call for exact reproductions of 17th and 18th century silks where the originals have decayed, faded or become damaged with age, has increased over the last decade, as historical accuracy has become a preoccupation within historic houses and public buildings, where the demands of a paying public require the replacing of worn out fabrics on grand pieces of furniture such as couches, sofas, and most of all, the great beds.

JENNY SILVERTHORNE WRIGHT

Italian Silks

Sericulture, the cultivation of silk worms and the extraction of silk from their cocoons, is thought to have been introduced into Italy during the 10th century. Until then, Italy had played an important role in importing silk fabrics into western Europe from the Byzantine and Islamic empires of the East, but did not have the skills in, or knowledge of, the processes involved in sericulture to enable the production of raw silk, and, therefore, the making up of silk into fabric. However, during the 10th and 11th centuries, sericulture was established in Southern Italy and Sicily, probably brought from the East by Jewish, Greek, and Arab immigrants. It is likely that the Jewish immigrants, who specialised in the dyeing and weaving of silk and who controlled the largest share of the market for silk goods in the southern cities of Italy, were responsible for the introduction of silk weaving into the North: into Tuscany, Venice and Genoa.

The Tuscan town of Lucca, the largest Jewish centre north of Rome (Scott, 1993), was to become by the 13th century the most important silk weaving centre in Italy. One of the reasons behind the success of the Lucchese silk industry lies in the town's geographical location. Lucca had been an important trade centre from Roman times, with roads leading from Rome to Pisa and Florence, as well as being within reach of the inland



Silks: Luccese silk with design of winged animals, 14th century

port at Pisa, with its long established trade routes to the east and the west. Not only had many of the silk producers and weavers migrated to Lucca from the South, bringing with them their knowledge and skills, but also the silk merchants were able to capitalise on the already existing trade routes which enabled the Luccese silks to be transported and sold throughout Italy and into the rest of Europe.

Towards the end of the 14th century, Lucca was producing a great variety of silk textiles for use in both clothing and interior decoration. The most expensive and lavish fabrics such as those using large quantities of precious metal thread were produced for ecclesiastical use or for the adornment of kings and palaces, while less extravagant velvets, brocatelles, damasks, lampas, and plain and brocaded silks were used in home furnishings. Lampas silk, created by means of two warps

and a minimum of two wefts, which produce a figured fabric with a plain ground which unlike damask, is not reversible, was initially woven in Lucca during the 13th century in one or two colours, sometimes with gold or silver threads.

By the 14th century, Lucca was producing Lampas silks of three colours. A similar development took place in the production of figured velvet which by the late 1300s was also being woven in as many as four different colours with up to three different heights of pile. Velvet was a popular choice for furnishing textiles largely because of its durability, and its soft texture and appearance, just as damask was suited, with its contrasting textures and play of light on fabric, to wall and bed coverings. Brocatelles were woven specifically for use as wall hangings, usually incorporating linen wefts to hold the heavy weight of the fabric.

Early Luccese silk cloths were patterned with designs similar to those of the textiles of Persia and Byzantium, often depicting eastern animals and motifs enclosed in "frames", but by the 12th century, these had become stylised, the frames were no longer a feature and native birds and winged animals were introduced into the design. 13th-century features also included references to heraldry and Romanesque art. Throughout this period, silk cloth from the East was still being imported into Europe, largely via Italian ports. A brief period of peace with the Mongolian empire during the 14th century led to the import of Chinese silks, brought along the overland silk road from Cathay, which, while not directly copied by the Italian silk weavers, influenced the feel of the Luccese silks (Lisa Monnas in Harris, ed. 1993). Motifs such as dragons and pomegranates were incorporated with western ones, and the fluid lines and asymmetrical patterns of these new imported silks were reflected in a move away from the static and symmetrical in Italian design. Motifs began to be arranged, not in rows, but diagonally. Towards the end of the 14th century, human figures also began to appear in silk designs, along with depictions of hunting scenes, courtly romance, religious scenes, ships, tents, and castles (Scott, 1993).

By the end of the 14th century, Lucca could no longer boast supremacy over other silk weaving centres in Italy. This was largely due to the tensions and jealousies which prevailed between the different towns and cities of the country. Throughout the medieval period, Italy was composed of autonomous city states whose rulers would compete with each other for political power. Such power was dependent upon economic strength, which during the 13th, 14th and 15th centuries was linked with the strength of local industries, particularly silk weaving, and the success of the merchants who diffused local goods across Italy and Europe. Rivalry between weaving centres could take the form of imitation of designs and weaving techniques, and towns took great measures to prevent the poaching of their skilled textile workers. In Lucca, for example, the Silk Weavers Guild, the *Arte della Seta*, threatened its members with death if any of them became engaged in the production of silk outside the city's boundaries (Scott, 1993). At times the rivalry between states would lead to hostilities and war, which could also affect local silk manufacture. When the Pisans, under Ugaccione della Fagiola, sacked Lucca in 1315, many of the town's skilled craftsmen were scattered across Italy, and were forced to set up silk weaving businesses in some of the most powerful city

states such as Florence and Venice. Consequently, the Lucchese silk industry fell into decline while Venice, Genoa and Florence became the key centres of silk production.

Unlike Lucca, the silk weavers of Venice tended to imitate Eastern designs rather than assimilate them and combine them with native motifs. This was due to the nature of demand. Venice was a major port and centre of international trade between East and West, into which were brought precious silks, spices, gems, and other goods from the Eastern Mediterranean. The taste of the city's merchant nobility, the main consumers of luxury goods such as gold and silks, was distinctly oriental, due to the fact that Venice had closer ties with its trade counterparts in the East than with the other cities of Italy and the West. As a consequence, it is sometimes very difficult to differentiate between Venetian designs and those of Persian textiles. Because of its commercial activity Venice was a wealthy city, but its successful merchants had little on which to spend their amassed fortunes other than the display of luxury in palaces, clothes, furnishings and works of art; both imported and locally produced silk played a significant part in this.

Silk weaving had begun in Venice as early as the 10th century, but it was the migration of exiled Lucchese silk workers to the city which helped to raise the standard of Venetian silks to a position of eminence. By the mid-15th century, silk weaving was playing a major role in the city's commercial activities, a fact that was recognized by the city authorities who formed an inspectorate whose job it was to monitor the workmanship of silk cloth. In so doing, the high quality of the Venetian silk industry could be assured, along with the wealth that these silks would generate. Cloths of exceptional quality were generally reserved for the home market while those of lower cost and inferior quality were exported both to the East and the rest of Italy.

However, it was perhaps the Genoese silk velvets which made the most significant and lasting contribution to interior design. The 14th century techniques of polychrome velvet weaving, developed in Lucca during the time of its leadership of the silk weaving industry, were continued in Genoa, as was the use of *alto e basso*, or pile on pile velvet. The combination of these with the technique of cut voided velvet created colourful three-dimensional designs in bas-relief. Known as *Velours de Gêne* ("Genoa Velvets"), these featured, typically, patterns based on large S-curves over a voided ground. Despite its name, this velvet was produced in other silk centres in Italy and beyond, although the most precious were, indeed, those of Genoa. The same can be said of the famous *velluti a giardino*, which were used extensively in the homes of the wealthy for decorating upholstery and for wallhangings up until the 18th century. As the name would suggest, the main features of these "garden velvets" are ornate floral motifs surrounded by foliage, depicted in multi-coloured cut and uncut velvet on a voided white or ivory ground, sometimes with a silver *lamella* (thin pliable sheet) weft. Giardino silks, easily recognizable despite modifications in style caused by changes in fashion, remained the most popular of the furnishing fabrics, and although associated primarily with Genoa, were produced in all the major silk weaving centres throughout the duration of their popularity. However, no other silk centre was able to improve on the Genoese product.

By the 15th century, the phenomenon that was later to be termed the Renaissance was well under way, with artists seeking to depict the natural world with greater realism than their forefathers had managed to do. These developments in the world of art were echoed in the textile designs of the period as greater realism was achieved through the use of chiaroscuro (light and shade) in velvet designs, and a faithfulness to nature was sought in the depiction of animals and plants (particularly flowers) in both lampas silks and velvet. This was the heyday of the pomegranate motif in textiles, along with its developments in the form of pinecones, thistles, and even pineapples from the New World. Usually, these motifs were placed within an ogee frame created by undulating stems of foliage moving upwards from a central point to create a symmetrical unit, often depicted as acanthus leaves.

Technical developments throughout the 15th century also influenced the designs of the period, mainly in the use of metallic gold thread. During the 1420s gold weft loops were introduced into the weaving process, supplementing the brocaded patterns on *feronnerie* velvets (so called because of their supposed resemblance to wrought-iron work) and damasks. These were used to decorative effect in two forms: *riccio sopra riccio* (loop over loop) with an appearance like uncut velvet, woven in two heights, and *alluccio* with individual loops appearing in areas of the pile, creating a glistening effect in the fabric. Gold brocade also became more extensively used as advances in the manufacturing and weaving process allowed yellow silk weft threads to be added to the gold thread. Large expanses of gold could now be incorporated into fabric designs without the great expense that such lavish use of precious metals would have incurred before. Typically, a large surface area of brocaded gold became the main feature of these high cost fabrics, with small parts of the ground (lampas silk or velvet pile) showing through to form the outlines of complex patterns.

Of course, *riccio sopra riccio* was the most extravagant and costly use of precious gold threads. The technique was therefore reserved for the making of wallhangings and ecclesiastical and royal garments, the fabric woven to shape on commission to avoid wastage. While weaving to shape was practised in all the major silk weaving centres, this was a particular speciality of the city state of Florence.

The weavers of Florence, many of whom had originated from Lucca, were renowned for their fine velvets and high quality silks, particularly those bearing gold and silver. 15th-century Florence was one of the wealthiest banking and mercantile centres in Italy, boasting a large number of craftsmen catering for the luxury market, such as goldsmiths and high quality silk weavers. The chronicler of Florence, Benedetto Dei, wrote in 1472 that "the number of workshops belonging to the *Arte della Seta* was 84, wherein the industry of weaving cloth of gold, silver brocade and silk tissue of every colour and texture was carried on" (Bunt, 1962). He estimated that over 16,000 people were involved in the making of silk. Neither was there a shortage of designers or inspiration for design. Florence was famous for the outstanding achievements of many of its citizens in the fine and applied arts, and probably counted many artists among its textile designers such as the artist Vittore Pisano, who is known to have created designs for silk weaving.

The impact of Florentine silks was felt far and wide, with exports throughout Italy and beyond to France, Spain, Morocco, and to the Levant (what is now Lebanon, Syria, and Israel). The Venetian–Ottoman war of 1463–79 also gave the Florentine merchants the opportunity to extend trade in silks with the Ottoman empire, which had previously been the monopoly of the Venetian traders. In 1516, Henry VIII of England appointed Florentine merchants to purvey cloths of gold and silver to his court, and his household accounts show that Florentine silks of gold and silver were purchased for the decoration of the tents of the Field of the Cloth of Gold, erected for the staging of important negotiations with François I of France (1520). The Florentine silk industry, then, reached its heyday during the 15th and 16th centuries, catering for the elite, the international market in luxurious, high quality goods.

The High Renaissance of the 16th century, with its revival of interest in all things classical and the study of ancient Greek and Roman ruins and artefacts, was reflected in designs for furnishing fabrics of the period so that vases and urns, containing clusters of flowers or leaves, began to appear as decorative motifs. Meanwhile, the ogee lattice continued to feature in designs, but the foliage became increasingly elaborate. Building on the developments in the technique of brocaded effects of the 15th century, a greater diversity of design and types of fabric and pattern appeared, while for the first time, a distinction began to emerge between the designs used for dress and those used for upholstery and wall decoration. Furnishing fabric designs usually consisted of larger, bolder patterns than those of clothing, with arrays of stylised flowers and foliage, arranged in asymmetrical patterns, with small repeats.

Italy was, during the 16th and early years of the 17th century, still leading the field in textile design, with French producers imitating the Italian style, particularly in the area of furnishing fabrics where styles were created *à l'italien* typically using motifs constructed from branches of foliage arranged in symmetrical patterns. Italian producers supplied designs to French weavers, and invited French apprentice weavers to train with them.

By the end of the 17th century, however, Italy's prominence on the international market for silks was in decline. As demand fell, so production decreased. In Lucca, for example, the number of looms recorded in the city fell from approximately 2000 to 500 during the century, while in Venice, the output of finished silk fabrics fell from 6000 in 1662 to 3–4000 by the end of the 1690s (Ciriaco, 1981). French silk weavers had vied with their Italian counterparts for a share in the luxury market for many years, but had never been able to equal the complex techniques required to create the intricate patterns of figured silks which the Italian weavers were able to achieve, drawing from centuries of experience. This situation was reversed by the end of the 17th century as the French silk industry began to compete with Italy for prominence in the production of luxury silk goods.

The reason behind the success of the French silk industry over that of Italy lay in the emphasis placed on technical innovation and design, reinforced by state support of French production and the encouragement of industrial enterprise among producers. The introduction of Claude Dongon's loom *à la grande tire* at the beginning of the century enabled the imitation of the most complex Italian figured silks, particularly

pile on pile velvets, and the development of this into new designs for high quality silks which were not dependent on the imitation of Italian styles. State support in the form of market intervention, such as the 1669 decree which impeded the importation of foreign silk goods, also weakened the Italian influence on French silks. By the 18th century, large amounts of French silk of both medium and high quality were imported into Italy. Italian silk weavers were now forced to follow the fashions set by their French counterparts.

State support of the French silk industry was also provided through the commissioning of French silks for the household of Louis XIV. Furthermore, the extravagance of life at the French court under Louis XIV was conducive to an increased demand for frequent changes in fashion. Fashion provided the demand for new silks and stimulated the regular introduction of fresh patterns and fabrics. In France, improvements in technology and business practice meant that producers could adapt to changes in demand, whereas in Italy, because of their reliance on traditional methods of production, weavers were unable to respond as efficiently.

By the 18th century, French supremacy in the production of silk had extended to sumptuous velvets and brocades, suitable for royal furnishings; a market which had traditionally been the monopoly of the Italian producers. And yet Italy was still able to maintain a competitive position within the European market for high quality silk products. The expensive *velluti a giardino* produced in Genoa continued to be a popular choice for furnishings until the middle of the 18th century. The availability of raw silk combined with cheap labour ensured that quality could be kept at a premium while cost could be kept relatively low. Italy also continued to produce silks of medium quality.

Changes in fashionable taste during the late 18th century meant that the plush, heavy velvets traditionally used for furnishing textiles were replaced by lighter satins and lampas silks, with polychrome velvets being relegated to use in borders and hems. Italy continued to produce a range of silk fabrics for furnishings, often combined with cotton, linen, or wool, for greater durability, in both figured and plain designs, often containing elements or motifs of 14th and 15th century patterns.

The later years of the 19th century were characterised by a revival of Medieval and Renaissance textile designs, and a return to the use of heavy drapery, particularly velvets, in interiors. Italy's silk heritage was an ideal source of inspiration and design, and textile designers such as William Morris made studies of surviving examples of fabrics woven by 14th and 15th century craftsmen, incorporating elements of these in their own designs. Within Italy, a number of silk manufacturers began recreating historic designs, often employing traditional hand-weaving techniques alongside 19th-century mechanical looms.

Hand weaving of Renaissance designs has continued throughout the 20th century, catering for the luxury market in furnishing silks, along with the resurrection of designs from other periods in history, including the textile designs of Byzantium, Baroque and Rococo styles, and Art Deco fabrics. Today, Italy is the largest importer of raw silk in Europe, although most industrial silk production is centred in Milan and Como in the north. Yet specialist silk producers in Italy

continue to draw on their rich artistic and design heritage in producing fabrics, both traditional and innovative, for sale on the luxury market. It is to this end that La Fondazione Arte della Seta was established, achieving government recognition as an institute of education in 1971, which promotes education and research in the art of hand-woven silk, past and present, as well as reproducing historic silk velvets, lampas and brocaded silks, and silk damasks, for use in interiors.

JENNY SILVERTHORNE WRIGHT

French Silks

The silk industry in France owes its existence largely to state patronage. Its beginnings coincided with the arrival of the papacy in Avignon in the 14th century, and in the 15th century, for the first time, two French monarchs formally established silk weaving in Tours (1470), Nîmes (1498) and Lyon (1536). A few silks were also woven in Paris in the 17th and 18th centuries (Thornton, 1965), at the time that French silks began to replace Italian silks in the inventories of the Royal Household (the *Gardemeuble*). As times changed, so too did the industry, but only the Lyon branch has survived up until the present day. It has, nonetheless, undergone many adaptations both in terms of its products and the processes by which they are manufactured. The main changes relate to the use of new techniques, new technology and new fibres.

Lyonnais survival may in part be attributed to the extent and range of products (from the most flamboyant and expensive dress and furnishing silks to the humbler silk accessories and silk mixes), to their attention to design and to the continued support of the French government which takes care of the refurbishment of the former royal palaces and concerns itself with promoting French products. The International Silk Association has had its seat in Lyon since 1947, and *haute couture* and *Première Vision*, the most innovative of textile fairs, have acted as showplaces for Lyonnais fashion silks since the 1860s and 1940s respectively. The relationship between fashion and furnishings has been extremely close.

Because silks are a luxury, especially for large furnishing projects, the industry has been marked by many fluctuations. For example, periods of mourning, war or the failure of the silk crop have dramatically affected the amount of work available and the lives of the workforce. In times of distress, under the Ancien Régime and under the various Empires, the court came to the rescue of the weavers, commissioning large quantities of top quality goods, either for furnishing projects or for court dress. For example, in 1730, as a response to the petitions of the weavers, Louis XV ordered seven sets of furnishings of the most expensive type with heavy gold and silver ornamentation – three different brocaded designs on a red ground, one on blue, one green and one on yellow and a velvet with a gold ground. They were “for the service of the King” rather than for a defined purpose or room, and were hung at different intervals over the following fifty years in Versailles, at Marly and Fontainebleau. The commission kept certain weavers in work for about six years (Coural, 1988).

State support was important not only for keeping the weavers in work for several years, but also for stimulating demand from other sources, notably the French aristocracy, foreign courts (for example, Spain, Russia, Sweden) and the

increasingly wealthy middle classes. Assessment of the importance of different clients or markets in keeping the industry afloat is impossible at present, as many requests for furnishings arrived through intermediaries such as the *marchands-merciers* based in Paris, *commissionaires* who travelled widely in the provinces and abroad, agents who based themselves at specific foreign courts, and, later, interior decorators. Documentary evidence of purchases is therefore scattered. From production records, however, it is evident that a range of silks was manufactured for furnishings, and these silks catered for different markets. At the top end of the spectrum were the extremely expensive gold and silver brocades which feature in the royal order of 1730 and in the Napoleonic commissions. More modest, but nonetheless striking polychrome brocaded silks were popular at this level in the second half of the 18th and during the 19th century. On the other hand, damasks have been a staple throughout the history of the industry – affordable by the middling ranks. If they were not bought new, they were purchased secondhand. Various advertisements in the press of the period testify to the resale of, or search for, large quantities of damask for such purposes (Miller, 1988). Fabrics with gold and silver threads were also attractive secondhand, as they could be recycled for their metallic content – many of the court's possessions met this fate in the early years of the French Revolution.

Materials and methods of manufacture changed over the period. Even in the 18th century, when the traditions and working practice of the silk weaving guild supposedly impeded innovation, new ways of patterning and new yarns contributed new effects: Genoa velvet was promoted in the 1730s, watering (*moirage*) became popular in the 1750s, chiné in the 1760s and embroidery in the 1770s. Chenille yarns sometimes replaced silver and gold halfway through the 18th century, giving a soft yet luxurious appearance at a lower price. In the 19th century, the main innovations were the Jacquard loom (operational from 1814) and the power looms (operational from the 1870s). The former enabled patterns to be woven mechanically rather than by hand, thus reducing the time required for production, while the latter speeded up the process and had almost ousted handloom production by the mid-1920s. As a result of the space and energy sources required for this kind of loom, much weaving moved to outside the city of Lyon. By the mid-1920s, silk screen printing and the inclusion of man-made yarns again increased the range and, in some cases, reduced the cost of silk fabrics. In 1938 rayon accounted for about 72 per cent of fibre consumption in Lyon and by 1970, although proportionately speaking the consumption of rayon had dropped, combined with synthetic fibres, it accounted for 75.5 per cent. Silk had dropped from 50 per cent in 1890 to a negligible 1.2 per cent in 1970 (Pommier, 1980). Thus, although fame was built on the back of silk, the industry changed radically between the late 19th and mid-20th century. It should be noted, however, that the old skills of drawloom weaving have been kept alive, and survive today in the historic silk firms Prelle et Cie. and Tassinari et Chatel, as well as the newer co-operative, Cooptiss.

Just as silks relied on technical innovation, so too did they depend on fashionable changes in taste. Thus they followed the trends visible in all the other decorative arts and set the tone for other textiles until the late 18th century: heavy, stylised

Baroque motifs in the late 17th and early 18th century, light Rococo fantasies mid-century and Neo-Classical features from the 1760s onwards – light and decorative initially, but much heavier and more geometric under the Napoleonic Empire. In the 19th century, under the Restoration and the Second and Third Empires a certain conservatism was evident in the choice of recycled styles from previous periods. Even the only invention of the period (“free Renaissance”) relied on combining motifs from different 18th-century Rococo arts to produce a recognisable 19th-century aesthetic (Rococo meanders of flowers combined with plasterwork cartouches). In the 20th century, Art Nouveau had a moderate impact, and the Art Deco boldness of Dubost, Dufy and Seguy stands out. These new designs ran alongside rewavings and adaptations of old patterns.

Design as an occupation evolved over this period and designers became an identifiable and highly regarded group within the industry by the mid-18th century. Ultimate recognition came in the form of national legislation which protected their work from copyists in 1787, when furnishing designs were protected for fifteen years.

Having relied on Paris for their artistic training, and on Parisian artists for sketches for the most prestigious royal commissions at the end of the 17th and at the beginning of the 18th century, by 1756 the Lyonnais were confident enough in their own expertise to set up their first public school of drawing (*école gratuite de dessin*). They took advice from the Parisian establishment (Jean-Baptiste Oudry at the Gobelins and Jean Jacques Bachelier at Sèvres), and still maintained that regular visits to the capital were an essential part of keeping alive designers’ creativity and awareness of trends. This relationship with Paris and Parisian studios has never really died.

From a technical point of view, Lyonnais designers were better equipped to design for the loom because they could gain direct experience from working on it in their own city. For brocaded designs this was essential. Despite social upheaval, the school continued into the 20th century, and it is no coincidence that the most exciting silks emerged at times when both artistic and technical skills were taught. The 18th and the early 20th centuries epitomise this approach. Philippe de Lasalle (1723–1804), who designed very elaborate pastoral and figurative furnishing silks for many European royal courts and made improvements in the drawloom, received ennoblement for his services to the industry. He had benefited from and advocated learning both drawing and weaving skills. An innovative successor at the beginning of the 20th century, Michel Dubost (1879–1952) felt strongly about these two aspects of training. His short spell of teaching at the Ecole des Beaux-Arts (1917–22) and his own subsequent involvement with the manufacturer, Ducharne, produced many successful modern designs. In between these two luminaries, in the 19th century, when the school in Lyon was laying too much emphasis on fine art and painting, Lyonnais design was in the doldrums and manufacturers had to seek help from the designers of the flourishing cotton-printing centre of Mulhouse in Alsace.

French silks have been used in grand domestic settings and official buildings, by middling and aristocratic customers, at home (in France) and abroad. In general terms the consumer base has expanded over the centuries, with the middling ranks becoming more important from the accession of Louis-Philippe

(1830) onwards. Even so, domestic consumption alone did not sustain the industry, and exports to most of Europe, to North and South America and to the Levant have been important since the 18th century. While Paris was the main source of design ideas and main marketplace for silks, the Lyonnais also actively pursued custom in a number of European courts, even before Napoleon ruled in 1814 that every occupied court should acquire and display French silks. With the advent of railways and steamships, furnishings were needed for new purposes, as the railway companies were anxious to provide interiors as sumptuous as those in city and country dwellings – if not more so.

On the whole, the use of silks in interiors denoted a certain formality, and was the prerogative of the wealthy. The quantities of fabric required for the fashionable sets of furnishings ensured this. These sets were composed of wallhangings with matching upholstered furniture and curtains. In palaces and large mansions, apartments served a number of purposes, and silks were therefore appropriate for any room. In middling households, silks were on the whole restricted to the most important and public rooms and sets of furnishings were rare until the mid-18th century.

The example of Louis XIV was influential, but in reality affected only a few. His State Bedchamber (1679) at Versailles, where he received the most important members of his household and sometimes visiting dignitaries, was resplendent in red, gold and silver. The walls were hung in brocaded silk which matched the upholstered seats round the edges of the room, the curtains over doorways and around the bed, the bed tester and its headboard and counterpane. The lining of the bed curtains was plain red satin with gold and silver embroidery (Schoeser, 1991). Such splendour contrasted with the more modest adoption of silk hangings and furnishings in middling Parisian interiors in which woollen and linen hangings were far more common. By the 1750s, however, inventories show evidence of more luxurious fabrics in better rooms. For example, in 1751 a chaplain to the king’s brother left a room in which the walls and oak armchairs were covered in striped *moiré*, a simple silk fabric with a textured effect (Pardailhé-Galabrun, Annik, *The Birth of Intimacy: Privacy and Domestic Life in Early Modern Paris*, 1991).

In many ways, Napoleon adopted Ancien Régime practice, although he used the most sumptuous fabrics only for his and his wife’s rooms. The motifs were Neo-Classical, and a number of different patterns might be used in the same room, but the notion of suites of furnishings remained. Most sumptuous, apart from the imperial interiors, were public commissions such as the one for the main reception room of the town hall in Lyon. Ordered in 1827 from the well-known firm of Grand frères, it comprised 657 metres of bright red silk brocaded in four different gold threads. They were for wallhangings, borders, draperies and also the *fauteuils* in the chamber. Two years later they were complete. The coat of arms of the city featured in the centre – a sign of the municipal significance of such an order.

Grand frères also benefited from the new increasingly wealthy middle classes, numbering the bankers Schinkler, Lafitte and Rothschild among their clients in the 1820s. These wealthy men and their American counterparts at the end of the century, such as Vanderbilt, subscribed to an elaborate and

ostentatious use of silks in bedrooms as well as public apartments. Often damask was a favourite for wallhangings as well as ornately draped curtaining, as it was at the Château de Compiègne, one of the homes of Napoleon III and his Empress Eugénie. But it was Napoleon III's imperial train which epitomised the excesses to which public interiors could go. Decorated in 1856 by Viollet-le-Duc, the bedroom had a bright blue velvet ceiling and red velvet walls and door curtains. The latter were lined in white *gros de Naples*. In contrast, but nonetheless sumptuous, was the *wagon d'honneur*, with bright green silk damask wallcoverings and upholstery, a gilded and painted ceiling (Schoeser, 1991). No doubt such richness was possible because the area of wall space was somewhat smaller than in actual houses.

Although silks continued to be used in the 20th century, modern interiors tend to be plainer. The use of fabrics on the walls seems to be a particularly French taste, not completely outmoded by the arrival of wallpaper in the 19th century.

LESLEY ELLIS MILLER

Glossary of Textile Terms

Brocade Surface decoration applied to cloth during the weaving process. A decorative pattern of an unlimited number of colours is applied to the fabric during weaving, although it does not form part of the weave structure itself, producing a raised design on the fabric, and thus resembles embroidery. The ground weave can be of any kind.

Brocatelle A less extravagant use of silk yarn. It can be either damask or velvet, but the warps are linen and the wefts silk. It was particularly used for wall hangings as the linen helps to support the weight of the fabric. Produced using a silk warp face with unseen linen wefts.

Chiné Fabrics with a "clouded" or hazy pattern, popular in the 18th century. The effect is created by the design which is printed onto the warp threads before weaving.

Damask One of the oldest decorative weaves, originating in China, although it takes its name from Damascus in Syria. A pattern is created in the cloth using different types of weave in combination, either using the same or two different colours. The process involves the use of more than one set of warp threads and / or weft threads, and so is known as a compound weave. The pattern produced is flat, and, usually, reversible.

Embroidery Decorative needlework applied to already woven fabrics.

Figured Fabrics (usually silk) in which a pattern is created within the weave rather than with brocade or embroidery.

Ribbed or Corded Fabrics produced by using a higher number of fine warp threads to fewer, thicker, wefts. The thicker wefts are covered by the warps, and the warps are double-twisted, creating ribs. These can be either plain, or *moiré* (pressed through rollers to produce a watered effect).

Satin Weave that produces a highly lustrous, smooth fabric, ideal for draperies. The yarn is woven such that a large number of "floating" warps are left exposed on the front of the fabric, held in place by a smaller quantity of supporting wefts.

Shot Silk Plain weave silk which has different coloured warp and weft threads producing a changing effect depending on how the light falls on the material.

Taffeta The most straightforward of woven silks, employing the basic plain weave principle of one under, one over. It has a characteristically dry rustling feel, and is easily recognizable as silk because of its

shiny nature. A thin form of taffeta called "sarcenet" was popular during the 17th century for linings and sun curtains.

Tapestry Ancient form of decorative weaving, with a weft-faced plain weave made up of discontinuous weft threads, allowing the weaver to create pictures or patterns. These were usually constructed from worsted – a finely combed and highly twisted wool, but often incorporated silk yarns.

Velvet Originally produced on the loom by the use of an additional warp thread woven over rods, which, when removed, left loops on the fabric known as pile, which could either be cut to produce the characteristic furry texture of velvet, or left as loops.

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Silver Studio

British wallpaper, textile and metalwork design studio, 1880–1963

The Silver Studio of decorative design was founded in 1880 by Arthur Silver (1852–96) at 84 Brook Green, Hammersmith, West London with the aim of “bringing together a body of men to establish a studio which would be capable of supplying designs for the whole field of fabrics and other materials used in the decoration of the home”. Arthur was the son of a successful Reading cabinet-maker and upholsterer and had attended the newly-established Reading School of Art. He was apprenticed to the well-known and eclectic London designer H.W. Batley in 1871. Batley taught him the techniques of designing for a wide range of media including carpets, chintzes and wallpapers and introduced him to Japanese art and other fashionable decorative styles such as Moorish and Gothic.

The Silver Studio opened at a time of increasing middle-class affluence, growing public interest in good design and the appearance of a whole range of journals to publicise the work of young designers and architects. Arthur was quick to take advantage of these circumstances. He exhibited at every Arts and Crafts exhibition from 1889 to 1896 and at international exhibitions including the World's Columbian Exposition in Chicago in 1893 and the Exposition Universelle Internationale in Paris of 1889. The studio's work was regularly featured in journals such as *The Studio* and *The Journal of Decorative Art*. Arthur Silver also lectured widely on design and contributed three chapters to Gleeson White's book *Practical Designing* (1894).

A successful design studio was bound to attract talent. In the 1890s these included two particularly gifted designers – Harry Napper (1860–1930) and John Illingworth Kay (1870–1950). Both made a speciality of designing textiles and wallpapers in the style that was to become known as Art Nouveau.

By the time of Arthur Silver's death in 1896, the Silver Studio was supplying designs to the leading manufacturers of Britain, the United States and Europe. Famous stores such as Liberty of London and Marshall Field of Chicago commissioned their own exclusive textile designs from the Silver Studio. Harry Napper subsequently ran the studio for two years, introducing Archibald Knox (1864–1933) as a part-time designer, who was responsible for many of the early designs for Liberty's Cymric Silver and Tudoric Pewter.

Rex Silver (1879–1965) took over the studio in 1901 with his brother Harry (1882–1972) as design manager. The two brothers continued their father's policy of providing superb designs to the world's leading manufacturers. From 1910 onwards the studio's output reflected the growing interest in both Britain and America in accurate reproductions of historic patterns, especially 17th-century needlework and 18th-century chintzes, and these exquisitely drawn designs became a mainstay of the studio's work until it closed.

Rex Silver was also determined to keep abreast of current design developments both in Britain and abroad. He collected the work of leading European designers and continued to participate in influential exhibitions such as the Paris exhibition of 1925. The studio produced some modern designs in the



Silver Studio: design for a wallpaper, c.1890

1920s and 1930s for the more design-conscious textile firms including Heal's and the Edinburgh Weavers.

Following the outbreak of World War II most of the designers left and the studio continued with only two full-time designers – Lewis Jones and Frank Price – and two part-timers, Madeleine Lawrence and Harold Bareham. By 1955, only Frank Price was left, and the studio worked largely for clients of long-standing – Lee Jofa in the United States and Warner, Sanderson, Liberty and G.P. & J. Baker in Britain. The Studio finally closed in 1963.

In 1967 Rex Silver's step-daughter Miss Mary Peerless, donated the entire studio contents and records to Hornsey College of Art, now part of Middlesex University, where the designs, wallpapers, textiles, business records and library are available for study and research.

MARK TURNER

Selected Works

The Silver Studio Archive, representing a vast collection of original designs, wallpapers, textiles, business records and catalogues, is housed in Middlesex University, London.

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Skidmore, Owings and Merrill (SOM)

American architectural partnership; established 1936

Skidmore, Owings and Merrill is one of the best-known and highly respected architectural firms of the post-war period. Founded in 1936, the original partnership was established by Louis Skidmore and Nathaniel Owings in Chicago. A New York office was opened in 1937 and in 1939 Skidmore and Owings were joined by John Merrill. By 1987, the firm employed 40 partners in seven offices throughout America and had gained an international reputation for the design of skyscrapers and office buildings whose distinctive high-rise form has done much to shape the appearance of the post-war city skyline. Two of the firm's most influential partners were the architect Gordon Bunshaft and the designer Davis Allen. Bunshaft was responsible for numerous International Style buildings from the 1950s while Allen supervised the design of the interiors. Both men fostered close links with the furnishing and design firms Knoll International and Herman Miller and together they developed a new, modern approach to office and corporate interiors that has been influential worldwide.

The Lever House (1950–52), designed for the multinational corporation, Lever Brothers, in New York was the first of Bunshaft's International Style buildings. The 21-storey exterior was in the form of a glass tower and was highly acclaimed as creating a new architectural image for New York businesses. The interiors incorporated many of the technical innovations that characterised post-war interior design and included modern services such as air-conditioning and electric cables which were placed behind suspended ceilings for ease of maintenance. The interior space itself was opened up to provide an unusually light and airy environment, with rows of desks and low dividing-screens replacing corridors and small office rooms.

The interiors of the Manufacturers Hanover Trust Company building, also in New York (1954), were even more innovative and included numerous dramatic effects. The great circular door to the bank vault, for example, was not hidden away in the recesses of the building but was displayed on the ground floor in full view of passers-by as if it was a magnificent piece of sculpture. Escalators took visitors up to the vast banking area which filled the whole of the building's main floor. This was furnished with elegant modern furniture, formally arranged in the manner of Mies van der Rohe, and single desks provided customers with a sense of privacy. An illuminated ceiling provided much of the lighting which was bounced off a screen of bronzed sheet-steel by the sculptor Harry Bertoia that completely covers one of the side walls. Features such as the use of high-quality materials, the regular gridded ceiling and the formality of the furnishings set the tone for many SOM interiors during the next two decades.

Numerous commissions for corporate headquarters in many parts of the United States followed, the most refined and influential of which was the Union Carbide building on New York's Fifth Avenue which was completed in 1960. The Union Carbide interiors were the ultimate in hard-edged, precision design. Conceived as a system of co-ordinated parts, the interior partitions and furnishings echo the rectangular pattern of

the illuminated ceiling which was divided into panels – each 5 feet by 2 feet 6 inches in size. Stainless steel framed desks and filing cabinets were arranged in long, regular rows that were precisely aligned with the lines of the ceiling grid. Hierarchies within the firm are reflected both in the size of the work stations and amount of privacy allocated, and also in the siting of individual offices with management occupying the top storeys and positions close to the windows. This was also the first office block to be fully carpeted in order to cut down noise.

The headquarters of the Chase Manhattan Bank, completed in 1961, was the first major interior commission to be supervised by Allen who worked closely with Bunshaft and David Rockefeller, the bank's chairman, in selecting the furnishings and colour schemes. The interiors appear more relaxed than previous schemes but still retain a characteristic air of formality. Rockefeller's office was furnished with modern seating designed by Ward Bennett and a fine collection of contemporary paintings and other works of art. The use of expensive materials, subtle lighting and the overall spaciousness of the room convey a sense of peacefulness and calm but the understated luxury of the interiors was nevertheless intended to underline the affluence and power of the bank.

As SOM expanded, other talented designers emerged whose work maintained the firm's reputation for rigour and quality but which also opened up different directions. The small printing works designed by Myron Goldsmith of the Chicago office for *The Republic* newspaper in Columbus, Indiana, for example, introduced a minimalist note that was highly appropriate for an industrial building. The printing machinery is showcased, rather than concealed, in a glass enclosure, a device that is elegant but at the same time frankly industrial.

The Boots Pure Drug Company Headquarters in Nottingham (1968) was designed jointly by SOM in Chicago and YRM in England and brought the best of American office design to England. The interior was largely open-plan and consisted of one large, tall room that was glazed on all sides. The height of the oak partitions was kept deliberately quite low – 5 feet 8 inches – so that anyone standing would have a sense of the vast space of the room but people who were seated could still work in a comparatively private enclosure. This arrangement is reminiscent of the domestic study carrel, transposed from the library to the workplace, and signalled the full-scale development of the highly organised open-plan office.

SOM's next trend was the development of the atrium. Partly as a means of introducing additional light, and partly to assist ventilation, the atrium represented a useful solution to the problem of deep plan offices that became increasingly fashionable in the 1970s and 1980s. One of SOM's earliest examples was incorporated in the Boise Cascade Home Office in Boise, Idaho where the glass-roofed entrance hall formed a great central space with four elevators clustered in the centre that gave access to the office floors. At First Wisconsin Plaza, in Madison, the atrium was in the form of a magnificent conservatory. The design of atria in later buildings followed diverse directions. At the Irving Trust Operations Center (1987) in New York a very cool space runs up the centre of an office tower, at the Crocker Center and Galleria in San Francisco Postmodern elements are introduced, and the atrium in the

Tenneco Employee Center (1982) in Houston includes lush vegetation, running water and fountains.

The work of the San Francisco office was rarely as hard-edged as that of the other offices and their designs for the Weyerhaeuser Company (completed in 1971), a timber firm in Tacoma, provided an opportunity to exploit the qualities of natural materials, especially wood. Designed by Chuck Bassett, the interiors employ staggered columns to create a softer effect and the use of wood and warm colours suggest an environment that is both friendly and welcoming. The furnishings for this building were provided by Florence Knoll. The Knoll Planning Unit had worked on several previous SOM projects including the interiors of the Connecticut General Life Insurance Company (1957) in Bloomfield whose open-plan design with movable partitions and ordered rows of work stations was a model of functional efficiency that served as the prototype for modern office buildings throughout America and Europe. An extension to the Weyerhaeuser Company building, housing laboratories and offices, was added in 1974 and develops the earlier wood theme. Here timber posts and glazed walls serve both as a barrier and a link between the inside of the building and the forest outside, and the interiors manage to convey a sense of softness without appearing folksy.

Certain projects have required specialist design solutions. The valuable collection housed in Yale University's Beinecke Rare Book and Manuscript Library (1963), for example, needed an environment where the lighting, heating and humidity levels could be precisely controlled, and Gordon Bunshaft's design incorporated glass-enclosed bookstacks that were individually air-conditioned. The five-storey building also has veined translucent marble panels that allow light to filter through the exterior walls providing a mysterious, warm and glowing light that underlines the rarity of the collection housed within.

SOM's work abroad provided additional opportunities for experimentation in design. The headquarters of the Banco do Occidente (1978) in Guatemala, for example, exploits local building traditions. Designed by Bruce Graham of the Chicago office, this building uses heavy construction, textured plaster, bleached white surfaces and ceramic tiled floors. In contrast, the design of the Agnelli Suite at the top of the Fiat Tower (1976) in Paris is sophisticated, cosmopolitan and expensively chic. It features reproductions of classic Mies van der Rohe furniture, travertine, rich woods and dramatic modern sculptures to suggest a sense of grandeur and luxury.

JOHN WINTER

Selected Works

Interiors

- 1952 Lever House, New York City (building and interiors)
- 1954 Manufacturers Hanover Trust, New York (building and interiors)
- 1957 Connecticut General Life Insurance Company Building, Bloomfield, Connecticut (building and interiors; with Knoll International)
- 1960 Pepsi Company World Headquarters, New York (building, interiors and furnishings)
- 1960 Union Carbide Building, New York (building, interiors and furnishings)
- 1961 Chase Manhattan Bank, New York (building, interiors and office fittings)

- 1962 Albright-Knox Art Gallery, Buffalo (building, interiors and furnishings)
- 1963 Beinecke Rare Book Library, New Haven (building, interiors and furnishings)
- 1965 American Republic Life Insurance Co., Des Moines, Iowa (building and interiors)
- 1965 Banque Lambert, Brussels (building and interiors)
- 1967 Marine Midland Bank, New York (building and interiors)
- 1968 Boots Headquarters, Nottingham, England (building and interiors)
- 1971 Weyerhaeuser Building, Tacoma, Washington (building and interiors; extended 1974)
- 1974 Hirshhorn Museum and Sculpture Garden, Washington, DC (building and interiors)
- 1976 Tour Fiat Building, Paris (building and interiors including the Agnelli Suite)
- 1978 Banco do Occidente, Guatemala City (building and interiors)
- 1983 National Commercial Bank, Jeddah, Saudi Arabia (building and interiors)
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Skyscrapers

Widely regarded as a quintessentially American urban building type, the first skyscrapers appeared in New York in the 1870s. Numerous other examples were built in Chicago in the following decade and by the 1920s and 1930s skyscrapers were being erected at a great rate in almost every major American city. The earlier examples were sometimes adorned with Gothic spires or displayed classical ornamentation on their towering façades, but the architecture of the inter-war years was more modern in appearance, often borrowing the stepped ziggurat shape characteristic of Art Deco architecture and design. By the late 1920s elements of this style had come to dominate skyscraper interiors and the design of their foyers and public areas played an important role in the development and dissemination of American Art Deco. Moreover, skyscraper imagery also began to infiltrate the domestic interior in the work of furniture and textile designers such as Paul Frankl and Ruth Reeves. The post-war years saw the introduction of a more chaste aesthetic that owed much to the influence of International Modernism, but in recent years, the work of certain Postmodernist architects has demonstrated a return to the dramatic effects and rich materials reminiscent in spirit, if not in style, of an earlier age.

Originally the skyscraper was very much the product of new industrial materials and methods of construction. Its antecedents included the metal and glass Crystal Palaces of the 1850s, pioneered in London by the designer Joseph Paxton and in New York by the architects George Carstensen and Charles Gildemeister, and the cast-iron fronted buildings of the same period such as J.P. Gaynor's Haughwout Building erected in New York in 1857. The emergence of the skyscraper form was also made possible by several technological innovations of the mid-19th century, the most important of which were the manufacture of fire-proof steel structural members and scientifically planned foundations. The result was an open structural frame that was independent of its enclosure or envelope, that was modular in nature, and that could be enlarged and elongated to reach previously unheard-of heights. Equally essential to the viability of this vertical form was the development of the passenger elevator, and in particular the introduction of Elisha Otis's safety brake which did much to give the passenger peace of mind.

Many early skyscrapers were designed as offices rather than residential buildings. In speculative office buildings, interior design occurs at two levels: within the architect's office for the entrance lobby, elevator alcoves, rest rooms and elevator lobbies on each floor; and typically within separate design offices for leased space which is customised by the tenant. The earliest examples of the former level are in commercial buildings from the last two decades of the 19th century in Chicago.

Burnham & Root's Rookery, constructed in 1885–88, is a hollow rectangle in plan, with a central court crowned by a skylight. The same form is employed by D.H. Burnham & Company, the successor firm, in the Railway Exchange Building of 1904 and the People's Gas Building of 1910. In all three, renovations have added skylights at the top of the atria. In the Rookery a projecting semi-circular stair rises the height of the building, and a gallery rings the mezzanine level. In 1905 Frank Lloyd Wright renovated the ground floor, replacing iron railings with copper-plate and surfaces with incised gold-leafed



Skyscrapers: light fitting, City Hall, Kalamazoo, Michigan, by Weary and Alford, c.1930

marble; he installed Prairie Style sphere-and-flat-plane electroliters from the atrium roof and his signature urns at the foot of the grand stair.

Although the sculptural power of the masonry exterior of Chicago's Monadnock Building, designed by Burnham & Root and constructed in 1889–91, usually inhibits discussion of the building beyond its exterior, the interiors are not without significance. There is no central lobby but rather an axial corridor that bisects the main floor. Sheathed in gray-veined white marble, the walls rise above a highly polished floor; its naturalistic pattern is revealed in marble mosaic. Radiator grilles with Romanesque-style patterns, light fixtures and stair balusters are cast from aluminium, perhaps the first use of this material for such an application. Wooden sashes are painted to simulate the grain of oak.

In Holabird and Roche's Marquette Building, built in 1893–95, also in Chicago, the explorer Jacques Marquette's expeditions are illustrated in a series of mosaic scenes designed by J.A. Holzer and produced by the Tiffany Company in the double-height marble lobby. Above ground-floor and mezza-

nine-level elevator doors, bronze relief panels by Edward Kemeys illustrate French explorers and Native Americans.

Simultaneous developments on the West Coast of the United States are best summarized in Los Angeles in the Bradbury Building, designed by George Wyman and completed in 1893. Within its subdued walls, a skylight surmounts an atrium of foliated metalwork, tiled stairs, marble and open-cage elevators.

Several examples in New York illustrate the possibilities of surface richness. The lobby of Cass Gilbert's Woolworth Building, constructed as the world's tallest office building in 1913, contrasts dramatically with its Gothic-inspired terracotta exterior. The cruciform triple-height space has walls of gold-coloured marble quarried off the coast of Greece and broad stairways leading to the second-floor mezzanine decorated with murals of Commerce and Labor. Corner piers support a mosaic-lined Byzantine dome. Brackets contain bas-relief caricatures of Frank Woolworth counting his money, as well as of representations of the architect, builder, mortgager, rental agent and structural engineer.

The Chanin Building (1929) and the Chrysler Building (1928–29) represent high points in the Art Deco style. In the Chanin Building the interior decoration was overseen by Jacques Delamarre, head of the huge Chanin Construction Company, and includes lavish use of rich materials and costly details. Bronze relief panels above exit doors depict the spires of future skyscrapers, while diagonal etched lines in lobby storefronts indicate the edges of drawn curtains. Radiator grilles, first visible in the central vestibule, employ one of four distinctive patterns: spirals, waves and rays; set-back skyscrapers; an Islamic pattern; and an Art Deco pattern of volutes, lightning rays and sheaves of wheat. A gilded plaster figure within a relief panel sits above each grille. With capitals replaced by cantilevered light fixtures, fluted marble pilasters define the walls of the axial lobby. The plaster frieze is painted silver, and the bronze elevator doors illustrate geese formations. The decoration is no less opulent in the private areas, and the Executive Suite washroom is tiled in cream, gold and green with a gold-plated Art Deco sunburst over the geometrically engraved glass shower-doors.

William Van Alen's Chrysler Building is equally splendid and contains a triangular lobby with yellow marble in a chevron pattern on the floors, red Moroccan marble on the walls, and amber onyx and blue marble as trim, all chosen by Mr. Chrysler himself. Japanese ash, English gray hardwood and oriental walnut, combined with metal strips, make up the elevator door marquetry. At exits and above each of the four elevator lobby thresholds, vertical banks of white light take the form of raised curtains. Above, Edward Trumbull's ceiling depiction of Energy, Result, Workmanship and Transportation includes lines to represent natural forces as well as a portrait of the building itself. In contrast with the Modernistic themes of the lobby, a Tudor lounge opened off from a Georgian lobby in the tower-level Cloud Club.

In Warren and Wetmore's New York Central Building (now the Helmsley Building), completed in 1929, the lobby serves as a mid-block passage between two streets and as a connection to Grand Central Terminal. Gilt iron ornament and travertine are combined in the style of Louis XIV with jaspé oriental

marble. Clouds and sky are painted onto the ceilings of the red and gold elevator cabs.

Sheathed in red and gray veined marble, the main vestibule of the Empire State Building, designed by Shreve, Lamb and Harmon and completed in 1931, is three storeys high and 100 feet long. The double-height main corridor is ringed with shops and a streamlined bridge connects sections of the mezzanine. Sixty-two elevators ascend from the central core. The key decorative feature is a marble and aluminium wall mosaic in the form of a map of greater New York; it contains a rendering of the Empire State Building with the sun's rays radiating from its peak.

Such buildings transformed the Manhattan skyline and became potent symbols of the American nation's energy and prosperity. Skyscraper architecture was one of the few original American contributions to modern design that contemporaries could point to with pride and, perhaps not surprisingly, several designers looked to the urban environment as a source of inspiration for forms and ornamentation. Paul Frankl, for instance, developed a range of *Skyscraper Furniture* which featured the set-back, or stepped masses of skyscraper architecture, while Ruth Reeves's *Manhattan* textile pattern was a composite portrait of the city's skyline. At a time when the modern city seemed to exemplify the pace and dynamism of contemporary life, the use of skyscraper imagery proved immensely popular in avant-garde homes.

The chaste design principles of Modernists like Ludwig Mies van der Rohe that dominated the interior aesthetics of skyscrapers built after World War II eschewed many of the decorative features of the pre-war years. In the Seagram Building, designed by Mies with Philip Johnson and completed in 1958, pink-gray tinted glass stretches from floor to ceiling in each office. The installation of Venetian blinds with blades fixed at 45 degrees ensured visual uniformity from the outside. At the ground level, travertine flooring combines with pink granite on elevator shaft walls and the ceiling is mosaic.

Philip Johnson also designed a cathedral nave and side chapel inspired by the Italian Renaissance for 190 South La Salle Street in Chicago in 1987. Both have gold-leafed ceilings: the main space is barrel-vaulted and the secondary lobby is groin-vaulted. Imperial red marble contrasts with an off-white marble, and fluted pilasters terminate in terracotta Corinthian capitals.

Helmut Jahn's design for 120 North La Salle Street illustrates both the influence of his training under Mies and a fondness for rich materials. The building has a deeply rusticated polished black granite lobby that elegantly translates the exterior striated detailing, and at the height of the door lintels a brass strip lines the horizontal joint in the granite. Thus, contemporary skyscrapers, like many earlier examples, continue to include elegant materials and handsomely crafted details, and in so doing vividly express the wealth and power symbolised by these modern cathedrals of commerce.

PAUL GLASSMAN

See also Frankl

Further Reading

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architecture appear in Goldberger 1981, and Wilson 1986, with regional variations described in Gebhard and Von Breton 1975, and Gebhard and Winter 1985. For a discussion of skyscraper interiors see Bayer 1990, and Robinson and Bletter 1975.

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Smith, George fl.c.1786-1826

British cabinet-maker and upholsterer

The cabinet-maker and upholsterer George Smith described himself as "upholder extraordinary to his Royal Highness the Prince of Wales" but none of his work for the Regent has been identified. He is far better known as the author of the important pattern book, *A Collection of Designs for Household Furniture and Interior Decoration* (1808), which was issued in three parts from 1805 and which became the most influential sourcebook for furniture and interiors of its time. It was the first book to illustrate designs for ordinary furniture in the Regency style and its 158 engravings provide a comprehensive guide to the furnishing of both grand and smaller houses. Moreover, by assimilating popular themes from other contemporary designers such as Charles Heathcote Tatham, Thomas Hope and the French designers Percier and Fontaine, Smith's

book helped to define and standardise the Regency style, encompassing all of its most characteristic motifs.

Smith's work was most clearly indebted to the designs of Thomas Hope, the wealthy collector and connoisseur whose own drawings for furniture had been published in the previous year under the title *Household Furniture and Interior Decoration* (1807). Hope's furniture was designed in the severe Greek and Egyptian styles and was based on archaeological sources that he had studied on his lengthy trips abroad. Much of his work was displayed in his London house which was opened to selected members of the public and which Smith almost certainly visited. But while Hope's book was aimed at a scholarly elite and illustrated only a limited amount of formal furniture intended for state rooms, Smith's success lay in making Hope's ideas accessible to a much wider, middle class audience by interpreting his designs within the full range of ordinary household articles. Unlike Hope's spare line drawings, Smith's engravings were also "elegantly coloured" to ensure a more direct visual and mass-market appeal.

Many of Smith's designs were in the Greek and Roman styles, but his concern for archaeological accuracy was never paramount, as can be seen in his design for a sarcophagus-style cellaret. He also included some furniture in the Gothic and Chinese styles. His designs have been criticised as being somewhat coarser and less refined than Hope's and they appear less fluid and more obviously rectilinear in form. Yet, they also reflect the practical experience of a working cabinet-maker concerned as much with comfort, utility and ease of manufacture as with purity of form. Favourite motifs include animal monopodia on the legs of tables, sofas and chairs. These were often derived from French sources, but Smith's animal feet are characteristically larger, more robust and carved with greater realism than those used by designers such as Percier and Fontaine – so much so that his furniture sometimes looks poised to walk away!

Smith did much to popularise the use of sofas and round dining tables. He also introduced the opening lotus bud at the base of table stems and developed the winged, lion-paw foot for the feet of tables and cabinets. Decorative motifs frequently included bolt heads and stars (copied again from Hope) which were used on the sides and fronts of chairs and on the aprons or friezes of tables and on ebony or brass stringing. His Gothic furniture designs were typically early Victorian and consisted of architecturally-inspired Gothic ornament grafted onto conventional contemporary forms. His interest in curtains, pelmets, and other drapery also anticipates the later Victorian passion for complex upholstery treatments. But his preference for bold, vivid colours such as crimson, mazarine and blue is wholly Regency and the illustrations in his book have proved particularly useful for modern restorations and recreations of Regency decorative schemes.

Smith also contributed designs and text to Rudolph Ackermann's fashionable periodical, *Repository of Arts*, in 1809. A second publication, *A Collection of Ornamental Designs*, appeared in 1812, and Smith's third and final book, *The Cabinet-Maker's and Upholsterer's Guide*, was published at the end of his life in 1826. In his last book, Smith lays claim to "experience of forty years devoted to the study of cabinet making, upholstery and drawing, both in theory and application" and states that he has been employed "by some of the

most exalted characters in the country to manufacture many of the Designs". But by this time, popular taste had moved on and Smith himself commented that many of his earlier designs were now obsolete. The 153 plates include interiors in his favoured Grecian, Egyptian, Etruscan, Roman and French styles but many of the designs tend towards the debased and over-elaborate ornamentation that was to be characteristic of much mid-century Victorian furniture.

NERIDA C.A. AYLOTT

Biography

Trained as a cabinet-maker; active from c.1786. Involved in two bankruptcies, 1790. Active in London as an upholsterer and cabinet-maker, 69 Dean Street, 1795–97 and 15 Princes Street, Cavendish Square, 1806–11; principal, Drawing Academy, 41 Brewer Street, 1826. Described as "Upholder and cabinet maker to H.R.H. The Prince of Wales, draughtsman in Architecture, Perspective and Ornaments", 1808, and "Upholsterer and Furniture Draughtsman to His Majesty", 1826. Published the influential pattern book, *Collection of Designs for Household Furniture and Interior Decoration*, 1808; contributed to Ackermann's *Repository of Arts*, January and March, 1809. Died in London, 1826.

Publications

A Collection of Designs for Household Furniture and Interior Decoration, 1808; reprinted with an introduction by G.V. Hershey, 1970
A Collection of Ornamental Designs after the Antique, 1812
The Cabinet-Maker's and Upholsterer's Guide, 1826

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Comparatively little has been published on George Smith but an introduction and overview of his career appears in Collard 1985.

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Smoking Rooms

But for a few isolated examples (mentioned in Girouard, 1978), the Smoking Room was a 19th-century invention. The earlier examples followed a backlash against the free manners of the Romantic Bohemians of the 1830s, when men and women smoked in public without shame, and the latest were installed in the last years of the century, just before prejudice

against smoking for either sex again disappeared. The popularity of smoking rooms was not on account of tobacco smoking as such but because of the fashion for cigarettes, which had emerged in the 1830s and was greatly increased by returning soldiers who had acquired the habit from their Russian counterparts during the Crimean War, 1854–56. The tobacco was usually Turkish, Virginian being considered of lesser quality, and this coupled with the taste for the exotic encouraged by orientalist artists and designers, set the style of a Moorish or Arabian *divan* or parlour as the appropriate way to decorate the smoking room.

Smoking was not permitted in White's Club in London until 1845, and then only in certain rooms. When a proposal to extend this permission to the Drawing Room was put forward in 1866, it was defeated, and it is said that the Prince of Wales (later King Edward VII, and the man most responsible for making cigars fashionable) resigned his membership and founded the Marlborough Club in protest at the decision. The Marlborough Club was in Pall Mall, conveniently near his London house. The provision for smoking at Marlborough House was not very adequate, consisting of a glassed-in lobby leading from the Drawing Room out into the garden, and furnished, as convention demanded, with oriental bric-a-brac.

Prejudice against smoking in the reception rooms of a house remained widespread throughout the 19th century, and where there was no smoking room provided the unfortunate addict was expected to go outside. A *Punch* cartoon of 1855 entitled "Last Refuge of a Banished Smoker", shows a man seated in a horse-drawn cab, smoking a cigarette; his friend enquires where he is going and receives the reply "Oh! Nowhere! I've only hired him to have somewhere to smoke" (*Punch or The London Charivari*, 1855, p. 218). Apparently obsessed with the new phenomenon, *Punch* followed this four pages later with a representation of Othello, his armour discarded, reclining on a chaise longue and smoking a cheroot, above the quotation "O thou weed, Who art so lovely fair, and smell'st so sweet".

Queen Victoria strongly disapproved, and, according to a member of her household, when faced with a son-in-law who smoked, her solution was to designate a small room in the kitchen quarters as a smoking room, which she looked upon "as a sort of opium den". In contrast, the purpose-built smoking room, while still being kept at a distance from the reception rooms – at the end of a distant wing as at Mentmore or in a tower as at Cardiff Castle – was luxuriously appointed with upholstered banquettes for reclining and a ventilating system of grills concealed in the ceiling ornamentation. In fact there was a smoking room at Osborne House, the marine residence of Queen Victoria and Prince Albert on the Isle of Wight, included in the plan at the Prince's suggestion.

The smoking room was an extension of the male territory of the house and was often in the later 19th century situated near to, or en suite with, the billiard room. As well as the special room, a distinctive costume was deemed essential; something rather on the lines of an oriental dressing gown in the mid 19th century and in the 1880s a frogged smoking jacket with a round embroidered and tasseled cap, which still retained traces of the orientalist inspiration of the smoking environment.

An early example of a smoking room in the Turkish style was designed for Alexandre Dumas in his Renaissance-style



Smoking room in John D. Rockefeller House, New York, decorated by the New York firm Pottier and Stymus, 1880s

Château de Monte-Cristo in 1847. Its oriental character may well have been inspired by publication at about this date of two great exotic source-books, one English and one French. Owen Jones's *Plans ... of the Alhambra*, with its sumptuous gold-enriched colour plates, appeared in parts from 1836 to 1845 and Charles Texier's pioneering *Description de l'Arménie, la Perse et la Mésopotamie* was published in 1845.

Another route by which Europeans had become familiar with the decoration and furnishings of Turkish, Indian and Arab boudoirs was through the works of artist-travellers, notably J.F. Lewis, whose intensely sensual and romantic image of *The Harem* (c.1850, now in the Victoria and Albert Museum) was to haunt orientalist design for decades. These were followed by examples of national domestic architecture – often considerably idealised – installed at the recurring International Exhibitions from 1851 onwards. King Ludwig II of Bavaria, a great connoisseur of the exotic and opulent in any form, owned several Moorish-style kiosks, one of Parisian manufacture, acquired after it had featured at the International Exhibition of 1867, and a Moroccan house from the Paris 1878 exhibition, which he had set up at Linderhof.

A number of designs survive for Moorish or Arab kiosks with geometric polychrome decoration based on Hispano-Moresque inlaid work, and arched niches with scalloped edges containing long-necked rose-water sprinklers and highly ornamented hookah-bases. Although many of these are pattern book examples which may or may not have been carried out, devised, for example, by the celebrated designer Eugène-Alexandre Prignot in the 1870s, there is a Moorish smoking room for the Château Crêtes in Switzerland included by César Daly's in his *Décoration intérieure peintes* of 1877. A very late example of this type of "Alhambra" smoking room was installed in the Elizabethan-style Rhinefield Hall, a large house in the New Forest designed 1889–90 by Romaine Walker.

William Burges's designs dating from the early 1870s for the Summer and Winter Smoking Rooms at Cardiff Castle represent the apogee of exotic splendour in this branch of interior decoration. The schemes are eclectic, drawing from sources as diverse as Norse legends and Greek myths for the Winter room, with the signs of the zodiac forming the basis for the motifs in the Summer room. The rooms were conventionally sited in a tower, with a bedroom and bathroom, forming a separate male territory.

In the 1880s turned wood openwork frets and lattice-work inspired by Moorish screens and carved pierced wooden panels inspired by the stone screens in the Sidi Sayyid mosque at Ahmedabad in India were a recurring feature of the orientalist smoking room. It is hard to find smoking rooms with their exotic decoration intact in the present day. Examples like the Rhinefield Alhambra room survive unfurnished. However, one is completely preserved in the Brooklyn Museum in New York, the Smoking Parlour from the John D. Rockefeller house built in about 1880. By the end of the century the novelty of both cigarette smoking and Orientalist decoration had declined and smoking rooms were no longer a feature of modern houses. Lord Knutsford noted on a second visit to Sandringham in 1909 – his previous one having been in 1900 – that smoking was permitted in the Drawing Room, with the ladies and even the Queen herself indulging. The wheel has turned through its full circle and a return to the disapproval expressively outlined

by *Punch* in 1855 is evident; since modern houses are rarely big enough to include a smoking room, many people are reduced to the mid 19th century expedient of smoking on the terrace.

CHARLOTTE GERE

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Smythson, Robert c.1535–1614

English architect

Robert Smythson was the most important architect in England in the 16th century; in fact, the only architect from that period known to us with any certainty. Little has been discovered of his career, nothing is known of his background or training, and the only evidence we have of his birthdate comes from his tombstone in the church at Wollaton, Nottinghamshire. Dated 1614, this says that he died aged 79 and that he was "Architector and Surveyour unto yee most worthy house of Wollaton with diverse others of great account".

It is from Wollaton and the other buildings with which he has been associated that we recognize him as one of the great early figures of English architecture. The first building where he is indubitably recorded is Longleat, Wiltshire, where from 1568 he worked as principal mason for Sir John Thynne, who had begun to rebuild an earlier house ruined by fire. It is not clear what Smythson did here, but many of the elements anticipate his later work, in the symmetry of plan, the area of wall space taken up by windows, and the aspect that historians speak of as the extroversion of the house and the way it seems to relate to the countryside around it. Longleat's Great Hall has a stone floor and fine hammerbeam ceiling.

Smythson's first independent building was Wollaton Hall, built in the 1580s for Sir Francis Willoughby with many of the features of Longleat but executed with more vigour and boldness. The plan has a central Great Hall in place of a courtyard, three storeys high, lit and ventilated from above with clerestory windows above the surrounding apartments. This comes, perhaps, from the design of Poggio Reale, built in Naples by Alfonso V in the mid-1400s and published in Sebastiano Serlio's *Libri di architettura* (1550), as does the hall's Doric fireplace and hammerbeam roof slung from the ceiling, where a system of morticing short timbers in a grid pattern enabled

the width to be spanned. The exterior, with its cartouches and gables, echoes the type of ornamentation found in Vredeman de Vries's *Variae architecturae formae* (1560, enlarged 1601), as do many of the interior details, most obviously the strapwork panels and the metopes of the screen in the Hall. Figures in its arch spandrels came probably from French choir screens. The result is a pastiche, perhaps, of local and Italian sources, but done with such vigour and so well that, were there no names in the account books, we might say it was carried out by craftsmen from the Continent.

Smythson settled in Wollaton and much of his later work was done in this part of the Midlands. Barlborough Hall, Derbyshire (1583), Worksop Manor, Nottinghamshire (1585), Doddington Hall, Lincolnshire (1593–1600), Welbeck Abbey, Nottinghamshire (1597), Burton Agnes Hall, Humberside (1601–10), and Chastelton House, Oxfordshire (1602), all bear the marks of his particular way of designing, even if there is little documentation to connect directly to him. The red brick Burton Agnes Hall has some magnificent ceiling panels, a carved stone screen and matching chimneypiece in the Great Hall and an oak staircase. The ceiling of the wagon-roofed Long Gallery which runs the length of the front is richly plastered and decorated with scrolls of roses, with a running design of honeysuckle on the ceiling of the Oak Room.

The best known of Smythson's later designs is that for Hardwick Hall, Derbyshire (1590–97), built for Elizabeth, Countess of Shrewsbury ("Bess of Hardwick"), to replace an older, smaller house. The new Hardwick is a house of great romantic beauty, although Nikolaus Pevsner considered some of the interior plastering coarse. The front and back are marked by ranges of windows (an old rhyme goes "Hardwick Hall, more glass than wall"), the towers at each end recalling the effect of the ornamental skyline at Wollaton. The interior, which is well-preserved with tapestries and elaborate plasterwork, is a striking example of Smythson's working combination of medieval chivalric design and the newer forms of organization and ornamentation available from the volumes of Serlio and Vredeman de Vries. Yet the plan, seen in itself, especially in the placing of the hall on the main axis, seems to come from something purely classical, like Palladio's design for the Villa Valmarana at Lisiera. And for all the rich detailing, Hardwick has something of the restraint seen in Smythson's first work, more than a decade earlier, at Longleat. There is, however, a definite element here of medieval architecture. We know from Smythson's drawings how much he looked at Gothic designs, and it seems not inappropriate here to see Smythson's architecture in context with a contemporary work like Edmund Spenser's *The Faerie Queene* (1590). The Hall has a screened passage at one end, forming a lobby, a bay window and dais at the other. State rooms are situated at the top of the house, apartments for the family on the first floor, and servants' quarters chiefly on the ground floor. A stone staircase leads from the Hall, past the first-floor drawing room with its plaster relief over the door, a bust of a man in armour, to a large and light High Great Chamber, specially designed to show off the tapestries, the originals of which are still there. A painted plaster frieze above, with moulded figures in rural scenes by Abraham Smith, depicts the Hunt of Diana. The bay window walls are panelled to the top cornice and there is a fireplace of alabaster and Derbyshire marble, depicting the

Royal Arms, by Smith. Beyond, in the Long Gallery which runs the full width of the house, are two large fireplaces loosely based on Serlio's designs, with coupled banded pilasters, black columns and strapwork surround. The 13 Flemish tapestries were bought by Bess herself.

Smythson's designs, especially at Wollaton and Hardwick, have a daring and grandeur, and if his name came to be forgotten, the power of his architecture was recognized, at least by a few. Nicholas Hawksmoor said of Wollaton that it contained "some true strokes of architecture" and later Uvedale Price in his *Essays on the Picturesque* (1810) was to say that in its ornaments and massing it was a house that yielded "to few, if any, in the kingdom". With the revival of the Gothic and the idea of the old English home in the 19th century, we find in books like J.P. Neale's *Views of the Seats* (1819–20) and Joseph Nash's *The Mansions of England in the Olden Time* (1839–49) the work of Smythson praised and illustrated again. This was the time of the so-called Jacobethan revival and in Mentmore, Buckinghamshire, built in the 1850s by Joseph Paxton and George Henry Stokes for Baron Meyer de Rothschild, we have an obvious replica of Wollaton, at least in plan and profile. A version of Mentmore was then built for Baron Rothschild, also by Paxton and Stokes, in the late 1850s, in Ferrières.

Smythson's son John followed in his father's footsteps, working with him at Bolsover Castle, Derbyshire, for Sir Charles Cavendish in the early 17th century. This building continues the style of Elizabethan medievalism, with particular details, like the hooded fireplaces, coming from Serlio. There is a vaulted Gothic hall with hooded fireplace, and stone staircases lead to small rooms with painted ceilings and elaborate chimneypieces of marble and alabaster. In the Pillar Parlour the stone-flagged floor is honeycomb-patterned and horses' heads are carved on the bosses of the vaulting. John Smythson remained at Bolsover to work for the Cavendishes all his life, most notably at Welbeck (1623), and Ogle, Northumberland (1629). He died in 1639, and it was probably through his agency that all the drawings by Robert Smythson we have, now in the library of the Royal Institute of British Architects, were preserved.

DAVID CAST

Biography

Born in England, c.1535. Married: son was the mason and architect John Smythson. Worked as principal mason for Sir John Thynne, Wiltshire, from 1568; active at Wollaton Hall, 1580s, and at Hardwick Hall, 1590s; settled in Wollaton. Died in Wollaton, 1614.

Selected Works

A large collection of Smythson's drawings is in the Royal Institute of British Architects, London.

Interiors

- 1568–80 Longleat, Wiltshire (completion of the building and interiors)
- 1580–88 Wollaton Hall, Nottinghamshire (building and interior details); Sir Francis Willoughby
- 1585 Worksop Manor, Nottinghamshire (building and interiors)
- 1590–97 Hardwick Hall, Derbyshire (building and interiors): Elizabeth, Countess of Shrewsbury
- 1601–10 Burton Agnes Hall, Humberside (building and interiors)

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Soane, John 1753–1837

British architect

The son of a bricklayer, John Soane decided to become an architect at the early age of fifteen. He entered the service of George Dance the Younger in 1768, enrolled at the Royal Academy Schools in 1771, and worked in the newly-formed practice of Henry Holland from 1772. Two years of travel in Italy followed between 1778 and 1780, and on his return to England Soane embarked upon a career as one of the country's most highly-respected and successful architects. Initially influenced by an interest in French Neo-Classicism, Soane's style was nevertheless marked by an increasingly “modern” treatment of neo-Palladian themes, without homage to classical proportions. And, combining an original synthesis of lighting and structure, with a novel interpretation of architectural detail and interior decoration, many aspects of his work anticipate the new classicism of Postmodern built environments.

Soane's first commissions came mainly from the contacts he had made with fellow Grand Tourists in Italy and consisted principally of country houses, lodges and outbuildings. His early works, including for example, Letton Hall (1783), Saxlingham Rectory (1784), Shotesham Hall (1785), Ryston Hall (1786), all in Norfolk, Blundeston House (1786) in Suffolk and Sydney Lodge (1789) in Hampshire, were characterised by a restrained Neo-Classicism, with flat unadorned façades and the rather hesitant use of columns and pilasters.

As both his reputation and his practice grew Soane bought his first house in Lincoln's Inn Fields (No. 12), demolishing the existing building and replacing it with the present one. In 1788 he was appointed Architect and Surveyor to the Bank of England and in 1791 he began the Bank Stock Office, a seminal building in the Soane canon. Although he was to be involved in the redevelopment of the Bank of England site for more than forty years, it was the Bank Stock Office that established many of the features of Soane's distinctive interior style. The most distinguishing theme was the use of the top-lit domed ceiling, springing from segmental arches which were in turn

supported by four corner piers. He had first used this “pendentive” dome a few months earlier at Wimpole Hall where it provided a solution to an awkward T-shaped site, wedged between existing rooms. But it was at the Bank Stock Office – again a difficult site – that Soane established its enduring principles. A ring of glazing provided the top lighting and the internal decoration reflected classical themes: fluted pilaster-strips imitating columns, a thin entablature (cornice), in this instance consisting of a Greek key design and plaster roundels, all became features of Soane's later work.

A derivative of the top-lit domed ceiling theme was the shallow-dished ceiling with cross vaults in place of dome and top lighting or lantern. The Breakfast Room at No. 12 Lincoln's Inn Fields is an early example where the ceiling was painted with a flower-entwined trellis and familiar incised lines appeared on the arch soffits. This treatment was to be repeated in the Library at Soane's country house, Pitzhanger Manor (1800), and in the North Drawing Room at No. 13 Lincoln's Inn Fields (1812).

The tribune or atrium, rising through a number of floors and topped with a roof lantern was a further development of Soane's ideas for introducing natural light into architectural spaces. Soane first used this at Tyringham Hall, Buckinghamshire (1792); he employed this treatment again at Pitzhanger Manor and at the National Debt Redemption Office of the Bank of England (1817). And whether it was introduced for practical or for aesthetic reasons, the use of top-lighting in all its various forms gave Soane's buildings much of their particular personality and was an important interior decorative theme in its own right.

Soane also liked to use rustic, or primitive materials in the construction and decoration of his buildings. This “primitivism” was a response to the writings of Abbé Laugier and his *Essai sur L'Architecture*, published in English in 1755. Its first appearance is in the design for a dairy at Hamels Park, Hertfordshire (1783), where he incorporated bark-covered tree-trunks as columns with a rebated cap under the square abacus (flat coping supporting the cross-beam). Further examples are the brick and flint columns of the gateway to Pitzhanger Manor and, more importantly, the overall simplicity of the Dulwich Picture Gallery (1811), built of stock bricks with simple cornice and frieze decoration. Laugier's essential principle was that all architectural features should have a reason for existing and should not be purely decorative. This led Soane, in his Royal Academy lectures, to criticize some of his own buildings, principally the Princes Street Vestibule of the Bank of England (1802).

In 1812 Soane purchased No. 13 Lincoln's Inn Fields, a larger house than the one he occupied next door. Again, he demolished the existing house and erected the present building with its unusual Portland stone façade. This purchase, the result of Soane's growing art collection and the sale of Pitzhanger Manor, now houses Sir John Soane's Museum. It provides a microcosm of the Soane style – cross-vaulted ceilings, segmental arches, a “tribune” with domed ceiling, lantern lights, a colonnade and a profusion of relaxed Neo-Classical decorative features. The interior decoration, as at Pitzhanger, owes much to Soane's time in Italy. Walls are variously marbled, grained to resemble satinwood, or painted a deep Pompeian red; incised lines decorate arch soffits; mirrors, on



Soane: vestibule, Aynho Park, Northamptonshire, 1800; watercolour by J.M. Gandy

the walls and as backing to wall niches, are used to broaden perspective and reflect light. This play of light, enhanced by coloured glazing, is one of the enduring beauties of the interior, which also contained some elegant Neo-Classical furniture that may also have been designed by Soane.

The last years of Soane's life were devoted to designs for public buildings, mainly in Whitehall and Westminster. Commissions included new rooms and refurbishment at Nos. 10 and 11 Downing Street (1824) and the restoration of the façades of Inigo Jones's Banqueting House (1828). The

completion of the New State Paper Office in 1834, overlooking St. James's Park was Soane's last major work. In recognition of his services as an architect he received a knighthood from William IV in 1831.

Many elements of Soane's style were prefigured by George Dance, with whom he had begun his career, but Soane always demonstrated a willingness to depart from purely traditional themes. Combined with a meticulous attention to detail, it resulted in that highly personal style which so effectively amalgamated the architectural and decorative elements of his buildings into a cohesive whole.

NICHOLAS NUTTALL

Biography

Born at Goring-on-Thames, near Reading, 10 September 1753, the son of a bricklayer. Entered the offices of George Dance Jr., City Surveyor, 1768; admitted to the Royal Academy Schools, 1771; awarded a gold medal, 1776. Worked in the offices of the architect Henry Holland (1745–1806) 1772–78; travelled in Italy 1778–80. Married Elizabeth Smith, the niece of George Wyatt, 1784 (died 1815). Worked in his own architectural practice from 1780; surveyor to the Bank of England, 1788–1833; appointed Clerk of Works at Whitehall, Westminster and St. James's, 1791; Clerk of Works to Chelsea Hospital, 1807; architect to the Board of Works, 1814–32. Elected Associate of the Royal Academy of Arts, 1795; Member, 1802; Professor of Architecture from 1806. Gold Medal, Royal Institute of British Architects, 1835. Published many pamphlets and books on architecture; left his house in Lincoln's Inn Fields and its contents to the nation as a museum. Knighted 1831. Died in London, 20 January 1837.

Selected Works

A vast collection of drawings and manuscript material, including account books, notebooks, correspondence, designs and office papers is in Sir John Soane's Museum, London. Another large collection of drawings is in the Victoria and Albert Museum, London, and additional manuscripts are in the Bodleian Library, Oxford. A full list of Soane's buildings appears in Bolton 1924, and Colvin 1995.

Interiors

- 1784–86 Tendring Hall, Suffolk (alterations including new drawing room and dining room): Sir Joshua Rowley
- 1785–88 Shotesham Park, Norfolk (building and interiors): Robert Fellowes
- 1787 Fonthill House, Wiltshire (picture gallery): William Beckford
- 1788–89 Bentley Priory, Middlesex (alterations and additions including the library, drawing room, music room, breakfast room and tribune, and entrance hall): 1st Marquess of Abercorn
- 1789–98 Sydney Lodge, Hamble, Hampshire (building and interiors): Hon. Mrs. Yorke
- 1790–93 Wimpole Hall, Cambridgeshire (alterations and additions including yellow drawing room and book room, dairy and lodge): 3rd Earl of Hardwicke
- 1790–95 Buckingham House, Pall Mall, London (alterations to exterior and interiors including new hall and staircase and principal reception rooms): 1st Marquess of Buckingham
- 1791–1833 Bank of England, London (rebuilding, interiors and furnishing of the offices and rooms): The Governor and Court
- from 1792 12 Lincoln's Inn Fields, London (remodelling and alterations): John Soane
- 1799–1804 Aynho Park, Northamptonshire (alterations and additions): Richard Cartwright

- 1800–03 Pitzhanger Manor, Ealing (rebuilding; new interiors including front and back parlours, trellis library, glazed gallery and Monk's dining room): John Soane
- 1804–06 Port Eliot, St. Germans, Cornwall (remodelling and interiors): 2nd Lord Eliot
- 1805–06 Stowe, Buckinghamshire (Gothic Library and vestibule): 1st Marquess of Buckingham
- 1809–11 Moggerhanger, Bedfordshire (building and interiors): Godfrey Thornton
- 1811–14 Dulwich Picture Gallery and Mausoleum, Dulwich (building and interiors): Master and Warden of Dulwich College
- 1812–13 13, and later 14, Lincoln's Inn Fields, London (rebuilt and remodelled; added Picture Room and Monk's Parlour): John Soane
- 1822–27 House of Lords, Westminster, London (royal entrance, royal gallery, library and committee rooms): Office of Works
- 1823–27 Board of Trade and Privy Council Offices, Whitehall, London (building and interiors): Office of Works
- 1826–31 Freemason's Hall, Great Queen Street, London (Council Chamber)
- 1830–34 State Paper Office, Duke Street, London (building and interiors): Office of Works

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Sofas and Settees

A sofa is a seat with back and arms, designed to be used by more than one person. The sofa may be defined as an informal settee that encourages lounging and reclining, while the settee is often a more formal item. Sofas have customarily been fully upholstered, while settees were often made with open frames and cushions. The settee was superseded by the sofa in the 19th century when domestic habits began to grow more informal.

The variety of sofas and settees is enormous in terms of materials, techniques and decorative detail. Seats and backs might be upholstered or plain; they might be conjoined chair backs or framed upholstery; they could be simple and plain or highly decorative. Like chairs they could also be ceremonial or functional.

This form of seating seems to have evolved from the couch which could double as a bed at night and a seat during the day. Indeed the development seems to have taken two routes; one as a day bed and the other as a couch or sofa. Whereas the day bed was usually intended for single occupancy, the couch soon became used for multiple occupancy. With built-up sides to support cushions, and the provision of a back, the shape that is still common today was thus defined. These double-ended daybeds are sometimes known as Knole sofas, after the prototypes supplied to the house of the same name. They are often fitted with ends that let down on ratchets or with protruding pegs that are held with large bullion ropes.

By the end of the 17th century the sofa was quite magnificent, as the examples supplied to the Duke of Leeds (Temple Newsam) show. Settees by William Kent included solid hall seats with carved scroll arms, and an upholstered type in velvet or damask with parcel gilt and mahogany, or gilded-gesso frames. The second half of the century saw the introduction of *confidantes*, settees with seats at each end with upholstered divisions between them.

The early 18th century saw the introduction of the chair-back settee which remained popular through much of the

century and was revived by Hepplewhite in the 1780s. It is important in that it confirmed the idea of suites of upholstered furniture, which have remained the norm ever since. The popularity of the suite has been consistent.

The epitome of the sophisticated elegance of 18th century sofas can be seen in the Philadelphia sofas produced during the mid-century. With rolled arms, scrolled backs, cabriole legs, and in some cases no stretchers to interfere with the shape, they are still reproduced today. On the other hand, some sofas were not designed especially for use. The decorative value of furniture in interiors, was often exploited by architects such as Kent. His sofas for Wilton House are examples of this ceremonial and architectural effect.

There was a growing distinction between the elegant formality of settees in English and English-influenced interiors, and the French taste for comfort, although both stylistically tended to follow the prevailing taste. In France this difference in approach resulted in a wide range of upholstered sofas. The *canapé* was the basic French sofa or settee, while a *canapé à confidant* meant a sofa for two. The term *confidant* refers to two different sofa types; one where the ends curve forward so that two people would be half-facing, and the other which had small triangular seats outside the arms at each end. Other terms for this type are the *marquise* or the *tête à tête*.

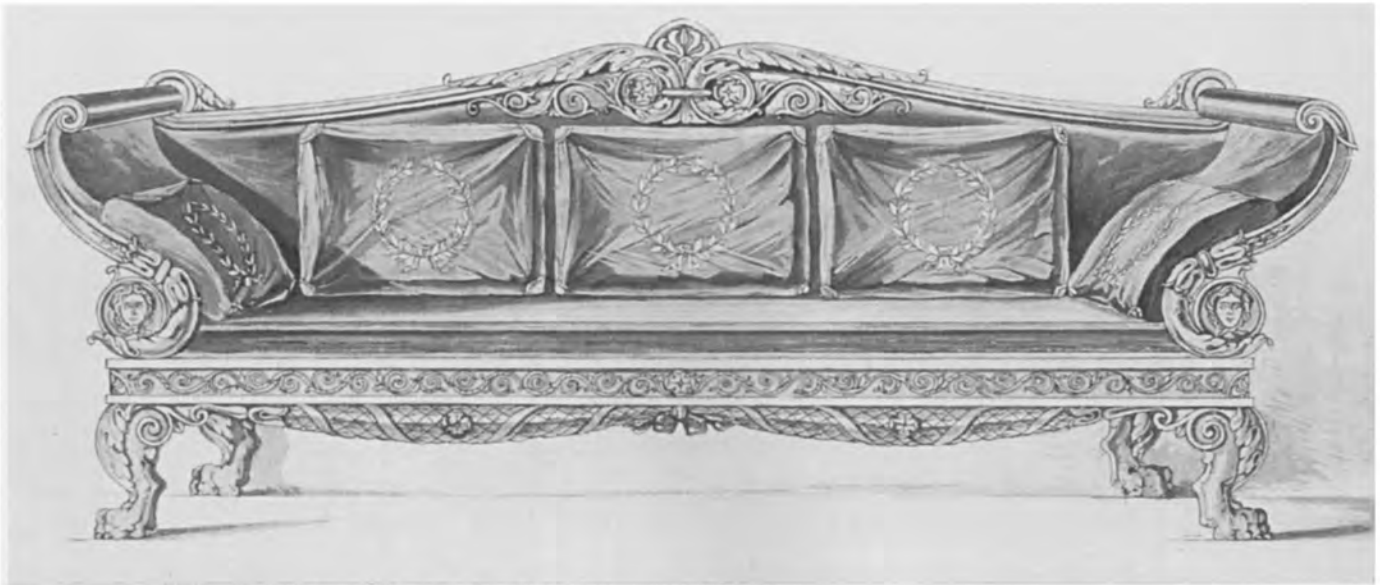
Other shapes included the ottoman (*sultane* or *turquoise*) which was a sofa built in an oval shape with one higher end, while the *méridienne* sofa also had one end higher than the other, but was made during the Empire. It was sometimes designed with an end that would drop down. The *causeuse* was a type of small settee, corresponding to the English love-seat.

During the Regency and Empire periods, the couch often employed an arm piece extending down from the head to half way along the back, in the manner of a Roman or Greek model. The chaise-longue, closely resembling a day bed, was an elongated chair with upholstered back and arms. Sheraton illustrates it, as does George Smith and the Nicholsons call it "a kind of sofa". By the mid 19th century it had shed its arms and become a reading seat or Albany sofa.

The Regency period also saw a different version of the ottoman. Introduced in the late 18th century from Turkey and illustrated by Sheraton, Hope, and Smith, it was effectively a long upholstered seat. In some cases it was fitted to a room or a corner and could have been a forerunner of the upholstered cosy corner. Americans were very fond of ottomans in the mid 19th century.

The 19th century is often considered as the high point of the upholsterer's art, both in terms of use of materials and of technical virtuosity. The invention of interior springing systems meant a completely new look to the profiles of sofas and chairs, and when this was combined with a demand and taste for substantial and opulent furnishings, in items like pouffes, *crapauds*, *confidantes*, *indiscrets*, *canapés de l'amitié*, the upholsterer's art was being expressed at its peak.

One way of displaying the value of a piece was in the technique of buttoning. Examples of forms that suited this technique included the borne, a usually large circular or oval seat, designed for a number of users at any one time. It was often deep-buttoned with a central cone for displays and was popular in common rooms or foyers in hotels, as well as private houses. The other example of buttoning is usually



Sofa from Rudolph Ackermann's *The Repository of Arts*, 1828



Sofa by Gilbert Rohde, 1939

found in the chesterfield, a double-ended overstuffed couch which had a number of variations but was often deeply buttoned. Another technical advance that affected sofas and chairs was an invention by Henry Belter. With his method of making chair and sofa frames from bent plies of wood, extravagant Rococo revival designs could be produced in amazing forms.

In the 20th century the sofa has continued to reflect prevailing styles, but in terms of form it has varied quite dramatically. This would appear to be not only related to the fast-changing attitudes to some furniture design, but also to the impact of new materials. The use of metal for frames, latex and polyether foams for cushions, and other sophisticated materials for the secondary parts of sofas and chairs has brought about a complete re-evaluation of the nature of upholstered furniture, in conjunction with a continuance of traditional styles.

At the beginning of the century, sofas varied from the Art Nouveau which delicately imitated the 18th century *canapé* shape to the severe and box-like Arts and Crafts pieces produced by Gustav Stickley and Carl Larsson. Alongside these shapes were myriad reproductions from all historical periods, as well as a whole range of comfortable but nondescript upholstery items. By the 1950s the possibilities of latex foam, rubber suspensions, and flexible fabrics meant that the style of the period could be reproduced in upholstery. The curved sofas by Kagan or Noguchi, and Zanuso's *Lady* chair and sofa, illustrate the sculptural look that the new materials could interpret.

The taste for elemental shapes, established by the Modernists in the 1930s, continued into the 1950s and 1960s with architects and designers producing ranges of settees that were simply open frames with squared cushions upon them. These were adaptable to many situations, especially in office furnishings.

Although contemporary unitised seating found a popular market for a while, for much of the second half of the century the general public were using the three-piece suite as their main lounge furniture. Yet again these could reflect a taste for the modern, perhaps in elegant wooden show frames with square tweed cushions, or they might reflect a desire for being deep-buttoned, covered in velvet, and made with large proportions. As fashions have changed, the country house or cottage look has been revived with chintz loose covers or cotton prints

Avant-garde designers during the period experimented with the new opportunities provided by foam upholstery, and works by designers like Olivier Mourgue, Joe Colombo, and Vico Magistretti were icons of the 1960s. In the late 1970s and early 1980s settees were also part of the repertoire of Postmodern designers. Hans Hollein and Alessandro Mendini have been instrumental in reworking the traditional shapes by introducing Postmodern themes.

CLIVE D. EDWARDS

See also Day Beds and Chaises Longues; Three-Piece Suites

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Sonck, Lars 1870-1956

Finnish architect and designer

The architect Lars Sonck was one of the main proponents of the National Romantic style in Finland at the turn of the century. Although he designed furniture and interiors himself, few drawings survive, and while photographs exist of some of his interior work, much has been altered or no longer survives. Many of the interiors of his buildings were in fact designed or at least decorated and furnished by others. However he provided the spaces and structural elements which to a large extent determined the overall impact of the interiors.

Two distinct groups of work need to be considered: first, the log buildings, mainly villas, which Sonck continued to build right through his career, beginning in the 1890s; second, the stone buildings, mainly public buildings and many of them modern building types. His churches can be seen to influence his secular work. Each group exemplifies a different aspect of National Romanticism.

The log villas show most clearly the influence of the vernacular, and particularly "Karelianism", the 19th-century search for Finnishness in the traditional architecture and folk art of the Karelia region of Eastern Finland and Western Russia. Although Sonck himself had to abandon his plans to accompany Blomstedt and Sucksdorff on an 1894 visit to Karelia, he was subsequently able to see the photographs and drawings produced and later published by them on the architecture of the region. Their aim had been "to search for and collect popular national motifs, which could serve as a foundation for a national timber style of architecture" (Y. Blomstedt and V. Sucksdorff, *Karjalaisia rakennuksia ja Koristemuotoja Kuvakeräyksiä Keskeisestä Venäjän Karjalasta*, Helsinki, 1901). It was to be Sonck, along with Akseli Gallen-Kallela, who produced the first manifestations of this new style. His *Lasses* villa of 1895 has the typical horizontally boarded wooden interiors, with large square windows having carved and decorated



Sonck: main stairway, Telephone Building, Helsinki, 1905

frames, knotty timber doors with notched and incised designs, roughly ornamented furniture, and brick ovens all believed to derive from Karelian examples. However, many of these elements and others, such as his increasingly freely planned spaces divided by low walls (Pirtinniemi and Finnvilla, both 1902), were also influenced by the architecture of other Scandinavian countries, English Arts and Crafts architecture (especially Baillie Scott), American architects such as H.H. Richardson and, more exotically, Japanese sources. Ainola, built for the composer Sibelius from 1904, with its south-facing, ground floor living / dining room, study and library of harmonious proportions and beautifully crafted detailing, is far removed from peasant traditions.

By 1900 there was a search for an original and expressive vocabulary to symbolise Finnish character in all forms of architecture and design, not just vernacular timber buildings. In Sonck's work, as well as that of other exponents of National Romanticism, such as Eliel Saarinen, this vocabulary was a synthesis of the influences mentioned above, as well as those of central Europe (particularly Vienna and Hungary) and medieval Finnish buildings, combined with original ideas. It commonly took the form of severe, massive and primitive stone construction, with interiors where a richness of decorative detail, carved and painted with simple stylised forms derived from nature, contrasted with otherwise plain walls. Rough and polished granite and soapstone, as well as wood, provided contrasting textures.

Typical of this style are the Helsinki Telephone Company building, the Eira Hospital and the Privatbanken interior, all in Helsinki, as well as the Church of St. John in Tampere, all of which Sonck was working on during the years 1903 to 1905. They were strongly influenced by his 1890s studies of medieval Finnish and German churches. This medievalising is hardly appropriate for the modern and technological functioning of a telephone exchange and its offices. The labyrinth of rooms, with cave-like openings for windows, and a rough walled exterior, was criticised at the time as having an alien and archaic appearance. However the stairway rising through all floors, with its combination of materials and textures, stone, wood and riveted metal and simple abstract decoration, seems modern and elegant. It is typical of those found in his other buildings of this period.

The Eira Hospital was intended to provide a comfortable and welcoming interior, more like a country house than a hospital. Its irregular plan with a variety of room shapes helped achieve this. The woodwork was varnished rather than painted, to avoid a clinical effect. Medieval churches and manor houses were the source for circular stair towers and window bays and for the vaulted ceilings with their painted decoration.

The Privatbanken was built as a banking hall occupying the courtyard of an existing Neo-Classical building. It is one of Sonck's most impressive interiors, consisting of a central arched, nave-like space with arcaded aisles each side. The top-lit central space apparently derives from a near contemporary Swedish bank interior by Gustaf Wickman, but again shows medieval influence. The stout granite columns of the arcades are partly rough and partly smooth, some with block-like capitals carved with animal heads and some engraved with abstract designs. These were designed by Valter Jung (1879–1946),

Sonck's collaborator, who also designed built-in hardwood banking counters and benches around the lower part of the columns (no longer in place), integrating the various elements of the interior. The current colour scheme, apparently based on the original, is of grey and pastel coloured walls with slightly darker painted decoration on the inside of the arches with the moulded plaster decoration around the tops of the walls in the central room picked out in white. This combines with the pale granite to create a very light interior. It has similarities in its geometric decoration and colour scheme to the bolder Jugendstil interior, completed in 1905 by Max Frelander, of Sonck's St. Michael's Church in Turku. However, in places it has classical detailing and it has been suggested that the overall effect may have been deliberately attuned to the Neo-Classical exterior of the building. In contradiction, the anthropomorphic touches are more evident here than in any other of Sonck's interiors.

The Privatbanken interior represents the peak of the National Romantic style but contains within it the seeds of the change to a more modern classicism. From 1904 onwards there was considerable criticism of National Romanticism as anachronistic and, with its symbols of primitive nature, not appropriate for the age of the machine. There was a dramatic change in Sonck's work around 1907, with a new emphasis on symmetry and classical detailing, as shown in the Mortgage Society building of 1907–08. Its original interiors show a contemporary Viennese influence, and as part of the interior was designed by Sigurd Frosterus, one of the critics of the National Romantic style, this is not surprising.

The Stock Exchange of 1911–12 takes this change further. In its glass covered, brick and stucco inner courtyard particularly, Viennese elements are combined with others from contemporary buildings such as H.P. Berlage's Amsterdam Stock Exchange and Martin Nyrop's Copenhagen Town Hall, together with Louis Sullivan style ornamentation. Although derivative, it points the way to a successful new style based on an elegant and restrained monumentalism which anticipates developments of the 1920s. Sonck's other office buildings, apartment blocks and even some villas after this time show the same change, but the distinctiveness and power of his earlier work is lacking. It is only maintained in the log buildings he continued to build to the end of his career in the 1940s.

DIANA HALE

Biography

Lars Eliel Sonck. Born in Kelvi, Finland, 10 August 1870. Studied architecture at the Polytechnic Institute, Helsinki, graduated 1894. Established private architectural practice, Helsinki, 1894. A leading member of the National Romantic Movement. Published several articles on architecture and design. Died in 1956.

Selected Works

The Lars Sonck Archive, containing photographs, drawings and some manuscript material is in the Museum of Finnish Architecture, Helsinki. A list of other archive sources and collections appears in Korvenmaa 1991.

Interiors

- 1894 Villa Sonck, Finström, Åland Islands (building, interiors and furniture)
- 1895 Lassus Villa, Bartsigårda, Finström (building, interiors and some furniture)

- 1903–05 Telephone Building, Helsinki (building and interiors)
 1903–05 Privatbanken, Helsinki (interiors and furniture; with Valter Jung)
 1904 Villa Ainola, Järvenpää (building and interiors)
 1905 Eira Hospital, Helsinki (building and interiors)
 1907–08 Mortgage Society Building, Helsinki (building, interiors and some furnishings; with Sigurd Frosterus)
 1911–12 Stock Exchange Building, Helsinki (building, interiors and some furniture)
 1913–23 Villa Brakeudd, Hirsala, Kirkkonummi (building, interiors and furniture)
 1922 Villa Hornborg, near Kustavi (building and interiors)

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Further Reading

A good general study of Sonck's career, including a chronological list of works, appears in Kivinen 1981. For a stimulating English-language account of Sonck's development and style see Korvenmaa 1991 which also includes an extensive bibliography of Finnish and English sources.

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Sottsass, Ettore, Jr. 1917–

Italian architect and interior, exhibition, furniture and industrial designer

Ettore Sottsass is one of the most important designers of the 20th century and his work and ideas have played a central role in the rejuvenation of furniture and interior design in Italy

since the 1960s. Born in Austria in a region that was returned to Italy after World War I, he followed in his father's footsteps as an architect and graduated in 1939 from Turin Polytechnic. It was certainly an interesting location for a young student, for as a city Turin was at the heart of Italy's Modern Movement, from the International Exhibition of 1901 to the establishment of the Fiat factory and the construction during the 1930s of Mussolini's architectural and industrial projects. In 1939 Sottsass was drafted into the army and after the liberation moved to Milan to establish his own architectural practice. Sottsass still lives and works in the city.

In 1945 Italy began a process called the *Recostruzione*, a break with the political Fascist past, a commitment to a new Italy. It led to a flowering of Italian design and style in the 1950s, producing design icons such as the Vespa scooter and the Piaggio espresso coffee machine. Milan was placed at the centre of these radical changes. The city launched the Milan Biennales which provided an international forum for Italian designers to exhibit their work. It led to the establishment of influential magazines such as *Domus* and then *Casabella* and *Modo* that quickly attracted an international readership. Milan provided a creative and stimulating atmosphere for the young Sottsass to develop his skills and ideas. Italian design education, then and now, was centred on architectural training, and although Sottsass worked on building projects such as the American Marshall Plan funded INA-Casa scheme he very soon began to specialise in interior design, exhibitions and later furniture, ceramics, sculpture and art pieces.

During the 1950s he quickly established himself as one of Italy's most important young designers. He attracted the eye of George Nelson, and for a brief period worked in America, but his roots and culture were strongly Italian and he returned to take up a job as design consultant to Olivetti. It was the start of a long collaboration with the company and a pattern of working on a freelance basis with many of Italy's leading manufacturers including Friade, Zanotta and Artemide.

The 1960s was a particularly important period for Sottsass. Milan became a centre for the culture of Pop that opened up a new aesthetic which challenged the prevailing Modernist approach. Sottsass was part of a movement that included Archizoom, Superstudio and UFO that established Milan as a laboratory for the avant-garde. In the mid 1960s anyone wanting to keep an eye on the leading edge had to read the pages of *Domus* magazine. The atmosphere of this period is evoked in a book called *The Hot House*, written by Sottsass's contemporary and friend Andrea Branzi. *The Hot House* describes the work of the main protagonists of this new mood including Andrea Branzi, Gaetano Pesce, Studio Alchimia and Alessandro Mendini. Their work redefined the function of colour, decoration, materials and form for a whole generation and effected a revolution in the way designers and the consumer viewed the domestic landscape.

During the 1960s Sottsass produced a whole series of seminal objects, a series of cupboards, for example, using plastic laminates and blood-coloured stripes that Sottsass claimed were inspired by the clothes he saw on the young girls on London's King's Road. Another important design was a small typewriter for Olivetti, portable and finished in bright red. It was a fashion accessory of its period comparable to the personal stereo of the 1980s and the 1990s laptop computer.

In 1972 the work of these Italian designers was given an international spotlight in New York with a Museum of Modern Art show called *Italy: The New Domestic Landscape*. It established the reputation of Sottsass and his contemporaries as designers with a high international status. But, ironically, even as the exhibition opened, Italy and the rest of Europe faced a severe economic recession culminating in the oil crisis of 1973. Quite simply it burst the bubble of energy and opportunity for experimental work. Many Italian designers now faced difficult years of survival and a number of the famous 1960s studios went out of business. Sottsass reverted to his personal research and his long established contacts with mainstream Italian industry. He had always explored work which might legitimately be placed in the artworld and he continued these experiments. Like so many of his generation he was attracted by alternative religions and developed an interest in Eastern philosophy, visiting India as early as 1961. These interests outside the world of design were explored in the 1970s. In 1976, for example, the Cooper-Hewitt Museum in New York exhibited a show of his photographs of desert landscapes which expressed his reflections on interiors and architecture. The same year his work represented Italy at the Venice Biennale. These projects saw Sottsass through a period of recession and conservatism with which his approach was rather at odds. But in 1980, at last, the cultural and economic climate was showing signs of change. He founded Sottsass Associates and then in 1981 set up the Memphis group.

By then in his sixties, Sottsass was very much the father figure to a group of international designers invited to produce pieces for the group. They opened a shop in Milan and together their work created a sensation in the world of design. For Sottsass it was an opportunity to re-examine his own design archive of work, the experimental pieces of the 1960s, his sculptures and installations. All these elements found a new expression with Memphis. He also quoted extensively the language of design history that he knew and loved from the 1950s. These quotations were expressed in pieces of confidence and maturity and included Sottsass's youthful spirit, sense of fun, love of irony and playful rejection of authority. This work turned Sottsass, more than any other designer, into a design hero of the 1980s. His age and authority and the sheer power of his creativity made him a guru whose opinions and ideas were massively influential. Although now nearly 80, Sottsass shows no sign of slowing down. He continues to work, lecture and design from his studio and home in Milan.

CATHERINE E. MCDERMOTT

See also Memphis

Biography

Born in Innsbruck, Austria, 14 September 1917, the son of the architect Ettore Sottsass. Family moved to Turin, 1928. Educated in Trento and Turin until 1934; studied architecture at the Politecnico, Turin, 1935–39. Served in the Italian army in Montenegro and Sargiacato, 1942–45. Married Fernanda Pivano, 1949; lived with Eulalia Grau, 1970–75; lived with Barbara Radice from 1976. Freelance writer, associated with the designer Luigi Spazzapan, in Turin, 1937–40, and with Giuseppe Pagano's group of architects, Turin, 1945. Architect and designer in Milan, from 1945; worked in the studio of the designer George Nelson, New York, 1956; employed as a design consultant by the Olivetti company, Turin,

from 1958. Designed furniture and lighting from the late 1940s; designed computers, machines, typewriters and systems furniture from the late 1950s; Indian-inspired ceramics produced in the mid-1960s; first architectural project completed in 1990. Founder-member of the Global Tools group, Milan, 1975, and of the Studio Alchimia design group with Alessandro Mendini and others, 1979 (resigned 1981). Founded Sottsass Associati architectural design partnership, Milan, 1980, and Memphis design group, Milan, 1981 (business ceased 1988), and publicity agency Italiana di Comunicazione, 1986. Received numerous awards including the Compasso d'Oro, Milan, 1959. Honorary Doctorate, Royal College of Art, London, 1968.

Selected Works

Examples of Sottsass's furnishings are in the Victoria and Albert Museum, London, the Museum of Modern Art, New York, and the Philadelphia Museum of Art. A list of his buildings and architectural projects appears in Emanuel 1994.

Sottsass's designs for Olivetti have included the *Elea 9003* computer series (1959), the *Praxis* (1963) and *Tekne 3* (1964) typewriters, the *Valentine* portable typewriter (1969), the *Synthesis 45* office furniture system (1971–73), and the *Icarus* office furniture range (1982). His designs for Poltronova have included the *Lucrezia* bench (1964–65), the *Asteroid* lamp (1968), the *Nefertiti* desk (1968), and the *Grey* furniture range (1970). His Memphis furniture has included the *Casablanca* and *Beverley* cabinets and *Carlton* and *Survetta* bookcases (1981), the *City* and *Park Lane* tables (1983), the *Hyatt* and *Mimosa* side tables (1984), the *Freemont* and *Tartar* consoles and *Ivory* table (1985), the *Max* bookcase and *Donald* table (1987). He also designed lighting, ceramics, textiles and glassware for Memphis between 1981 and 1985. Since winding up Memphis in 1988, Sottsass has designed furniture for Zanotta, lighting for Artemide, metalware and ceramics for Swid Powell, and hardware fittings for Fusital.

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Spain

In Spain, as in the rest of Europe, the crisis that provoked the fall of the Roman Empire led to a decline in the techniques used in construction and wood carving, as well as causing more sophisticated types of furniture to disappear and be replaced by simpler, multi-functional pieces. Chests, beds, chairs and tables henceforth made up the household furniture that today seems modest but which should be evaluated within the context of the decoration used in medieval interiors. Textiles, which fetched far higher prices than other furnishings, would have been spread over the furniture and across the walls and floors. From very early times, Spain made far greater use of decorative tapestries than the rest of Europe because of the proximity of the Peninsula to its Muslim Kingdoms, which produced richly woven curtains and carpets, as well as importing them from the orient. The Christian nations initially imported and later imitated the products of the Cordoban *tiraces* (textile workshops). As late as 1254 the luxury of Eleanor of Castille's wedding entourage caused astonishment in London when she married Edward I; the streets through which the wedding procession passed were decorated with a vast number of hangings and tapestries.

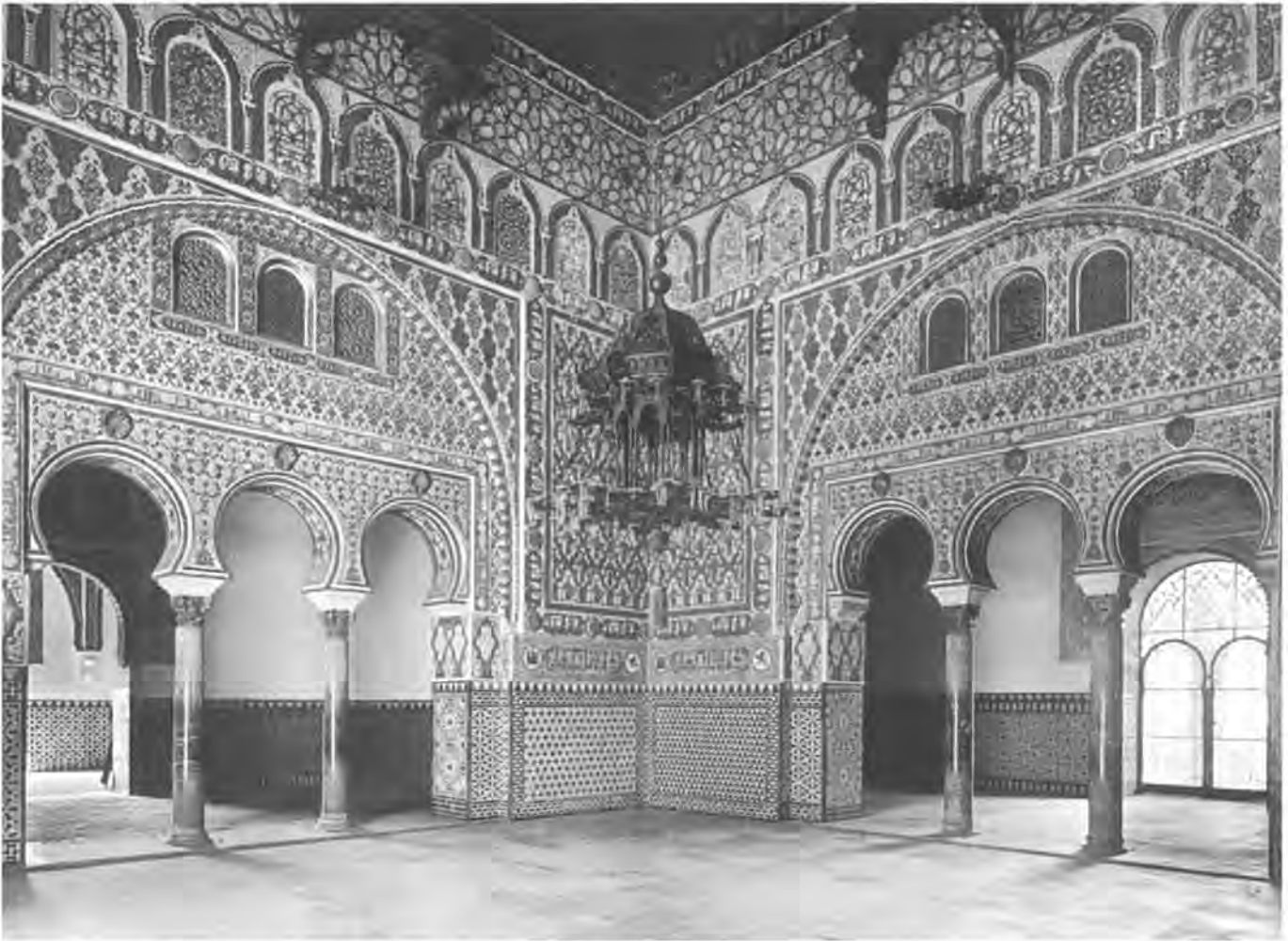
Spain's relationship with Islam also affected other aspects of the nation's furnishings; it was strongly influenced by the orient from the 9th and 10th centuries onwards. This influence gradually ebbed as the image of the superiority of Muslim culture was steadily undermined by the Christian conquest of the southern territories. The settle and the dais are the most characteristic legacies of the relationship with the South. These are copies of the household furnishings adopted by the Omeyyads and Abbasids in the occupied territories, inspired by Greco-Roman and Persian traditions, and consisting of low, comfortable pieces of furniture. The settle was a luxurious divan derived from the Muslim *sarir* (a long throne-chair which was generally supported on legs or a stand but which sometimes consisted only of a mattress on cushions), which survived only until the 13th century. The dais became one of the most characteristic groupings in the history of Spanish interior decoration. It was comprised of carpets or tapestries spread over a low wooden platform or directly across the floor, on top of which were spread cushions and small mattresses of various forms. Individuals would sit cross-legged or recline on this base. From the 10th century, when documents testifying to its existence first appeared, the dais is known in drawing rooms for both women and men, as well as serving as a setting for

public ceremonies in Muslim life. Under the Catholic kings, it became an intimate piece restricted to women, located in the bedroom or close to it. Henceforth and until the 18th century, the dais maintained these principal characteristics, and women continued to recline on cushions even in public ceremonies.

The early history of Spanish furniture is based on a Roman substratum with which the Eastern imports already mentioned were gradually combined, together with influences from the Western Christian world, which gained ground as everyday life and Muslim rituals in Europe became richer, developing and gaining in prestige. Furniture during the High Middle Ages was constructed, as in the rest of Europe, with horizontal and vertical pieces of wood held together with thick pegs and with large panels nailed to each other or joined together to form an outer armature that acted as reinforcement. Decorations consisted of simple wood turnings and, from the 11th century, of European-style *arquillos*, as can be seen in the Tahull Bench, dating from the 12th century. Also worthy of individual mention is the complex "spool" turning (a succession of small spool, bobbin or reel pieces each carved in a different manner) developed in certain areas of Castille through the influence of Al-Andalus, which reached its apogee in the 13th century. There is little variety in the types of furniture, which are limited to chests, beds with posts, folding tables, furniture for monastic cells and chairs made to denote social status: thrones based on Byzantine and Western models, bishop's thrones like the one conserved in Rhodes belonging to Isábena and closed benches that can be related to the Germanic tradition.

New developments arose in carpentry from the 13th century due to the Mudéjars (the name used to describe Muslims who remained in Spain after the Christian conquest), whose specializations included wood carving. Their decorated ceilings are well known, but they also produced *ataujerados* (a decorative technique consisting of the application of fine layers of wood nailed on to the framework of the furniture to create a geometrical design of overlapping pieces of wood) pieces, such as the great cupboard in the Cathedral of Leon, dating from the 13th century, and those in the Convent of Santa Clara of Toledo, dating from the 15th century and today dispersed among various museums in Madrid. The Mudéjar stamp lasted until the 17th century and even later in decorations that made use of geometric elements, of which the best known is the tracery work in which a motif is repeated *ad infinitum*, capable of covering any surface without the need to resort to hierarchical compositions.

From the mid-14th century, the relationship with European cultures became more tightly-knit, and technical and decorative innovations imposed themselves, often fusing with local techniques. As a result, regional differences gradually became more pronounced. The Kingdom of Aragon, with a particularly active centre in Barcelona, looked towards Italy. Its furniture, consisting of simply assembled pieces, had coloured decorations of geometric inlay work (mentioned in documents from the 14th century), paintings on stucco appliques and reverse carving in tracery work. The most characteristic pieces of furniture are wedding or dowry chests and Catalan decorated cupboards, with scenes painted on the inside of the lids of the chests and inside the cupboard doors, left open to display all the components of the piece, also profusely gilded. In the Kingdom of Castile, closely related to France and Burgundy,



Spain: Moorish decoration, Salón de Embajadores, Alcázar, Seville, 1427

more sober furniture was preferred, of solid construction held together using transoms and jambs wedged together with pegs, forming a square framework over which panels were attached, and joined together with tongue and groove in the Burgundian manner. At the end of the Middle Ages dovetail joints began to appear, spreading during the Renaissance. The decorations were carved, with tracery work and parchment motifs. The Kingdom of Granada specialized in “block” inlay or marquetry work with *lacierias* (a geometric design of stars and polygons endlessly repeated, traced around a central motif). This method of production, which can be seen in a group of high-backed chairs – like the one preserved in the Museum of Hispano-Moslem Art at the Alhambra, or in the complete series commissioned for the Cathedral of Toledo at the end of the 15th century – in chests and in some cupboards, such as the one belonging to the same Museum, continued after the Conquest and was one of the most characteristic throughout the 16th century.

During the first third of the 16th century, the Islamic and Gothic traditions continued to influence Spanish furnishings. During the previous one-and-a-half centuries, furniture types had become more varied: chairs with backs and arms had appeared, sideboards, cupboards, *arqui hancos* (long benches

with one or more drawers) and chests of all shapes and sizes. However, it was during this period that the most important innovation – the desk – occurred. This was in the form of a box with a front that opened by means of a folding lid which also served as a writing surface; the interior contained drawers and small doors. It is usually known as a *bargueno*, a term first used in the previous century. Its antecedents dated back to various pieces of furniture from the end of the 15th century, such as certain types of chests and coffer (cupboard chests, table chests, writing chests) to the fronts of which drawers and outer doors were added. The definitive solution, inspired by oriental desks brought to Spain via Italy, and reinterpreted in the Western manner, appeared in the Kingdom of Aragon. The prismatic structure is similar to that of a chest, with small drawers and doors at the front distributed in a notably horizontal manner, and with a double lid, on top and in front. They were decorated with applied carvings and *pinyonet* marquetry, also known as rice grain, which consisted of small pieces of bone inlaid in clumps in geometric designs (wheels, stars, chequers, etc). The Castilian examples date from a little later; they lack the upper lid, and are decorated with carvings.

The second third of the 16th century saw the flowering of the Renaissance. This emerged first in the form of a repertory



Spain: Library of the Escorial, Madrid, 1584

of decorative motifs (candelabra, grotesques, faces shown in profile known as "Emperor busts", etc.) which were superimposed on traditional typologies, and later, from the mid 16th century, took the form of architectural structures used to order the composition of pieces of furniture in the manner of classical façades. The best example is the archival cupboard in the Anteroom of the Chapter House of the Cathedral of Toledo, executed by Gregorio Pardo between 1549 and 1551. There are no appreciable variants in the decorative techniques with respect to the previous period, except that larger pieces were introduced in marquetry work, more suitable for the new ornamental compositions. The repertory of furniture continued without any great variation, although signs of new typologies began to appear, becoming more prominent under Philip II.

Throughout Europe, Philip II represented the paradigm of severity and rigour both in his political and religious actions and in the monastic austerity of his building and decorative commissions which culminated in the Palace of El Escorial. However, an objective examination of the domestic and palatial interiors constructed during his reign puts an end to such an impression. The last third of the 16th century testified to a growing tendency towards varied and ostentatious furnishings, leading to the production of an ever-increasing range of furni-

ture, inspired by European types, and to a growth in the importation of luxury items.

In interiors, the distribution of rooms became more regular, as did the placement of doors and windows within the rooms; the fireplace became the central focus in drawing rooms, emphasizing their symmetry; skirting boards composed of tiles in which Renaissance themes gradually replaced Muslim ones, gave structure to the walls. Pictures or tapestries were hung on whitewashed walls. Decorative panels were subordinated to the architectural structure, as is apparent in the Hall of Battles in the Escorial, covered by frescoes painted to resemble tapestries depicting battle scenes. The scarce pieces of furniture were placed close to the walls.

Italianate Mannerism inspired Court commissions, as the Court became the most important artistic centre of the Iberian Peninsula. A severe and monumental classicism was reflected in furniture, which was notably architectural, and was displayed by the greatest interior of the period, the Library of the Escorial. This room was drawn up in the 1580s by the King's architect, Juan de Herrera, and built by the Italian Giuseppe Flecha assisted by Spanish masters such as Martín de Gamboa, Juan Serrano, Pedro Mayor and Anton German. The Library already made use of walnut as well as woods imported

from India: *acaná*, mahogany, *terebinto*, etc. These exotic species of wood began to be incorporated into high-quality pieces of furniture from this date, giving rise to a process of specialization leading to the emergence of the *ebanista* or cabinet-maker. Documentation already mentions "ebony joiners".

Medieval traditions in furniture making were now replaced by new typologies. The enclosing panels on chairs were dropped in favour of open forms: the armchair, derived from the Italian *seggione*, was characterized by a front row made up of interlacing bands, arms that ended in scrolls, and a cloth or leather seat and back (without stuffing) that was fixed to the armature with studs. In the richest inventories, reference is made to "resting chairs" and chairs in which to "take a siesta", similar to the ones previously described, as well as to *alcochadas* or padded chairs, like the "drop chair" belonging to Philip II, described and drawn by Jehan de l'Hermite in *Le passetemps*. Collapsible tables were substituted by the desk form, of Flemish origin, resting on stable supports joined together by crossbars and, frequently, also by wooden or metal *fiadores* or crosspieces. Some of these pieces served as dressing tables and include drawers for make-up. Beds with columns and half-columns, in the Italian manner, were also a novelty. Desks were made in the European style, with vertical side columns made of drawers and a central architectural door. In provincial circles, the horizontal method of articulation, established in the first third of the century, persisted for over 200 years.

Furniture was imported from the geographical regions most associated with the Empire: desks and tables with marquetry images and of mahogany and silver were brought from Austria; from Naples came mahogany pieces and engraved marble plaques; diverse Japanese lacquer items came via the Philippines.

The emergence of the Baroque style coincided with a crisis in the Empire and with growing economic problems. Spain oscillated between a disproportionate desire for luxury that sometimes led to a squandering of precious woods and metals, and an internal poverty that necessitated, among other things, the use of showy rather than precious materials. The copious importation of European products co-existed with a return to decorative traditions that were believed to be entirely Spanish, in an attempt to assert a sense of nationalism in the face of foreign enemies. For example, the brazier became more important than the fireplace, which lost the significance it had held during the previous century. The dais also became a vital feature in every house that had an acceptable standard of living, and its decorations became more profuse: it was covered with cushions, *guadamecies* (embossed, painted and gilded leatherwork) or cork, and it was furnished with the familiar cushions, small desks resting on small sideboards, candlesticks, small beds used as day beds, low seats, screens and display cases for expensive ornaments. Because of its unusual character, the dais was imitated in other countries: in Louis XIV's France, duchesses were given cushions to sit on in the presence of the king; in England in the 17th century the squat stool appeared as a support for the large pillows on which women sat. Furnishings in bedrooms became more profuse: long files of chairs were arranged along the walls, alternating with tables



Spain: chair, 17th century

or with *pies cerrados* (low cupboards with doors and drawers), on which desks and various ornaments were placed.

The reign (1621–65) of Philip IV witnessed the flourishing of the High Baroque, especially at the Court, where a decline in the prestige of the apparatus of monarchy was counterbalanced by an increased emphasis upon the pomp surrounding the Royal Majesty. Furnishings of the highest quality were decorated with veneers of dark woods (mahogany, *palosanto*) and with tortoiseshell or turtleshell, contrasting with applied *ormolu* and with sheets of marble or bone. The structural outlines remained relatively severe, and were brought to life with mouldings, carving and complex turning. The most important interiors of this period were those in the Buen Retiro Palace and of the former Alcázar, both in Madrid and both of which displayed luxury on a scale hitherto unseen. Unfortunately these interiors are now known only through written documentation, but a painting by Carreno gives a sense of what they must have looked like. Carreno's picture shows the Hall of Mirrors in the Alcázar which was furnished by Velasquez, the Principal *Posentador*, with hardstone tables resting on lions made of Italian bronze cast by Mateo Benicello in 1651, porphyry urns and mahogany and bronze mirrors. The influence of the Roman Baroque, which served as a model for aristocratic decorative interiors in which sumptuousness and pomp prevailed, is clear. Other places as well as Italy



Spain: small column desk *de columnillas*, 17th–18th centuries

inspired Spain's Golden Century. Furniture, especially desks and tables, lacquered with shell and mahogany was imported from the Low Countries (Antwerp) and copied in the Peninsula. Portuguese furniture, consisting of mahogany, *palosanto* and bronze desks, tables and beds, decorated with turnings, *tremidos* (curved mouldings) and *berjuelas* (carved ornamental tops), as well as of chairs made of carved black leather and desks from overseas colonies, also proved popular. More modest furniture alternated between severely decorated pieces in which more precious materials such as marble and mahogany were replaced by bone and stained wood, and items in which wood and gilded metals abounded. And during the last third of the 17th century carving was more widespread and the outlines of furniture became livelier, following the developments of the late Baroque.

The range of furniture expanded beyond the types introduced at the end of the Renaissance. The desk continued to be the decorative piece of furniture *par excellence* but lost its front lid, and greater emphasis was placed on the central door, which became increasingly sculptural. In the last third of the century, the foot and drawer of the *harguenos* became matching, while the frontal supports of desks were multiplied, like European cabinets. The most highly valued desks had tops decorated in porphyry, agate, marble or hardstone. The supports of wooden desks tended to be turned or were curved in the shape of a lyre,

like the metal *fiadores* or crosspieces that were given *eseados* profiles. Display cases, which spread during the reign of Philip III, were windows in which decorative or devotional objects were exhibited. Armchairs continued to be almost identical to their predecessors. As in the rest of Europe, greater attention was paid to comfort, with the emergence of the easy chair with stuffed arm rests, and back and seat upholstered in leather. Large pyramidal bedheads were developed, containing profuse *arquillos* and much turning.

With the accession of the Bourbon monarchy in 1700, Spanish interiors underwent radical changes. This was due not only to the French influence but also to the ruling family's close connections with Italy. The *cuartos* (a suite of rooms allocated to each member of the royal family) or rooms in the Alcázar and newly built palaces were henceforth arranged *enfilade*, and consisted of antechambers, chambers, libraries and bedrooms, following the French model popularized by Louis XIV. The interior decoration adhered to the rules imposed by architects and decorators, subjecting all details and objects to a general plan. This method replaced the traditional Spanish system of decoration that had been maintained until the reign of Charles IV and which relied upon the horizontal stratification of the internal architecture. Spanish rooms contained a low frieze or wainscot in proportion with the furniture, walls that barely divided up spaces and on which textile hangings have frequently survived, and ceilings painted with allegories glorifying the monarchy.

In 1711 Philip V (reigned 1700–46) began some modest alterations in the Alcázar of Madrid. These were carried out by Robert de Cotte and Carlier, who introduced a style that was still dependent on Louis XIV, with carved mural panels and mirrored fireplaces being the most outstanding innovation. The furnishings that came with the heritage of the *Gran Delfin* were not imitated in the Court, which maintained its links with Spanish tradition for several years. From the 1720s, several new types of furniture were slowly adopted, such as the sofa and *sillas a la francesa* or French-style chaise longue and, above all, the console table which, like other contemporary designs, followed the latest models from the Italian Baroque. The Palace of La Granja is a good example of the change in taste. It was begun in 1721 and a series of 40 console tables designed by Juvarrá were purchased for its interiors in 1739; these were used as models for later Spanish console tables.

In the mid 18th century, the Court accepted the Rococo style, oscillating between the influence of France during the reign of Ferdinand VI (1746–59) and of Italy, which gained in authority under his brother Charles III (1759–88), who had previously been King of Naples. The latter decorated the new Royal Palace, which replaced the former Alcázar, destroyed in the fire of 1734. He chose mural coverings of porcelain, fine woods (French-style *boiseries*), embroidered textiles and stucco, which co-existed with less innovative systems of hangings and frescoes. Charles III also created the Royal Workshops, imitating the French Gobelins Workshops; these included a Cabinet-Making Workshop. Here, Italian and Flemish master craftsmen predominated over the Spanish, who were only able to occupy the best positions in the second generation.

The repertory of furniture changed radically throughout the century, although without achieving the great variety of types



Spain: Gabinete de la Porcelana, Palace at Aranjuez, Madrid, 1760–65

that existed in France or England. The console table or the fireplace surmounted by a mirror or pier-glass and flanked by *torchères* or candlesticks formed an ensemble that was decorative as well as practical, providing light and warmth for the room. The dais gave way to an interior furnished with one or two sofas, armchairs and numerous chairs that were either of Queen Anne or cabriolet style, chaises longues and duchess chairs, as well as decorative desks or chests of drawers, nesting tables, screens, etc. Folding French-style dining tables, which were folded and put away after use, appeared in the 1730s, giving way to the dining room suite at the end of the century. The library was arranged with closed bookshelves in the Spanish style, with wire meshing, and with 18th century-style desks, such as the French-style writing table (*bureau plat*), or the drum desk. In the bedroom, the dressing table adapted shapes similar to ladies' writing desks, and the night table appeared next to the bed.

Away from the Court, the provincial centres assimilated French and English influences to varying degrees with the

Rococo style achieving the widest and most lasting acceptance. Catalonia had a solid craft tradition that enabled it to specialize in practical, well-constructed pieces of furniture, revealing the influence of southern France and northern Italy (Lombardy, Piedmont and Venice, and later Turin) in polychromatic and inlaid pieces of furniture. The most characteristic types of furniture denoted a bourgeois society: chests of drawers and large cupboards placed in the bedroom, beds with polychromed bedheads, dressing tables, high desks with two tiers, etc. Majorca and the Levant coast displayed tendencies similar to Catalonia. Andalucía united the sculptural qualities and undulating profiles of the Baroque tradition with the language of the Rococo, producing pieces of furniture made of modest woods, painted in lively colours and gilded. The North continued to display its preference for local woods in their natural colour, carved with pebble motifs. English furniture was imported in large quantities, especially lacquerwork items, via the ports of Cadiz, Gibraltar, Majorca and Minorca. English seats were imitated throughout nearly all of the



Spain: Saleta de Gasparini, Palacio Real, Madrid, late 18th century

Peninsula, and English details appeared in other pieces of furniture, such as cabriolet legs, ball and claw or hoof feet, etc.

The rediscovery of Classical Antiquity started before the death of Charles III, who had authorized the excavations of Pompeii when he reigned in Naples. His son Charles IV undertook a systematic programme of construction and decoration that included small palaces or pavilions at El Pardo, El Escorial and Aranjuez, and that inclined decisively towards French Neo-Classicism. He was an insatiable collector and lover of cabinet-making – he himself was a keen wood turner – and he acquired numerous pieces of furniture through his agents in Paris as well as sumptuous objects from other sources: Wedgwood porcelain, Adam-style lamps, Parisian clocks, etc. The Etruscan Style manifested itself in straight lines and antiquarian decoration that mixed the decorative repertory of Attic ceramics, Roman and Renaissance grotesques, and Louis XVI motifs. The years prior to the Wars of Independence (1808–14) witnessed the partial penetration of Directoire and Empire styles. The latter took hold after the expulsion of the Napoleonic troops in a version that was not as rich as the French style, but just as severe. Mahogany and other dark woods were imposed, decorated with metal applications in which bronze rarely appeared, and brass even less, and with gilded carvings, as can be seen in French-style beds (boat beds

and Turkish beds), candle holders, centre-piece tables, *klismos* chairs of Greco-Roman derivation, dressing tables with hinged mirrors, etc. Gradually, towards the 1830s, the rigorous lines were softened by straight or fan-shaped mouldings of a softer appearance, stylized floral marquetry work in light woods (holly, maple) and rounded volumes. The first signs of historicism appeared with the emergence of superficial Gothic profiles and a few pieces of furniture in the oriental style. The after-effects of Neo-Classicism continued until the mid-century.

The rise of nationalism and the need for specialization within the range of luxury furniture led European countries to revive the styles of their respective pasts. From the 1850s, Spain turned to its own heritage, but the prestige of the Second Empire in France and, to a lesser extent, the standing of the British monarchy during the Victorian period, led to a strong dependency on the creations of these countries. Elizabeth II of Spain chose furnishings from the firms of Bellange, Fourdinois and Jeanselme; lacquer and papier-mâché furniture with coloured flowers and mother-of-pearl inlays filled the salons, as did re-creations of the Louis styles. Heavily carved versions of the latter were produced, which related to national traditions of sculpture. Black lacquered furniture with gilded Chinoiserie was imported from the Spanish colony of the



Spain: dining room, Casa Batlló, Barcelona, by Antoni Gaudí, 1904–06

Philippines. Quilts and curtains, often incorporating complex, asymmetrical drapery arrangements became fashionable. Twelfth-century styles were reinterpreted and an erudite Gothic and neo-Arabian style straddled oriental fantasies and Hispano-Muslim Medievalism. Many craftsmen in Barcelona, a city that specialized in cabinet-making, imitated the Boulle technique and the city was favoured with the founding of the Royal Cabinet-making Factory, one of the first to use steam-powered machinery.

On the whole, however, the mechanization of the furniture and related industries in Spain occurred at a late date and was incomplete. Small quantities of machine tools were imported from England and Germany from the mid 19th century to supply some of the workshops in Barcelona and, subsequently, in Valencia, Madrid and a few other important cities. But it was not until the 1880s that mass-production was really viable, by which time the new techniques included mechanically produced plywood and inlays. Spanish factories produced furniture for the domestic and colonial markets; they were unable to compete with the European market, whose products were more highly valued. Furniture made of curved wood was manufactured in Valencia, with or without the Thonet patent, and Japanese-style bamboo pieces were produced particularly in Barcelona. The Spanish Renaissance style was added to the

other historical styles in vogue, and consisted of a mixture of Renaissance and Baroque elements and Henry II French-style decorations, leading to compact, bulky pieces of furniture that were all the rage until well into the 20th century.

Within the context of revivalist styles, Antoni Gaudí appears as an outstanding and original figure. His work was inspired by Catalan culture as well as being full of references to the local Gothic, which Gaudí used as a means of drawing upon the local craft tradition. From this basis, he developed an organic treatment of spaces and furnishings, underlining the expressive values of each, and with the aim of converting interiors into spaces for the dignified living of individuals. Gaudí designed his furniture using human forms, endowing it with anatomical qualities and an appearance of organic elements in full growth.

Catalan Modernism, which flourished at the turn of the century, was inspired by the work of Gaudí as well as displaying a strong French tendency, close to the School of Nancy, with the predominance of sinuous lines and arabesques. As usual, cabinet-making was outstanding, with Gaspar Homar being its most eloquent representative. During the second decade of the 20th century, forms became simplified as the work of van de Velde and the Viennese Secession became known, although these tendencies competed with the spirit of

nationalism which fomented decorative schemes inspired in popular and historical Catalan circles. Madrid was slightly at the margin of the latest developments, incorporating them only in a superficial manner.

During the 1920s Spain became more receptive to international tendencies and diverse styles were used according to the individual needs of each project or commission. An eloquent example of this trend is the furniture for the University City in Madrid, where Art Deco was used in official spaces, while the purely practical spaces (lecture halls, laboratories) had functional furniture, in some cases made of tubular steel and in others of traditional materials treated in a synthetic form. The Catalan bourgeoisie enthusiastically adopted Art Deco, which suited its cosmopolitan and discreetly innovative spirit.

The approach followed by the next generation was far more radical. Setting out from the need to rationalize the function of the home, furniture was designed that could be mass-produced using industrial materials. The promoters of this renovation were young architects who organized themselves in groups associated with the CIRPAC (International Committee for the Resolution of Problems in Contemporary Architecture) and with the CIAM (International Congress for Modern Architecture), becoming associated in 1930 under GATEPAC (Association of Spanish Architects and Technicians for the Progress of Contemporary Architecture). Joseph Maria Sert was their most outstanding representative, working in the studio of Le Corbusier, whose architectural projects embraced the concept of "total design" and included all the interior furniture. Sert's most famous work is in the United States, where he was exiled after the Spanish Civil War. However, before leaving Spain he had already undertaken important projects, the best-known being the Roca Jewellery House (Barcelona) and the Spanish Pavilion in the 1937 International Exhibition.

Modernization was abruptly halted in the aftermath of the Civil War and all avant-garde activities were suppressed. General Franco set up the Association of Guilds which included a cabinet-making workshop that hand produced high-quality historical items. This workshop aimed to be an example for Spanish workers not only in terms of the organization of labour, but also in the ideological and moralistic concepts that lay behind it.

Only in the 1950s did the idea of industrial design begin to interest a group of intellectuals such as Alexandre Cirici, who fought to establish it in what was a reactionary society and routine-bound industry. The Spanish Society for Industrial Design was founded in Madrid in 1955 and the Association of Industrial Design (ADIFAD) in Barcelona in 1960. The latter was accepted into the ICSID in 1961 and soon undertook a wide programme of activities among which were the Delta prizes for good design, aimed at promoting international debate in Spain and at establishing the bases for a developing profession. ADIFAD integrated the pioneers of design such as André Ricard and Oriol Bohigas, leading to the explosion of the 1980s.

SOFÍA RODRÍGUEZ BERNIS
translated by Nicola Coleby

Further Reading

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Stained Glass

Stained glass was the pre-eminent public art form throughout the Middle Ages and is most strongly associated with the great cathedral or monastery church. Its use in a domestic and secular setting was rare by comparison; it remained a luxury product and its use was further constrained in decorative terms by the need to admit sufficient light to allow the conduct of the day to day activities of the secular interior. Nonetheless sophisticated and expensive schemes were commissioned for royal palaces, episcopal residences, public buildings and the houses of the aristocracy and mercantile upper classes. By the end of the 15th century and in the early years of the 16th century increasing numbers of domestic and secular environments were glazed with decorative stained glass. The Reformation and religious upheavals of the 16th century had a seriously disruptive effect on the production of stained glass, for the Church had been the glass-painter's most important patron. Nevertheless, although the demand for large-scale narrative schemes diminished, the demand for decorative and heraldic glazing continued to sustain stained-glass production into the 16th century and beyond.

During the Renaissance period stained glass provided an excellent opportunity for the public display of visual "propaganda", whether civil and political or personal and dynastic. In the hall of the great house this would most commonly take the form of heraldic glazing. The late 15th century glazing of Ockwells Manor in Buckinghamshire (c.1460), commissioned by Sir John Norreys is a well preserved combination of heraldry recording dynastic alliances, diagonal scrolls with mottoes and decorated diamond quarries. A similar scheme was commissioned by Archbishop Thomas Wolsey (c.1532-33) from the King's Glazier for the hall of Hampton Court Palace. This kind of glazing enjoyed a long vogue; the knightly family of Fawsley Hall (Northamptonshire) aimed for

a similar effect in their great hall in a period extending from the late 1530s to the 1570s.

The University, which attracted royal and aristocratic patronage, also provided the stained-glass artist with opportunities for secular employment. The glazing of the college chapel and the university hall would differ little from that of the great church and the great house, however, the library was an important additional location for extensive stained glass. In Oxford, Merton, Balliol and All Souls colleges all had glazed libraries, as did Jesus College in Cambridge. In the Jesus library, as in the library of St. Albans Abbey, the subjects of the windows related to the subjects of the books shelved nearby.

The great hall of an aristocratic house or palace was a place for communal entertaining and public display. The glazing of the private apartment was of a more modest and personal nature. The small stained-glass roundel – usually a single piece of white glass embellished with glass paint and yellow stain, the silver enamel in use from the early 14th century – provided a relatively inexpensive means of adding a figurative element to a simple quarry-glazed window. The quarries could themselves be painted with small-scale designs, monograms, foliage, humorous grotesques and fanciful creatures. Circular bullions could be used in preference to diamond quarries, although bullions would not normally be painted. Contemporary depictions of Netherlandish and German interiors indicate how roundels, armorials and small figurative panels were used; they were usually glazed into the upper third of a window, sometimes in combination with small heraldic panels, while the lower two thirds of the window were fitted with shutters rather than glass. The roundels used in these domestic settings frequently mixed secular and religious subject matter; the Labours of the Month and secular allegories such as the Netherlandish story of "Sorgheloos" (Careless), could be juxtaposed with images of saints held dear by the occupant of the residence, perhaps serving a private devotional purpose.

Contemplative panels of a more sophisticated nature were commissioned c.1502 by the patrician and scholarly provost of the Lorenzkirche in Nuremberg, Dr. Sixtus Tucher. Two trefoil panels of stained glass, now preserved in the Germanisches Museum in Nuremberg, depict Death mounted on horseback, shooting an arrow at an image of Dr. Tucher who stands before an open grave. This *memento mori* was probably made for the windows of the provost's study in his country house in the Grasergasse in Nuremberg and remained in the family's possession until 1833.

The most plentiful contemporary visual evidence for the appearance of the domestic interior relates to the high status (usually stone) dwellings of the rich. An insight into the glazing of the more modest town house of a wealthy citizen, probably that of Roger Wigston (d.1507), Lord Mayor of Leicester, is offered by 29 panels preserved from the wooden-framed windows of 18 Highcross Street, Leicester (now in Leicester Museum). The roundels were set into narrow lights, against painted quarries with decorative borders. Many late medieval and early Renaissance documents show that painted glass in town house settings such as this was often considered to be a movable fixture, to be removed and resited by their owners. This might account in part for their rarity, although their vulnerability in largely timber-framed and thus highly inflammable buildings cannot be overestimated.



Stained Glass: Swiss enamelled panel, mid-16th century

The secular glazing of the 15th and 16th centuries was normally permanently fixed into the window opening. Ventilation was provided either by the insertion of a lead ventilation grille, or by the simpler expedient of leaving the lower parts of the window unglazed – the opening of the shutters admitted both light and air.

By the end of the 16th century the nature of most secular stained glass had not greatly altered, although the techniques employed had changed. Early in the 16th century, however, a red vitreous enamel had been introduced and by the middle of the century blue, green and purple had been added to the palette of colours that could be applied to the surface of the glass. This freed the stained-glass artist from the laborious technique of cutting and leading together fragments of coloured glass in the traditional manner. Enamel pigments were invaluable in achieving some of the small devices required by the increasingly intricate quartered coats of arms demanded by secular patrons. The lack of opacity in enamel colours, a shortcoming in their use for monumental windows, was not too great a disadvantage in the kind of glazing that was designed to be seen at close quarters. Having first been used for armorial work, enamels began to be used to enliven other small figurative panels.

Little 17th-century secular glass-painting survives in England. In the years before the Civil War monumental stained glass enjoyed something of a revival under the influence of Archbishop Laud, attracting glass painters from continental Europe who also benefited from secular and domestic commissions. Abraham van Linge's quarry glazing of c.1629 at the St. John's house of Lydiard Tregoze (Wiltshire), executed in enamels, displays a diverse decorative repertoire which includes animals, birds, flowers, and fruit, all derived from Continental print sources. The enamel decorated quarries from Betley Hall (Staffordshire) of c.1621 are more medieval in concept and in their depiction of "A Mery May" are more traditional in subject matter. The outbreak of civil war and the triumph of the puritan Commonwealth ended this brief revival and only after the restoration of Charles II in 1660 did the demand for stained glass reassert itself. The city of York, one of the principal medieval stained glass centres, was especially significant in this period. The glass painter Henry Gyles (1645–1709) of York produced a number of impressive monumental church windows, but also worked on armorial subjects for the city fathers in the Merchant Taylor's Hall (1679–c.1702), Guildhall (1684), for the library of Trinity College, Cambridge (1704) and for a number of private houses. The sundial in stained glass was a popular phenomenon of the 17th and 18th centuries, a combination of art and science, to which Gyles contributed (e.g., Tong Hall, Bradford). Gyles's decorative sources were frequently Continental in origin.

In the Low Countries enamels were applied to roundels to create multi-coloured versions of what was already a highly sophisticated art form. Images of middle-class interiors of the 17th century reveal the widespread use of round and oval panels set into hinged casement windows with elaborate leaded light designs. The simple quarry or bullion background made way for increasingly decorative leading patterns. The glazing fills the full height of the window opening mounted in a wooden or metal frame that opened inwards to allow ventila-

tion. In the most elaborate windows the roundels are surrounded by panes of glass painted with Renaissance and Classical architectural motifs, cartouches, swags of foliage, putti, grotesques and genre details, executed with delicacy and in colours light enough to admit plenty of light. Few of these elaborate windows now survive *in situ* in either Belgium or the Netherlands, having fallen victim to iconoclasm and neglect. They were however, very popular with 19th-century antiquarian collectors, and a number are now preserved in museum collections. The Metropolitan Museum in New York holds two panels dated 1618 thought to have been made in Haarlem after designs by Marten van Heemskerck, depicting the Corporal Acts of Mercy, a subject popular with wealthy townsmen for whom Christ's example provided a charitable model. A second pair of panels, dated 1620, perhaps from Alkmaar, depict allegorical scenes, classical ornament and the arms of Geertien Matthys de Ens and his wife, Veronica Johans de Hubert, and are very similar to a panel of 1638 in the Victoria and Albert Museum with the arms of Johannes Jansen, probably a physician or apothecary. A painting of c.1660 in the Wallace Collection in London by Pieter de Hooch (1629–c.1684) who lived and worked in Haarlem, Delft and Amsterdam, depicts a substantial urban interior with glazing remarkably similar to the stained-glass panels now in New York and London. The De Hooch painting shows gauzy curtains used to obscure the lower parts of the windows, but shutters continued in use for privacy and insulation at night, and when not in use could be folded right back, allowing the stained glass to be appreciated in a way that was impossible with most types of curtain or drape.

Nowhere were enamels put to better use than in the products of the Swiss stained-glass artists of the 16th and 17th centuries. The habit of commissioning roundels, heraldic and commemorative panels to celebrate wedding alliances, personal and political affiliations, taxed the technical ingenuity of the Swiss glaziers, who became masters in the use of enamel glass painting techniques. Swiss panels contain a profusion of secular and domestic detail, reflecting the prosaic interests of their owners. Contemporary images of Swiss interiors of the period indicate a preference for bullion settings in which the coloured panels were set at the top of the window, allowing plenty of light into the room. They are a manifestation of the prosperity of urban life in the Swiss cantons and were destined for the houses of the middle classes, for inns and public buildings.

By the end of the 17th century, the use of glass in the windows of urban dwellings was relatively commonplace, having a significant impact on the texture of the architectural exterior and an influence on the perception of its interior. Changes in methods of manufacture enabled glass-houses to respond to the increased demand for window glass. Broad glass, a thinner type of muff glass, used extensively for plain glazing, and crown glass, made in increasing quantities from the mid-16th century onwards, could be made in larger and thinner sheets. Both were used for plain glazing and leaded lights and made domestic glazing more affordable. Stained glass, involving the use of coloured glass, glass paint or coloured enamels, remained expensive, however, and for many secular patrons decorative leaded light remained an acceptable alternative. Sources such as Walter Gidde's *Booke of Sundry*

Draughtes of 1615, intended as a source book for glaziers, plasterers and gardeners, offers a rich selection of geometric and interlacing designs in which glass and lead work together to create a richly patterned window. This type of glazing required considerable skill in the measuring and accurate cutting of glass, but may well have been the work of craftsmen who no longer handled the different processes of painting and firing stained or enamelled glass, which could be bought in the form of a single roundel or armorial when required for a more costly commission.

Stained glass in a hinged casement was vulnerable to damage and expensive to repair, and the thinner glass of the later 17th and 18th centuries was less suitable for stained glass. The development of the more convenient wooden sliding sash window by the mid-17th century and the increasing popularity of curtains from the late 17th century onwards, contributed to the declining popularity of traditional stained glass in the domestic interior. Increasing reliance on classically-derived architectural forms made coloured or painted glass less and less appropriate. The 18th-century interior was most commonly characterized by large windows with wooden framed glazing bars into which large pieces of plain glass were set, admitting plenty of daylight, an effect that could be maximised by the use of numerous large mirrors on the intervening walls. In certain circumstances, however, the demands of privacy made the obscuring of a window desirable. "Jealous" glass, an early kind of cast glass, was introduced to the lower parts of street windows for the sake of privacy. In the more elegant setting of the town house, engraved, etched or coloured glass could be used in the fanlight or side lights of a door for the same reasons. More elaborate decorative techniques, involving glass beads and metal filaments were also employed.

Stained glass could not be said to be one of the major arts of the 18th century, either in the monumental setting of the church, or the smaller scale intimacy of the domestic interior. Recent research has revealed, however, that neither was it a period of complete decline and stagnation. In the second half of the century in particular, there was a continued appreciation of the charms of the small-scale decorative panel, to be studied and enjoyed at close quarters. Margaret Pearson (d.1823), wife of Dublin-born glass painter James Pearson (d.1805), for example, specialised in exquisite flower paintings and copies of popular paintings of the day, such as her luminous copy of Joseph Wright of Derby's *Blacksmith's Shop* executed on glass at Burghley House in Lincolnshire. This modest revival of interest in stained glass was given impetus by its identification as a valuable element in the creation of the romantic neo-Gothic interior, although experimentation with oil-painted transparencies pasted onto windows, and blinds painted in imitation of glass painting existed alongside the use of real stained glass.

From the middle of the 18th century onwards ancient stained glass began to be imported into England to cater for the tastes of the scholarly and antiquarian collector, and the impact of this collecting was to be greatest in the context of the domestic interior. One of the most famous collections was that of Horace Walpole at Strawberry Hill who began collecting glass in the 1750s. His eclectic collection of roundels, armorials and small figurative panels, many of them not medieval at

all, were introduced into the windows of the great parlour, the library and armoury, with smaller selections in the corridor windows and set into a staircase lantern. The glass was an important aspect of the decor, contributing to the creation of a playful Gothic fantasy interior. William Beckford's eccentric Fonthill Abbey combined ancient stained glass (a superb Renaissance panel from Ecouen now in the Victoria and Albert Museum, was purchased in 1814) with stained glass commissioned from the most able craftsmen of the day, James Pearson, Francis Eginton and his son William Raphael, who had also worked for the Duke of Norfolk at Arundel. William's biggest window was for the library at Stourhead.

Antiquarian collections of glass were also assembled at Costessey Hall in Norfolk and at Dagenham Park in Essex. Enormous quantities of stained glass became available to collectors as a result of the French Revolution and the Revolutionary wars, during which many churches and monasteries throughout France and beyond her borders were secularized and their treasures dispersed to the highest bidder. Late 18th- and early 19th-century travellers could acquire stained glass and other ecclesiastical furnishings very cheaply. Enterprising men like John Christopher Hampp of Norwich travelled to Europe to collect stained glass for sale at home. In 1804 Mr. Christie held a large sale of stained glass in his sale room in Pall Mall, London. The catalogue suggested that figurative roundels and armorials were the most numerous items offered for sale. The mania for collecting was not confined to English antiquarians, however; in his house at Weimar, Goethe included panels of medieval glass among his many thousands of treasures.

Francis Eginton (1737-1805), who had been employed by Walpole at Strawberry Hill, had originally worked for Matthew Boulton's famous Soho ceramic factory in Birmingham, but moved into stained glass in 1784. His career serves as a reminder that the expertise of ceramic manufacturers was an important factor in the development of stained glass in the late 18th century and early 19th centuries, especially in Europe. A number of French paintings on glass survive from the late 18th century, similar to those executed by Eginton for Margaret Pearson. Of greatest significance are those associated with the two workshops sponsored by the great *porcelainiers* of Sèvres and Choisy-le-Roi. The chemist Alexandre Brongniart had been experimenting with glass painting since the earliest years of the 19th century and in 1828 established a stained-glass workshop that enjoyed the patronage of King Louis-Philippe, who commissioned windows for the chapel of the royal palace of Dreux. The workshop employed artists like Ingres and Delacroix for some of their most prestigious commissions, but also produced numerous "conversation pieces" with subjects ranging from military scenes and portraits of soldiers, still life landscapes and copies of famous paintings. The workshop was active until 1854.

Royal patronage was also significant in the stained glass revival in Germany in the late 18th and early 19th century. In Munich King Ludwig I encouraged the establishment of the Königliche Glasmalereianstalt and it is no accident that in addition to full-scale windows for churches, the manufacturers made glass copies in vitreous enamels of late medieval and early Renaissance pictures, a reflection of the collecting interests of the king, the founder of the Munich Alte Pinakothek.



Stained Glass: window in the drawing room, Linley Sambourne House, London, c.1868

Activity was not confined to Munich, and high-quality enamel work thrived in other cities well into the 19th century. In Stuttgart, for example, the glass-painter Carl Johann Baptist Wentzel made a series of 20 exquisite enamel-painted panels with classical subjects for Wilhelma, the villa of King Wilhelm I of Württemberg.

Although the collecting of old glass may have been confined to a relatively small circle of men with antiquarian tastes, their influence was considerable. Thousands of people visited Strawberry Hill, for example, and in the 1820s the architect John Soane introduced stained glass into the rooms of his own house in Lincoln's Inn Fields, London, where his extensive collections were displayed. Importantly, the contemporary stained-glass artists called upon to install these ancient treasures gained valuable experience in the materials and techniques of an earlier age, providing a valuable background for the more thorough-going archaeological Gothic Revival of the 19th century.

The 19th century was the period in which stained glass recovered the status afforded it in the Middle Ages. Nowhere was this more so than in England, which for much of the 19th century was to set the artistic and technical standards that were admired internationally, and enormous amounts of British stained glass were exported throughout the world. The revival

of Gothic architectural styles was accompanied by a realization that it was the nature of the glass-painter's materials and techniques as much as the style of the painting itself that separated it from the achievements of the Middle Ages. British experimentation with pictorial styles and enamel techniques was relatively short-lived, and during the first half of the century the "true principles" of the craft were recovered and successful experimentation in the manufacture of "antique" glasses made available materials that approximated in their character and quality the glass of the Middle Ages.

The Gothic Revival in stained glass was principally an ecclesiastical phenomenon and the building of thousands of churches in a variety of medieval styles provided stained glass workshops with a constant flow of lucrative commissions. Nonetheless, the University colleges, private residences of the wealthy and public buildings such as town halls, public libraries and hospitals, also provided stained-glass artists with work.

The first half of the 19th century could be said to be the period in which stained glass designers worked in an "archaeological" idiom. The careful study of medieval glass, often in the course of restoration, resulted in designs for new windows that were credibly medieval in appearance. In the domestic and secular context this resulted in interiors with a strongly eccle-

siastical flavour. The architect and designer A.W.N. Pugin (1812–52), one of the most influential figures in the revival of stained glass in a traditional manner and medieval style, introduced stained glass into all his major buildings. At his own house, The Grange, in Ramsgate, Kent, stained glass was but one of a profusion of decorative elements conceived in medieval styles. The heraldic panels are set against diagonal scrolls bearing mottoes, in a conscious and accurate evocation of the glazing of a medieval baronial hall. At Davington Priory in Kent the stained glass designer, decorator and heraldic artist, Thomas Willement (1786–1871) included stained glass in the decoration and refurbishment of the medieval monastic buildings that he made his home. His firm made hundreds of stained-glass windows in a variety of medieval styles, many of them for churches, but many for secular and domestic interiors such as Alton Towers and Windsor Castle.

In the battle of the styles waged in the early decades of the 19th century, Gothic was to emerge as the victor, not just for the construction of new churches, but as the preferred style for many great public buildings. One of the earliest and most influential were the new Houses of Parliament, designed by Sir Charles Barry, but with the extensive and intimate involvement of Pugin in both architecture and decoration. All of the stained glass was designed by Pugin. That the Houses of Parliament, the seat of government for the Empire, were to be extensively and expensively glazed was to be of considerable importance in setting a standard for public buildings both nationally and internationally.

While Pugin and Willement looked to the medieval church and the great hall for the source of their inspiration, the artists of the Pre-Raphaelite Brotherhood and their younger admirers, Edward Burne-Jones and William Morris, were enamoured of the private chamber, the setting of the *roman de chevalier*, the environment of courtly love. In 1861 William Morris (1834–96) formed the decorating firm of Morris, Marshall, Faulkner & Co., intending to set about the reformation of the decorative arts in Britain. Their products reveal the kind of interior that appealed to them. The firm (after 1875 Morris & Co.) became the best-known decorators in Victorian Britain, offering a complete vision of the tasteful interior that embraced tiles, textiles, wallpapers, ceramics and, from the start, stained glass. The success of the firm owed a great deal to its promotion by a number of architects associated with a revival of interest in domestic architectural styles.

Although Morris designed a considerable amount of figurative stained glass, his greatest contribution to the success of the firm's stained glass was in the direction of the work as a whole. His influence was pervasive, for to him fell the choice of colours and the design of the backgrounds and decorative details that make the firm's windows so recognizably part of the luxuriant family of Morris products. In the first phase of the firm's history, Rossetti, Burne-Jones, Ford Madox Brown, Simeon Solomon and other members of Morris's circle of friends designed glass for the firm. After 1875 Burne-Jones emerged as the principal designer.

Morris & Co. church windows far outnumbered their windows for secular and domestic settings. Nonetheless it was enormously important that stained glass was conceived as a natural part of the integrated Morris interior. In 1866 the firm received the seal of approval from the South Kensington

Museum (now the Victoria and Albert), commissioned to carry out a scheme of decoration for the Museum's principal public refreshment room, the Green Dining Room, a scheme which included tiles and three two-light windows with female figures and quarry backgrounds. Through the personal contacts of Morris and Burne-Jones, the company was commissioned to decorate the homes of the wealthy and cultured Greek community in London. Through the influence of restoring architects like Bodley, the company was called in to work at the Oxford and Cambridge colleges, in chapels and domestic ranges, notably Christ Church and St. Edmund Hall in the former and Jesus and Peterhouse in the latter.

In much of their non-church work, Morris and his collaborators evolved a truly secular iconography for stained glass, revealing the romantic and intensely literary vision of the Middle Ages that inspired it. The Peterhouse Combination Room windows of 1869, for example, depict scenes from Chaucer's *Legend of Good Women*, while the later windows of 1871–74 depict figures from the college's past. The 1873 windows for the library at Cragside depict, appropriately, literary figures set against verdant backgrounds of typical Morris foliage. The five designs for scenes of King Rene's honeymoon (1862), now in the Victoria and Albert Museum, were originally conceived to decorate a cabinet designed by the architect J.P. Seddon, but were probably made in glass for display at the 1862 exhibition, at which the firm's glass was widely admired.

While other European countries experienced their own Gothic Revivals, America was slow to participate in this phenomenon, importing windows from a wide range of European manufacturers. In the last quarter of the 19th century, however, American designers Louis Comfort Tiffany (1848–1933) and John La Farge (1835–1910) popularised a specifically American stained-glass idiom, using a range of experimental glasses intended to minimise the amount of paint needed to create detail. These "art glasses" with their heavy texture, iridescent and opalescent effects were also used for tableware and, of course, for the famous Tiffany lamps. The glass, often plated in several layers, was held together by copper foil rather than the more traditional lead. Although both La Farge and Tiffany designed figurative windows and windows for ecclesiastical settings, some of their most successful windows were for the private homes of the wealthy, where their opulence and glowing colour complemented the rest of the decor. While some of the domestic commissions of both Tiffany and La Farge were figurative, the stairway window for the Webb Horton Mansion, Middletown, New York (Tiffany 1902) and the "Welcome" window for the house of Mrs. George T. Bliss on East 68th Street, New York City (La Farge 1900), for example, many of the most effective depicted landscapes, foliage and birds, offering the occupants of the houses a restful and idealised view from their windows. The pair of windows made by Tiffany in 1912 for Captain Joseph R. DeLamar's Pompeian room in his town house at Madison Avenue and 37th Street in New York exemplifies opalescent landscape windows at their best, with one window depicting cockatoos eating cherries, while the second shows a peacock against a wisteria-framed arch.

In the output of the Tiffany studio, domestic commissions rivalled church work in importance and value and the two firms evolved a genuinely American idiom. Indeed, the popu-

larity of Tiffany and La Farge windows generated what might almost be described as an opalescent revolution in America. Thousands of imitators filled churches and private houses with opalescent windows of very variable quality and artistic merit.

The development of a wide range of machine-made glasses in the later 19th century led to an explosion in the use of decorative glazing in the secular sphere. Shops, restaurants, commercial premises, all were provided with decorative glazing. Nor was stained glass confined to exterior windows; doors, screens and furniture were all designed to receive glazed panels, many in the sinuous vegetal forms of the Art Nouveau that was so popular in America and Continental Europe. The Art Nouveau glazing of Brussels, Nancy, Darmstadt, Milan, Barcelona and Chicago has more in common with leaded light than traditional stained glass, as much of it has little fired paint and relies heavily on the graphic line of the constructional lead. The figurative windows of Eugène Grasset in France and Glasgow artists E.A. Taylor and George Walton parallel the poster art of their day and in their secular subject matter and languid style were ideally suited to private houses, shops, restaurants and hotels. Architects and designers like Hector Guimard (Hôtel Mezzara, Paris 1910), Victor Horta in Brussels (van Eetvelde House, 1899 and his own house of 1898) and Domenech I Montaner in Barcelona (Palau de la Musica Catalana, c.1907) found ways to integrate decorative glass in large expanses into their architectural spaces, adding vast areas of light and colour.

Art Nouveau had less impact in England, although its debased heirs can still be seen in many between-the-wars suburban villas. In England, Arts and Crafts designers, who drew inspiration from traditional vernacular forms, despised the new style.

The stained-glass artists of the British and Irish Arts and Crafts Movements of the late 19th and early 20th centuries regarded themselves as the true heirs of William Morris and remained loyal to the tradition of high quality glass-painting and the use of "antique" hand-made glasses. The circle associated with stained-glass artist and teacher Christopher Whall (1849–1924) reinvigorated stained glass design in Britain, Ireland and even in America; the work of Charles Connick, for example, employed a strong painterly style, vigorous figure drawing and a rich palette of thick slab glass, set off by sparkling white glass. Although Whall's output was predominately for churches (he and his pupils benefited from the enormous demand for War Memorial windows after World War I), his commitment to quality of design and material was such that he published designs for leaded lights, intended to be made from the subtly tinted slab glasses available to British artists until comparatively recently. Such was the reputation of Arts and Crafts stained glass in Ireland that Dublin stained-glass artist Harry Clarke (1889–1931) was commissioned in 1926 to make the young Republic's gift to the International Labour Building of the League of Nations in Geneva. Depicting scenes from Irish literature, the Geneva window was not installed, being deemed too controversial and risqué (the window has now been acquired by the Wolfsonian Foundation in Miami).

For much of the 20th century stained glass has suffered both from its too-close association with the church and from the prominence of architectural styles that are, for the most part, unsuited to the incorporation of coloured windows. In

Germany much work of the first half of the century, together with much 19th century work, was destroyed in the two world wars, although what has survived has revealed its strength and vigour. Dutch-born artist Johan Thorn Prikker, for example, experimented in abstract forms and images derived from the Jazz Age, while his large figurative window of 1911 for Hagen railway station has an Expressionist quality that could be compared with the work of Dublin-trained artist Wilhelmina Geddes.

Bauhaus designers Theo van Doesburg and Josef Albers experimented with glass as a design medium and the Bauhaus included a stained glass studio, although its output was low. The American architect Frank Lloyd Wright used stained glass more extensively, designing clean, simple panels subtly integrated into the decor of his offices and houses. Stained glass was never, however, a predominant aspect of a Wright interior.

In the Postmodernist era stained glass fares better, with a renewed interest in the application of colour to architecture. German designers Ludwig Schaffrath and Johannes Shreiter have inspired a post-war generation in both Europe and America with their clinical lines, primary colours and their abandonment of painted detail. British designers Brian Clarke, Graham Jones and Alex Beleschenko have all worked on major secular and commercial architectural projects, demonstrating that stained glass has a continuing relevance in contemporary buildings. Airports, golf clubs, shopping malls and hospitals have all attracted stained-glass commissions. New geographic markets have emerged; the Middle East with its unremitting light levels, and Japan, with no indigenous stained glass heritage but with an insatiable taste for collecting historic stained glass and a growing number of native designers, both promise to add new chapters to the story. New materials and techniques developing out of industrial glazing techniques and the technology of the glass skyscraper offer artists exciting new opportunities for expression. At a more modest level, the taste for authentic decor that emerged in the course of the 1970s and 1980s has resulted in many commissions for Victorian and Edwardian style doors and windows, in many instances replacing original glass swept away in the 1950s and 1960s, and is helping to create a demand for stained glass in even quite modest homes. As the millennium approaches, stained glass in the secular setting is once again making its mark.

SARAH BROWN

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Staircases

The design and decoration of prestige staircases in European post-Renaissance architecture was a product of the secular, courtly cultures of early modern nation states. The rise and fall of the staircase as an artistic entity correlated with the sophistication and attenuation of notions of hierarchy and formality as these cultures developed and were then eroded, staircase decoration finding its greatest elaboration in mid 18th-century southern Germany and Austria.

Most principal staircases in even the grandest secular buildings of Renaissance Italy were neither spatially innovative nor decoratively particularly elaborate. A tunnel-vaulted dog-leg remained the norm, what Nikolaus Pevsner called “vaulted corridors running up at an angle”. As the flights of the staircase were housed in separate spaces, so architectural features were experienced sequentially. Decoration clarified this sequence by marking points of ingress and exit.

As the staircase was usually the main point of entry to a building, its first flight assumed an important role in ceremonies of arrival and departure, and this could be expressed by giving it greater elaboration. At the Cancelleria, Rome (1479–82) the lower flight is preceded by a podium emphasised by Doric pilasters and a cross-vault which form a permanent ceremonial baldachin. In the Palazzo Farnese, built by Antonio da Sangallo from c.1514, the entrance to the staircase is even grander. The decoration extends the whole of the short first flight, cleverly managing the change from the exterior scale of the courtyard to the smaller scale of the upper flights. The Doric capitals of the courtyard loggia swing up to form a cornice before settling as a capital again on the first landing, at the level of the loggia cornice (Chastel, 1985).

Examples where all the flights of a tunnel-vaulted staircase

were given a comprehensive decorative treatment were rare and found only in the most prestigious buildings, such as the Scala d'Oro in the Doge's Palace, Venice (Jacopo Sansovino 1556–60, executed by A. Vittoria and G.B. Franco) or, in France, the Escalier Henri II in the Louvre (c.1550).

Other areas of Europe maintained their own traditions. Despite the “Roman Staircase” at Burghley House, Lincolnshire, a barrel-vaulted exception showing French influence (Girouard, *Country Life*, 1992, pp.58–60), most impressive English staircases of this period were of wood rather than stone (Newman in Chastel 1985). At Knole, Kent (1605–08) a relatively small open-well staircase is made impressive by being crammed with ornament displaying classical detail and heraldry. The orders are used in correct sequence, with Tuscan columns supporting the ground floor arcade and Ionic on the first floor, though the Corinthian pilasters above this can only be squeezed in by making them rest incongruously on the Ionic capitals. The painted wall decoration was probably the work of Paul Isaacson, a member of the Painter Stainers Company. It is mostly in grisaille but coats of arms are picked out in the correct colours. More coats of arms are held by the Sackville leopards on the newel posts of the stair, which are repeated in *trompe-l'oeil* on the walls. Other important surviving Jacobean staircases, such as Hatfield House, Hertfordshire (1607–11) and Blickling Hall, Norfolk (begun 1619), would originally also have been brightly painted.

In southern Europe the 16th century saw the creation of grand stair-halls housed under a single vault. Conceived as an introduction of exterior architecture into the interior of a building – whether in terms of Michelangelo's applied order at the Laurentian Library in Florence (from 1524) or of Herrera's extreme severity at the Escorial (1571–73) – a tradition of purely architectural monumentality was established. The benefit of this non-decorative treatment was the contrast with the rich apartments to which the staircase led. This was the approach favoured in France, where notions of aesthetic decorum were most strictly followed. The only non-architectural detail allowed in the staircase of François Mansart's Château de Maisons (1642–46) is the high-relief frieze of playing putti by P. Buyster beneath the main entablature, their liveliness offsetting the iciness of cut stone. This formula, minus the all-important touch of life, was followed faithfully by 18th-century architects. If these spaces do not seem dead, it is often due to the wrought iron and bronze staircase balustrades brought to a pitch of perfection at this time. A fine example, made in 1733–41 for the Bibliothèque du Roi in Paris, probably to the designs of Robert de Cotte, is now in the Wallace Collection, London.

Nevertheless it was also France which invented, in Charles Le Brun's Escalier des Ambassadeurs at Versailles (completed 1678), the highly decorated palace staircase of the later Baroque. The innovation at Versailles was to combine monumentality with colour and decoration previously used only in smaller spaces. The stair, destroyed in the 18th century, was ablaze with coloured marble, while gilding smothered not only the bases, capitals and entablature of the Ionic order girdling its *piano nobile*, but also the doorways to the apartments and relief panels of trophies and coats of arms. White marble added to the effect in the fountain by Chevetot facing the visitor on the first landing, above which was the focal point of the ensemble.



Staircase at the Residenz, Würzburg, by Balthasar Neumann, 1720-44

ble, a bust of Louis XIV by Warin, later replaced by one by Coysevox.

The position of the staircase in the body of the château was a determining factor. The only way it could be lit was by a large (for this date unique) skylight, so a decorative scheme centred on a single-scene illusionistic ceiling painting was ruled out. Instead the vault area left for painting followed the architectural divisions of the walls below and, after Annibale Carracci's gallery in Palazzo Farnese, used a three-level mode of representation, enriching an architectural *quadratura* with figurative grisailles enclosed in plaques and with allegorical figures and animals apparently occupying the real space of the viewer. The illusionism was continued in four bays of the main storey, which were occupied by painted modern-dress representatives of the four continents watching the visitor ascend the staircase and paying their own homage to the king. This theme of the four continents, appropriate for greeting an ambassador and a key one for stair-halls, had its most complete exposition at Versailles.

The variety of materials and modes of representation used in the Escalier des Ambassadeurs was taken to heart in the Holy Roman Empire. Of all German Baroque palaces, the stair-hall of Schloss Augustusburg at Brühl near Cologne is the most dependent for its effect on decoration rather than on spatial values. The structure was designed in 1744–48 by Balthasar Neumann, but was decorated by others c.1761. The laurels go to the stuccadors led by Giuseppe Artari who executed the brilliant polychrome decoration incorporating applied figure sculpture and rocaillé panels, with trios of caryatids supporting the upper stair ramps and paired gods carrying a second floor gallery. The air of enchantment is emphasised by the subtle use of materials. As one goes up, marble gives way to stucco and then, in the ceiling, to fresco – in ascending orders of apparent dematerialisation (and also cheapness). As Pevsner commented on a comparable staircase, “The spatial rapture [is] in this decoration transformed into ornamental rapture”.

Neumann also designed the structure of the staircase at the Residenz at Würzburg, Bavaria. Despite the gorgeousness of Brühl, Würzburg must stand at the apex of staircase decoration. The vast vault gave Giambattista Tiepolo the opportunity to produce his greatest work (1752–53), a depiction of the four continents paying homage to Apollo as patron of the arts (Laing, 1978; Alpers, 1994).

The Würzburg stair had no British equal; Antonio Verrio's obscure painted allegory of 1702 covering the King's Staircase at Hampton Court (1702) is a poor cousin of Versailles. There was a distrust of such aggrandizement of patrons, as seen in Matthew Prior's comment that William III's military triumphs were to be seen everywhere except on the ceilings of his palaces. In any case, most Palladian country houses were entered on the *piano nobile* and had no need of a large interior staircase leading to the state rooms.

Where the British did excel was in elegance and practicality. Staircases cantilevered from the wall and visually apparently unsupported had been built in Renaissance Italy. An early English example in stone was in the Queen's House, Greenwich (Inigo Jones, 1633–40), but advances in joinery meant that similar structures could also be put up in wood, combining lightness with exquisite inlaid detail and turned and



Staircase at the De La Warr Pavilion, Bexhill-on-Sea, Sussex, by Serge Chermayeff and Erich Mendelsohn, 1934–35

carved balustrades. Fine examples are at Beningborough Hall, Yorkshire (William Thornton, 1716) and Claydon House, Buckinghamshire (1768–69).

Meanwhile cast iron posed a potential revolution in staircase design. Adventurous architects seized the opportunity for designing airy structures with filigree treads and risers, such as the stairs in the Royal Pavilion at Brighton (Nash, 1814) copied by Friedrich Schinkel at Prince Albrecht's Palace in Berlin (1830–33). The possibilities for mass-production meant that by 1800 speculative builders in London could use ready-made balustrades to designs by fashionable designers like Robert Adam or James Wyatt. Later whole staircases could be mass-produced, each tread, riser and side panel being separately cast for on-site assembly.

The tradition of display survived into the 19th century, enjoying a lavish swan song in Charles Garnier's Paris Opéra (1860–75). Its staircase was designed not for the use of the emperor but for the grand-bourgeois subscription-holders. It draws on the French Neo-Classical tradition, in particular Victor Louis's Grand Théâtre at Bordeaux (1772–80), but elaborates and animates academic forms with writhing figure sculpture, polychrome marble and gilded bronze. Garnier's aim was to recreate in three dimensions the architectural backdrops

of Veronese, and his decoration exceeds anything from the preceding centuries in its plastic complexity.

Gothic, too, could be used for impressive staircases in public buildings, as was shown by Alfred Waterhouse at Manchester Town Hall (1867) and G.G. Scott at the Midland Hotel, St. Pancras Station (1865–69). But the heart of the Gothic revival was necessarily ecclesiastical, and convincingly medieval staircases were more difficult to achieve in smaller, domestic settings. Despite the example of William Burges's polychromatic solution at Cardiff Castle (1872–84), not many Victorians thought a cramped spiral stair acceptable in a modern home. Given the tendency towards honesty of expression urged by A.W.N. Pugin and his followers, it is not surprising that most Arts and Crafts houses, such as Philip Webb's Red House, Bexleyheath (1859–64), have relatively modest open-well wooden staircases which emphasise fine materials and workmanship through simple detailing. This tradition was continued, albeit with Mannerist twists, in the stairs of more self-consciously avant-garde designers at the turn of the century, such as Charles Rennie Mackintosh (Glasgow School of Art, 1896–99) and Charles and Henry Greene (Gamble House, Pasadena, 1908).

In this century staircase design has given architects the opportunity to exploit the decorative qualities of new materials. After the cast- and wrought-iron excesses of Art Nouveau (for example, Victor Horta's Tassel House, Brussels, 1892–93), innovative staircase design settled into two camps. One, more obviously decorative, transformed the 19th-century cast iron tradition, relying on the sparkle and clarity of industrial glass and steel (Bruno Taut's "Glashaus" and Walter Gropius's Administration Building at the 1914 Werkbund exhibition in Cologne). A brilliant version of Gropius's motif of an open spiral stair in a glass tower can be seen at the De La Warr Pavilion at Bexhill-on-Sea, Sussex by Erich Mendelsohn and Serge Chermayeff (competition 1934). The second type used reinforced concrete to create self-supporting staircases with sweeping ramps rivalling the 18th century, but whose sensuous lines and detailing also owed something to Art Nouveau (Perret's 55 rue Raynouard, Paris, 1929).

The lift and, more recently, the escalator have usurped some of the functional role of the staircase, but have not destroyed its monumental and decorative aspects. Despite the anti-decorative bias of the International Style, even Le Corbusier could design a staircase with an ornamental crystal newel as in his remodelling of Carlos de Beisteguy's apartment in Paris in 1930. The decorative expression of public display and promenade continued at least until World War II: the 1930s saw the Escalier Daru in the Louvre stripped of its mosaics and given its present impressive, bare appearance (Arlander, *Le Nouveau Louvre de Napoleon III*, 1953) but also Basil Ionides's creation of the now-restored Art Deco staircase in the Savoy Theatre, London (1935–36). Today the Modernist tradition of finding decoration through visible construction is being continued in light metal staircases strongly influenced by ship designs, such as the staircases designed by Eva Jiricna for the Joseph Shops, London (1989).

DAVID CRELLIN

See also Hildebrandt

Further Reading

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Starck, Philippe 1949–

French architect, and interior, product and industrial designer

Philippe Starck is probably the most prolific, most famous and most commercially successful designer of the late 20th century. He has achieved and maintains this position through a unique insight that is poetic, sensual, humorous and entertaining. Although clearly from the school of Modernism he devotes himself not to the worthy social concerns of its founders but to the exuberant, visceral impulses that are the true fuel of the movement. He is a magnificent showman both in person and in the way that he presents his creations. There is always a strong aspect of spectacle in what he does and his audiences become willing participants in his shows by consuming his objects and environments with voracity.

Starck's work incorporates a number of recurrent motifs; the streamlined teardrop reminiscent of aeroplane wings which may derive from the influence of his father, himself an aircraft designer. Then there is the famous bulbous organic spermatoid squiggle, sexy but playful. There is also the persistent anthropomorphism where a chair resembles its sitter and the metamorphism where a building emerges from the ground like a vast termite; the fantastic mutations of science fiction imagery; and the luxuriant material contrasts: velvet against polished



Starck: Royalton Hotel, New York, 1988

chrome, shiny mahogany against cast aluminium, leather against stainless steel, ribbed plastic against frosted glass.

Starck is thrilled by technology; not by the anodine, clinical form of the computer manual, but rather by the way that those messy creatures, human beings, interact with it and so transform their lives. He loves the way people use it for their pleasure and even corrupt it. Witness his fascination for the dark sci-fi works of Philip K. Dick, whose visions of the future are not gleaming and ordered but hallucinatory, compellingly worded, tumultuous, twisted and deeply fascinating.

In 1977 Starck founded the Societa Ubik, so called after one of Dick's books. Their characters have also been the source of many of the names of his products; Dr. Bloodmoney, Len Niggleman, Miss Yee, Lola Mundo, Ed Archer, Dole Melipone and Tippy Jackson. After attending the Ecole Nissim de Camondo in the 1960s Starck tried a number of ventures including the short lived *Starck Product*. He worked for Pierre Cardin and devised inflatable houses for the Quasar company.

He designed the nightclubs La Maine Bleue (1976) and Les Bains-Douches (1978) before his major break came in 1982

when he was commissioned to redesign the private apartments in the Elysée Palace for President François Mitterrand. This was the start of his celebrity which was augmented two years later by his deliciously melancholic remodelling of the Café Costes, the first of the "designed" café-bars which attracted attention worldwide and which was the destination for many a design pilgrimage. These two projects affirmed his reputation in the eyes of furniture manufacturers such as Driade and Baleri in Italy, Disform in Spain, and XO and Trois Suisses in France who began to put his pieces into production. From this flowed a stream of interiors such as the Manin Restaurant in Tokyo (1987), La Cigale Concert Hall (1987), Café Mystique in Tokyo and the Hotel Royalton in New York (1988), the Salone Coppola hairstylists in Milan (1989), the Teatríz restaurant in Madrid, the Paramount Hotel in New York (both 1990), the Hugo Boss clothing boutique in Paris (1991) and the Delano Hotel in Miami Beach (1995). On a larger scale he began to deal with fully blown architecture including private houses such as Maison Lemoult "Le Sphinx" (1987), a factory for Laguiole Knives (1988), office buildings in Tokyo including

Ashahi La Flame and Nani Nani (both 1989), Le Baron Vert office in Osaka (1990) and a prefabricated “kit” house for Trois Suisses (1993).

Many smaller objects have been spawned by these environments, but Starck’s work as an industrial designer has continued independently. He has produced, among other things, a toothbrush for Fluocaril, door handles for Kleis, the *Hot Berta* kettle, the *Juicy Salif* lemon squeezer, the *Miss Moo* cheese grater and many other items for Alessi, light fittings such as *Ara* and *Luci Fair* for Flos, plastic furniture including the *Dr. Glob* and *Miss Trip* chairs for Kartell, a glass vase range for Daum, a boat interior for Beneteau, furniture for Vitra, a table top range for OWO, a toilet brush called *Excalibur* for Heller, upholstery for Aleph-Driade, water bottles for Glacier, door furniture for FSB and numerous exhibition installations. He has worked for electronics companies Thompson and Saba on a series for television and radio, he has styled bi-folding wardrobe door ranges for Kazed, designed beds for Cassina, and his passion for motorbikes (he keeps one in every main city he visits regularly) has led to a model for Aprilia.

Starck has defined the role of the designer superstar in terms of his own ubiquity and bankability. He performs like a louche cabaret artiste rather than a problem-solving technician, weaving the profane myths of urban life, layering irony on top of irreverence. The production problems of his output do not concern him, they are for others to solve. He has no time for the banalities of construction and execution. He provides the magic, the aroma, the wit, the mood, the prophecy.

CRAIG ALLEN

Biography

Philippe-Patrick Starck. Born in Paris, 18 January 1949. Studied architecture at the Ecole Nissim de Camondo, Paris, 1966–68. Married the designer Brigitte Laurent, 1977 (died 1992): 1 daughter. Worked as a designer from 1968; established Perce-Neige inflatable dwellings company with Lino Ventura, 1969–70; Art Director, Pierre Cardin fashion house, Paris, 1971–72, Chalet du Lac nightclub, Paris, 1973–74, and Centre Ville restaurant, Paris, 1974. Founder-director Starck Product design company, designing for Dorothee Bis, Kansai Yamamoto, Creeks Fashion Shop, Habitat, Baleri, Driade, Idée, Kartell, Casatec, Vuitton, Alessi, Sasaki, Owo, and other firms since 1979; Artistic director, XO furniture company, Paris, since 1985, and Centre Culturel des Arts Plastiques, Paris, since 1986. Instructor at the Domus Academy, Milan, since 1986, and at the Ecole des Arts Décoratifs, Paris, since 1987. Numerous exhibitions since the mid-1980s, including solo shows at the Seibu Museum of Art, Tokyo, 1985, Marseilles, 1987, Palais des Beaux-Arts, Charleroi, 1989, Cape, Bordeaux, 1991, and Design Museum, London, 1992. Recipient of many prizes and awards including the Chevalier de l’Ordre des Arts et des Lettres, 1985, Grand Prix National de la Création Industrielle, 1988, and American Institute of Architects Honor Award, 1991. Lives and works in Paris.

Selected Works

Examples of Starck’s products and furnishings are in the collections of the Brooklyn Museum, New York, Musée des Arts Décoratifs, Paris, and the Design Museum, London.

Interiors

- 1982 Elysée Palace, Paris (interiors and furniture for the President’s office and apartment): François Mitterand
- 1984 Café Costes, Paris (interiors and furniture)
- 1987 Manin Restaurant, Tokyo (interiors and furniture)
- 1987 La Cigalle Concert Hall, Paris (foyer interiors)

- 1988 Hotel Royalton, New York (remodelling of interiors and furniture)
- 1989 Salone Coppola, Milan (interiors and furniture)
- 1989 Nani Nani office building, Tokyo (building and interiors)
- 1990 Asahi Beer Headquarters, Tokyo (building, interiors and furnishings)
- 1990 Teatriz Restaurant, Madrid (remodelling of interiors and furniture)
- 1990 Paramount Hotel, New York (remodelling of interiors and furniture)
- 1991 Hugo Boss Boutique, Paris (interiors)
- 1993 Prefabricated houses for 3 Suisses (buildings, interiors and furniture)
- 1995 Delano Hotel, Miami Beach, Florida (remodelling of interiors and furniture)

Starck has designed furniture for Driade, Idée, Rateri, Baleri and Disform; he has designed domestic goods for Alessi, crystal for Daum, cutlery for Sasaki, and lamp models for Flos.

Publications

“Café Costes” in *Passion* (Paris), February 1985

Further Reading

Numerous reviews of Starck’s work have appeared in contemporary design magazines and journals such as *Architecture Interieure Créée*, *Blueprint*, *Casa Vogue*, *Domus*, and *Interiors* since the mid-1980s. A useful introduction, including a biography, list of awards and select bibliography, appears in Boissière 1991. For a more comprehensive monograph, including additional references and information relating to recent projects, see Bertoni 1994.

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State Apartments

The term State Apartments was not used as a description of a set of state rooms until the end of the 17th century. Until then these rooms were simply called “lodgings” and the French word *Appartement* appeared only later.

The idea of a set of rooms which functioned as a State (or Great) Apartment however, began to evolve in the 16th century. These rooms were inspired by royal palace design and were intended to provide a set of rooms supplying all the accommodation required for one person. Howard Colvin emphasises how at first State Apartments distinguished a royal palace from a private house (Colvin, 1982), but by the late 16th century similar sets of rooms imitating the State Apartment could also be found in great town and country houses. Courtiers who were familiar with royal houses were thus building grand and expensively furnished rooms or apartments to house the monarch during a visit.

The necessity for a suite of State Apartments stemmed from the daily operation of the English court and the need to regulate contact between the monarch and his important subjects. Clearly subjects needed access to the monarch to solicit favours or to kiss his hand but there had to be some way of determining who had access to him and to what degree. As Hugh Murray Baillie made clear, "the State Apartment ... may be divided into the rooms designed to serve the different aspects of the royal persona: the rooms for State, the Public Rooms for Society, and those private rooms which also served the purposes of government" (Murray Baillie 1967). Certainly there needed to be an orderly way of managing the crowds who flocked to court, by channelling them through a series of rooms to which fewer and fewer had the right of access.

In the Middle Ages, royal apartments consisted simply of the hall and the chamber (which was the bedchamber). But by the 15th century the number of rooms was expanding and the king and queen had separate suites of rooms. The major developments in the ordering of the State Apartments, however, came under the Tudors in the 16th century. Henry VII and Henry VIII developed the concept of *chambres de parade* or rooms of entertaining and etiquette. These were whole suites of rooms set aside for the monarch, used by him and the court and built in the same way in the various palaces constructed or extended for Henry VIII, such as Hampton Court or Whitehall Palace. These rooms reflected attempts by Henry VIII to preserve his privacy and regulate access to him, enshrined in the Household Ordinances known as the Ordinances of Eltham of 1526.

Thus, the reign of Henry VIII saw the crystallisation of the State Apartment and the establishment of a sequence of rooms which was common to all houses, following both the pattern of etiquette and, to a certain degree, the room configurations of the Burgundian court. These new sets of rooms also saw the decline of the Great Hall and its omission from the State Apartment.

The State Apartment was usually located on the first floor with a grand staircase leading up to it. The first room was the Outer Chamber (originally called the Watching Chamber and by the 1620s frequently called the Guard Chamber) which was staffed by members of the Yeoman of the Guard. The next room was the Presence Chamber (also called the Chamber of Estate or Dining Chamber). Henry VIII used this room as the main ceremonial focus of his court and, in the Eltham Ordinances of 1526, he granted access to lords, knights, gentlemen, officers of the king's horse and other "honest personages". The king heard petitions here, in a room which was simply furnished with a canopy of state and a throne for

the king to sit on. The next state room was the Privy Chamber where the king dined and dressed. Access to this room was restricted and was granted only by special invitation from the king. Again, it was furnished with a canopy of state and was the room in which the king dined. After this came the Bedchamber (which was formed into a separate department by James I). Other rooms which were also frequently included in the State Apartment were a Withdrawing Chamber, Robing Chamber, Closet or Oratory, library and garderobe and a gallery which was close to the Bedchamber and accessible from it.

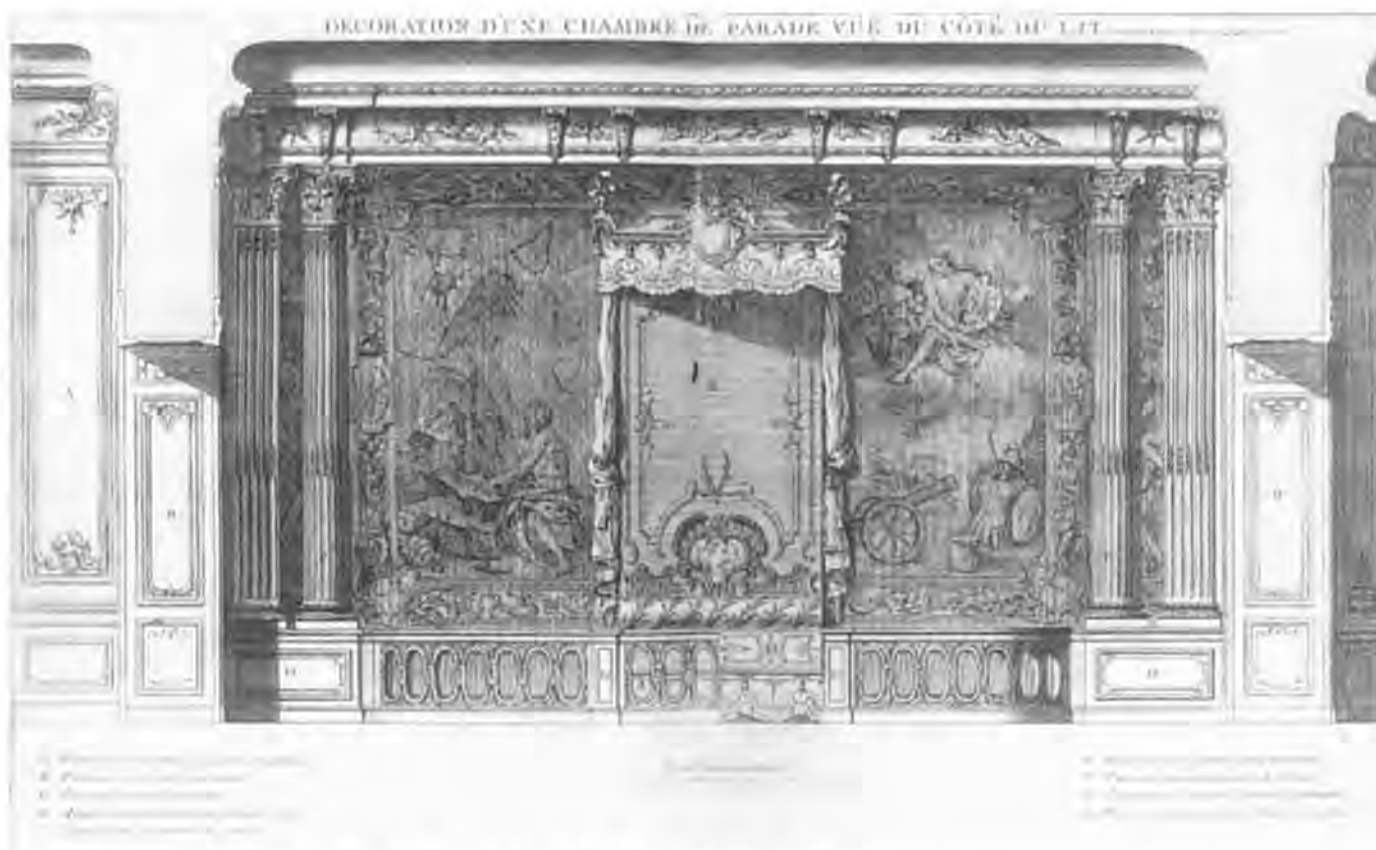
As has been mentioned, the queen had separate apartments which were symmetrical to the king's apartments, for instance at the houses of Clarendon, Woodstock and Westminster. And whereas in France, the king and queen had their apartments on separate floors, one above the other, in England, they were usually on the first floor, situated side by side.

The earliest example of a State Apartment set up for a visiting monarch is in 1534. This was the Exchequer at Calais which was established for the French king, François I. His apartments consisted of a staircase, King's Great Chamber, Dining Chamber, Another Chamber, Robing Chamber, Bedchamber and Library. The Queen's Apartments here included a Great Chamber, Dining Chamber, Robing Chamber and Bedchamber.

The 17th century saw a general evolution of these *chambres de parade* or suites of State rooms. Over the years the Privy Chamber had gradually become less private. By Charles I's reign, for instance, access to the Queen's Privy Chamber was available generally to the nobility. This led to the interposition of a small room between the Privy Chamber and the Bedchamber called the Withdrawing Room, to which access was more restricted. One of the best examples of this is in the new State Apartments built by Sir Christopher Wren for William III at Hampton Court from 1689 to 1694. These included the Guard Chamber, Presence Chamber, Eating Room, Privy Chamber, Withdrawing Room, Bedchamber, Little Bedchamber, Closet and access to two galleries, the Cartoon Gallery and the Queen's Gallery. (By the late 18th century, however, the Withdrawing Room had also lost its privacy and had become the venue of a Public Drawing Room, attended by the king and queen and courtiers of both sexes. This took place at least twice a week under George III.)

Thus, by the beginning of the 18th century the State Apartment in England invariably included two anterooms, one of which was reserved for the more important courtiers, an Audience Chamber, Drawing Room, State Bedchamber and Closet. In 1702, when Queen Anne decided to build a full suite of State Apartments at St. James's Palace, this led to the enlarging of the Council Chamber, the Drawing Room, Chapel, Guard Chamber and lesser Bedchamber and the building of a new wing on the first floor which included a large Drawing Room and on the west side a Guard Chamber, Presence Chamber and Privy Chamber.

Although they were sumptuously furnished with expensive textiles, tapestries and paintings, these *chambres de parade* were also somewhat sparsely furnished. The relatively few pieces of furniture, however, always included a throne or chair, a canopy of state and a state bed. The 2nd Duke of Gramont who visited the Royal Palace in Madrid (the Alcázar) in 1659



State Apartments: design for chambre de parade by J.-F. Blondel, mid-18th century

commented on the furnishings of Philip IV: "In all the apartments there is no ornament, excepting the hall where the king receives ambassadors. But what is admirable are the pictures that all the chambers are full of and the superb tapestries."

The suites of State Apartments in other European palaces followed very similar lines to those in England. In Scotland, the palace in Stirling Castle completed in the 1530s and the Palace at Linlithgow altered at about the same time, both provided a Royal Apartment consisting of a Garde Hall, Presence Chamber and Bedchamber with a garde-robe and oratory behind.

François I at the Château de Fontainebleau in 1533 required a *Salle* or Great Chamber in which he ate, a *Chambre* in which he lived and slept, and behind it a *Grand Cabinet* or Closet into which he could withdraw.

The French king, however, always lived in a more public way than the English monarch. At the palace of the Louvre, the Royal Pavillon built by Henri II included a Grande Salle – or Great (Guard) Chamber, a Great Antechamber (where the king ate in public), the king's State Bedchamber or *Chambre de Parade* with a great canopy hung over the fireplace, and a Closet. This room communicated with the queen's rooms and with the rooms above, by a narrow backstairs (the *petit Degré du Roi*). The principal room was the *Chambre de Parade* which had a balustrade.

At Versailles the State Apartments underwent a number of alterations, but the king's Great Apartment always occupied most of the main upper floor (the *premier étage*) with the private apartments below. Until 1682 the State Apartment was

approached up the King's Stair, through the *Salle de Diane* and *Salle de Mars* (Guard Chamber) into the *Salle de Mercure* with its elaborate silver throne and embroidered canopy and into the *Salle d'Apollon* (the State Bedchamber), with the king's real bedchamber and his great and little Closets beyond. After 1682, however, Louis XIV made some changes, using the queen's staircase to approach his State Apartment into the Antechamber (where the king ate in public) then the second Antechamber (where the Court gathered for admittance to the Bedchamber), into the central Saloon (where the king dressed and received the Court) and then the Closet. The State Bedchamber was moved to the *Salle de Mercure* and the throne to the *Salle d'Apollon*. In 1701 the State Bedchamber was moved again to the Central Saloon and this also became the king's real Bedchamber.

Similarly, in Germany, the Elector Joseph Clement of Cologne used French precedent and the French architect Robert de Cotte in his Electoral Palace at Bonn. His State Apartment there included a Guard Chamber on the first floor at the head of the stairs, a Hall of Knights, an Electoral Antechamber, Electoral Throne Room or Audience Chamber, a State Bedchamber and a Closet.

The Grand Apartment in 17th century Roman palaces, designed for the reception of guests, was as regulated by etiquette as any of its European counterparts. It was also situated at the head of the stairs on the first floor and included a sparsely furnished sala with a *baldacchino* (or canopy) and a *credenza* (or plate rack for service with meals) and benches along the walls, two anterooms (furnished with chairs, stools

and a table), an audience room, bedchamber and closet. Just as in other palaces, or houses, the apartment was recognised as private territory and hosts respected the limits of their guests' apartments.

Similarly, the State Apartments of the Royal Palace in Madrid (whose court was determined by *etiquetas* or court etiquette just like Henry VIII's Ordinances) were on the main floor, accessible by a grand staircase and included a Guard Chamber, Small Hall, Antechamber (for functions and public meals), gallery, royal chapel, small antechamber and a Bedchamber.

Courtier houses tended to take the lead from royal houses in the planning and configuration, furnishing and decoration of rooms. Suites of grand rooms, in a "Great Apartment" were to be found in important courtier houses in both town and country. In the country they were frequently built to lodge and impress the monarch as he visited the countryside on progress. Whole suites of rooms were thus set aside for the king and used by him and the court. These apartments dominated the principal façade, facing the garden and with the best view. They tended to include, at the very least, a Great Chamber, Withdrawing Room, a Bedchamber and Closet. For instance, in 1622 James I instructed Sir Francis Fane to build him a new set of rooms at Apethorpe, Northamptonshire. These included two large rooms before the king's bedroom, a closet beyond, a room for his favourite and access via the gallery or private staircase to the garden. The rooms were decorated with wainscot, elaborately carved fireplaces and plaster ceilings. William Cecil, Lord Burghley, was required to build a splendid set of state rooms at Theobalds in Hertfordshire in 1571 to accommodate Queen Elizabeth and the 150 members of the court who travelled with her. These State Apartments included a decorated Great Chamber, Presence Chamber, Privy Chamber, Withdrawing Room, Bedchamber, a room for pages and a Privy or Great Gallery.

The same need to build a State Apartment to accommodate an itinerant monarch could be seen in the 17th century. At Boughton House, Ralph Montagu, 1st Duke of Montagu, built a "Great Appartment over the Cloysters" in anticipation of William III's visit in 1695. It was situated at the top of the Great Staircase and included the First State Room or Great Chamber (a panelled room decorated with ceiling paintings by Louis Chéron where ceremonial banquets were held), the Second State Room or State Drawing Room, a Bedchamber and Dressing Room (hung with Mortlake tapestries and silk hangings). Similarly, William Blathwayt, William III's Secretary of State for War, built a Great Apartment for the king at Dyrham Park. Situated at the head of the stairs on the first floor, it consisted of a great room over the stairs, an anteroom, a gilded room behind, the best bedchamber, parqueted closet and another closet served by a private staircase.

From the 18th century onwards there was little general change to the establishment and functioning of the State Apartment. For instance, at Kensington Palace in 1718, George I built and decorated a new set of State Apartments on lines identical to those in 17th century palaces. At the head of the king's staircase the visitor proceeded through the Presence Chamber (furnished with a throne canopy and chair of state) into the Privy Chamber, through the Cupola Room into the King's Drawing Room, followed by the King's Bedchamber

and Closets. These rooms were elaborately decorated with ceiling paintings by William Kent and furnished with gilt stools, torchères and marble-topped tables. Similarly, at the White House, Kew, remodelled by William Kent for Frederick, Prince of Wales, from 1732, the State Apartment was on the first floor. According to William Chambers who recorded it in his *Plans, Elevations, Sections and Perspective Views of the Gardens and Buildings at Kew in Surrey* of 1763, the State Apartment: "consists of a gallery, a drawing room, a dressing room and antichamber, a bedroom and closets."

The 17th and 18th centuries were the grand era for the building of the State Apartment and established the pattern for the future. As the development of Buckingham Palace demonstrates in the early 19th century, the approach to the throne room through a number of state reception rooms came to represent an established format in the building of royal palaces. The State or Grand Apartment was a self-contained unit which gave independence to the occupant and provided a number of important reception rooms in which to entertain guests. It comprised at the very least two antechambers, a Bedchamber and a Closet encompassing both the public and the private area for its occupant.

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See also Baroque; Planning and Arrangement of Rooms

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State Beds

The State Bed was a symbol of power and prestige, the most important article of furniture in the wealthy Baroque household. It provided the focal point in the formal etiquette of European courtly life, and was the most expensive item, admired by those permitted to progress through the apartment of state, a series of rooms of increasing richness, culminating in the bedchamber and closet beyond.

This symbolic piece developed from the “best bed” which was listed prominently in inventories from the Middle Ages onwards. Sumptuous descriptions were recorded of costly fabrics and embroidered detail entirely covering the wooden framework, such as “my bed of silk, black and red, embroidered with woodbined flowers of silver” (1434). These extravagant beds, rarely slept in except on occasions of great importance, were also recorded in wills, passed down through the generations and given as favoured gifts by kings and princes. Occasionally, canopies were suspended over them, an arrangement seen in early illustrations and noted in the 1653 inventory of Cardinal Mazarin, where the canopy was hung from silk cords attached to the ceiling. Not only was this type of bed the single most expensive item in the household, but it was also often more valuable than the total cost of the rest of the goods put together.

Their value was in the textile hangings: the tester, headcloth, coverlet, valances and either three, four, or six curtains, often made of differing rich fabrics, brilliant in colour. The best bed at Hardwick Hall was recorded in the inventory of 1601 as a “bedsted guilt ... with double vallans of cloth of golde, cloth of silver; sondrie Coulers of velvet imbrodered fayre with divers armes with portalls and pictures, and with a deep golde frenge”. Gold fringe also edged the six bed curtains made of blue and red satin, “stript with golde and silver”. The best bedchamber at Hardwick was approached through the high great chamber and the withdrawing room where only a privileged few were allowed. Greater public access to the bedchamber was limited in England until the restoration of King Charles II in 1660. Returning from exile in Holland, he adopted the French idea, as elsewhere in Europe, of holding *levées* and receiving honoured visitors in his bedchamber, a formal ritual rapidly imitated by his courtiers. As at Versailles and the court of Louis XIV, the centre of European fashion, the bed was displayed as a ceremonial status symbol at the end of a sequence of state rooms.

The state beds of Louis XIV were placed on a dais, often in an alcove, with a balustrade in front which left the rest of the room free for the king to hold audience and carry out his various public duties. This arrangement of the bed, which has been recreated at Versailles as no original beds survive here from this period, was initially imitated elsewhere in Europe during the second half of the 17th century, both at court and in the homes of rich noblemen. A balustrade of 1680s still remains *in situ* in front of an alcove in the state bedchamber at Powis Castle, in Wales, but elsewhere in Britain they have disappeared, as at Ham House in Surrey, where the splendid state bed used by Queen Catherine of Braganza (wife of Charles II) during her visits, was first recorded in the 1677 inventory. It had hangings of blue and gold cloth of tissue with a deep embroidered trimming. These were the winter hangings;

in the summer this was replaced by another bed made in Portugal with hangings of “spotted tabbie lyned with cherry colloured satine with silk and gold frienge”. A cherry-colour lining still remains on one of the richest beds to have survived anywhere for this period, the king’s bed at Knole, in Kent, made by a French upholsterer in the early 1670s, possibly to celebrate the marriage of the Duke of York (future James II) to Mary of Modena in 1673. This bed, of a rectangular shape commonly known throughout Europe as a “French bed”, has hangings of gold and silver brocade with a spectacular headboard and matching stools and chairs. Such grand beds were often commissioned or given as gifts to celebrate an important occasion like a marriage, and were also used in times of mourning when the woodwork, as in this example, was painted black and the room hung with black or purple serge. The bed given by Louis XIV to the Swedish Ambassador in 1682 still survives at the National Museum in Stockholm.

The fashion for a balustrade and a dais continued well into the 18th century in France, but tended to disappear after the mid 1680s in other countries, particularly in England, Holland and Germany, where the style of the state bed became much taller and more extravagant in design. One such example is the Venetian Ambassador’s bed which is also at Knole, and was described in the royal warrant of 1688 as “a bed of green and gold figured velvet with scarlet and white silk fringe”. As with the king’s bed, it was made for James II and was given as a “perquisite” to the 6th Duke of Dorset, who was Lord Chamberlain at the time of Queen Mary’s death in 1694 – a practice then common in England which enabled the Lord Chamberlain to acquire the full contents of the bedchamber at the death of his sovereign. Not all state beds were removed, as a number still survive in various royal palaces, but the custom has resulted in a number of beds with a royal provenance surviving in country houses in Britain today.

The style of the Venetian Ambassador’s bed with its great height, its elaborate swagged upholstery and full tufted fringe, is similar to the engravings of the Huguenot architect-designer, Daniel Marot (c.1663–1752). Following the Revocation of the Edict of Nantes in 1685, Marot settled in Holland and, with the help of the skilled Huguenot craftsmen who fled France at the same time, played a central and extremely influential role in spreading the Baroque style throughout Europe, numbering among his patrons, Prince William of Orange, later William III of England. He issued sets of designs from the late 1680s which were later published in collected form in 1703, with a fuller edition in 1713. Several of his bed designs illustrate the type of bed called a *lit d’ange* (angel bed), sometimes also called in France *à l’imperiale* or *à la Duchesse*, which was characterised by a tester, not supported by foot posts, but suspended from the ceiling by means of cords or chains. Louis XIV is recorded as having such a bed at Versailles in 1687 and a few beds of this type still survive in some country houses and museums in Europe and America, such as the French embroidered example in the J. Paul Getty Museum in Malibu. However, Marot’s concentration on extraordinary, fanciful confections, as illustrated in his engravings, had little effect on the development of the state bed in France, which remained more conservative and rectangular in appearance than in neighbouring countries, although beds in France placed in more informal settings often resemble his style.



State Bed by Robert Adam, Osterley Park, Middlesex, 1780s

While beds of the *lit d'ange* type appear to have been popular, beds with foot posts have survived in greater numbers, particularly in England, where there are more state beds surviving than elsewhere in Europe. One of the most elaborate to have survived is the Melville Bed, now at the Victoria and Albert Museum, and measuring 4.62 metres (15 feet, 2 inches) in height, with a width of 2.44 metres (8 feet) and length of 2.74 metres (9 feet). It was made in 1697 for the Earl of Melville, William III's representative in Scotland, in the vain hope that the king would come to stay. The bed demonstrates the art of the upholsterer at its most excellent. The crimson silk velvet lined with oyster-coloured silk damask is skillfully displayed in festoons and drapery, bell pleats and choux (ruched silk in the form of a cabbage or rose), and applied to the wooden cornice, carved and pierced to form cartouches and acanthus leaves. The sinuous mouldings of the headboard and tester are outlined with crimson tufted fringe, which also decorates the white silk coverlet. The style shows a great similarity to Marot's designs and can be compared with the surviving tester and headboard from the state bed made by the (Catholic) French upholsterer, Francis Lapiere (1653–1714), for the first Duke of Devonshire. This now hangs as a canopy in the Long Gallery at Hardwick Hall in Derbyshire and is one of the most magnificent items of upholstery surviving from the late 1690s. Both these beds would have been supplied with a case rod from which case curtains were suspended to draw around the bed, to protect it from dust and light when not in use. All Marot's designs show such a scheme, although very few have survived.

A common characteristic of state beds from the Baroque period was the treatment of the fabric, often contrasting in colour, texture and design, and the lavish use of trimmings which remained fashionable in England until around 1714 and the emergence of the Palladian movement. The state bed at Drayton House in Northamptonshire, dating between 1702–05, has green silk velvet "paned" with hangings of rich embroidery and elaborate yellow trimming, whereas Queen Anne's bed of 1714, at Hampton Court, is hung with a single fabric, a rich polychrome cut silk velvet, trimmed with a matching braid but no fringe. Both these examples have a two-dimensional, box-like form, similar to the French state beds of the period.

The state bed continued as an essential item in the household for as long as the formal house plan flourished and rooms of parade were required, a fashion which continued until the Revolution in France. Robert Walpole commissioned William Kent in 1732 to design a magnificent state bed for Houghton Hall, his country seat in Norfolk. Hung with green silk velvet, the bed cornice, treated like a Doric entablature, the curtains and the spines of the double shell motif dominating the headcloth, were enriched with gold and silver metal thread "lace" which alone cost nearly £1200. But it was during the 1730s that the first signs of a more informal lifestyle began to surface in England and, gradually, over a period of about fifty years, the rooms of the state apartment in all but the grandest houses, started to be used for other purposes and the bed was either relegated to another room or destroyed.

This trend was reflected elsewhere in Europe, but state beds continued to be designed and commissioned by the wealthy patron until the end of the 18th century. Thomas Chippendale

in *The Gentleman and Cabinet-Maker's Director* of 1762 illustrated a very elaborate state bed among his various bed designs. Sir Nathaniel Curzon's state bed of 1760 at Kedleston, in Derbyshire, still remains *in situ*, and the green velvet bed designed by Robert Adam for the banker Robert Child in 1776, can also be seen as the culminating point at the end of an *enfilade*. The fashion for floral embroidered detail shown on beds of this period, including Queen Charlotte's bed at Hampton Court, should be compared with the summer hangings of the gilded state bed belonging to Queen Marie-Antoinette of France. Originally woven in 1786, with wall-hangings to match, this stunning floral silk brocade has been copied, and the bed is on display at Versailles. Thomas Sheraton in *The Cabinet-Maker and Upholsterer's Drawing Book* of 1793, illustrated a French state bed and commented that, "Beds of this kind have been introduced of late with great success in England". In his design for an English state bed, he noted that it was suitable for "the dignity of a prince, and worthy the notice of a king, I conceived it necessary to cultivate as much as I could the most exalted ideas, unfettered and unrestrained with the thoughts of expensiveness, which naturally produces meanness of composition, and in many cases injures the ingenious in their designs".

Grand beds continued to be made in the 19th century, particularly for occasions when members of a royal family or important dignitaries came to stay. Although they may have been used for "state" occasions, they no longer played the ceremonial role which characterised the state bed in its heyday during the 17th and 18th centuries in Europe.

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See also Bedrooms and Bedchambers; Beds

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Stencilling

Stencilling has often been characterised as a crude substitute for painted decoration or as a cheap alternative to wallpaper. Yet this view obscures both the longevity and the complexity of this craft. The history of stencilling dates back to ancient times and since then it has made an important contribution to Western interior design as an efficient and highly decorative means of embellishing furniture and flat surfaces such as ceilings, walls, and floors. And while it has been used most consistently in smaller, rural homes, it has also proved popular in churches and grand interiors where skilled craftsmen were capable of producing extremely subtle and elaborate effects. Its heyday was the medieval and Renaissance periods but it remained popular in parts of America and Scandinavia throughout the 17th, 18th and 19th centuries. It re-emerged as a fashionable form of decoration in many parts of Europe during the late 19th and early 20th centuries when it was taken up by some of the foremost designers of the time and it is enjoying a resurgence of popularity today.

In its most basic form a stencil is a template that can be cut out of all manner of impervious materials ranging from animal skin to plastic. To achieve a stencil print, the template is fixed onto the surface that is to be decorated, and pigment, or varnish, is applied through the open or cut areas of the stencil. The different techniques include dabbing with a cloth, painting, flicking or stippling with a coarse, blunt brush, and spraying using aerosols or an air gun or brush. The term stencil derives from the French word *estenciler* – to sparkle, or the Latin *scintilla* – meaning spark.

Stencilling is thought to have originated in China some time before 3000 BC, although other early examples exist. An extremely rudimentary form of the technique was discovered in the prehistoric caves at Lascaux, France, where a hand appears to have served as a template of sorts and is outlined in colour. The Egyptians were using stencils made from animal skins or vegetation to decorate coffins (c.2500 BC), and the early Eskimos on Baffin Island made stencils from dried seal skin. Evidence of the Chinese use of stencils has been discovered in the Caves of the Thousand Buddhas, Tunhuang, where silks stencilled with figures were found. The Chinese also used stencils to illustrate manuscripts. And with the invention of paper in the 2nd century AD, they evolved a technique known as Derma Printing in which the stencil pattern was drawn with acid ink, effectively cutting a pattern in the paper without the use of a knife.

Stencilling also flourished in Japan where it was principally used as a means of decorating textiles, paper and leather. It was introduced during the Nara period (646-794 AD) and persisted throughout many centuries until the Meiji Restoration (c.1868) after which time it fell into disuse. Many traditional Japanese patterns became hugely popular with Western artists and designers during the late 19th century. The technique was salvaged and re-established by the Mingei craft movement in

the 1920s and a thriving stencil cutting industry survives today in Shiroko on the Ise Peninsula.

Stencilling was introduced to Byzantium, Italy, France and other parts of Europe via trade routes from Asia and the Far East during the 5th and 6th centuries. By the Middle Ages it had become widely adopted as a means of producing repeating patterns on walls, screens and furniture. In England, stencils were called "doublettes" or "pryntes" and were made of animal skin, oilcloth or soft metal. For much of this period the technique was predominantly used in churches. The decoration of St. Stephen's Chapel in Westminster Abbey, for example, used 80 tin stencils, and other examples included a stencilled pattern in the background to a mural in the Templars Commandary of St. Wulstan, Worcestershire, and a panelled screen dating from the early 1400s found in West Stowe Church, Suffolk.

During the 15th century stencilling was increasingly used as a substitute for expensive ornament, and costly materials such as gold and silver powder and richly coloured pigments were used to create jewel-like heraldic patterns. Popular motifs for decorative schemes also included stars, suns-in-splendour, fleurs-de-lis, armorial devices and monograms. Stencilled walls were also a feature of domestic and secular interiors, and examples survive in Trinity College, Cambridge. Simple geometric designs simulating panelling were favoured in timber-framed Tudor and Jacobean houses but as the technique gained in popularity it was increasingly attacked by master-craftsmen who clearly felt their livelihood to be threatened. Thus, a member of London's Painter-Stainer's Company berated stencilling as a lazy craft that undermined the art of painting and that stifled ingenuity.

The introduction of wallpaper from the early 16th century, placed an additional strain on decorative painters and proved a dangerous rival to stencilled effects. Indeed, wallpapers themselves were sometimes stencilled: the earliest examples were printed in monochrome from engraved wood blocks, but from the 17th century areas of colour were applied through crudely cut stencils. Such papers were used throughout northern Europe as box-linings or on the walls and ceilings of lesser rooms. As production methods improved, however, this technique was increasingly replaced by more sophisticated methods of block-printing. And with the introduction of elaborate polychrome patterns and flocked wallpapers that imitated more costly woven hangings and silk brocades, wallpapers became more exclusive. The imposition of heavy excise duties in England from 1712 also made them more expensive, and for much of the 18th century wallpaper was a luxury item that only the comparatively wealthy could afford. Within this context, more modest households reverted to the traditional technique of stencilling patterns directly onto walls. As late as 1839 the architect J.C. Loudon declared, "This mode of ornamenting walls of rooms is not unsuitable for cottages of the humblest description on account of its cheapness and because in remote places or in new countries, it might be done by the cottager himself, or by the local plasterer or housepainter", and in rural areas this practice continued until the end of the 19th century.

For much of the 18th century it was common practice in middle-income homes to decorate floors. Clay or plaster floors were often painted to resemble marble blocks or were covered



Stencilling: stencilled bedroom at American Museum in Bath, with stencilled bed covers, chair backs and walls

with a terracotta paint to recall traditional, rustic floors. Wooden floors were also stencilled, a practice that was popular in the United States but that did not become fashionable in England until c.1800. Both small all-over patterns containing floral, chequered and other geometric motifs, and large, complex, single images were used, and particularly fine examples of stencilled floors survive in the dining room at Crowcombe, Somerset, and in the Chapel drawing room at Belton House, Somerset.

The fundamental simplicity of the stencilling technique greatly encouraged its use in America and Australia. The remoteness of these colonies, where the only wallpapers available were those imported via the hazardous and costly sea voyage from Europe, coupled with the primitive nature of the first dwellings and the modest circumstances of their inhabitants, made this technique an ideal form of decoration, and it proved especially popular in America throughout the 17th and 18th centuries where numerous interiors included simple stencil schemes of flowers and other small motifs on white-washed walls. Many of the motifs soon acquired symbolic

meanings – the eagle represented liberty, bells and hearts meant joy, the pineapple symbolised hospitality, and the willow immortality – and American stencilled decoration evolved a spiritual language that was independent and distinct from European usage. With only limited access to European pigments, the early settlers also made their own paints using local materials such as earth clays and brick dust mixed with skimmed milk.

As the New England communities became more established and prosperous, demand for decoration increased, and craftsmen travelled between settlements and offered a range of patterns and effects whose design was intended to reinforce the social hierarchies within the early American home. The parlour and / or dining room (the best rooms) received most attention and a typical stencilled scheme might include friezes, borders and stencilled wall, with additional decoration on the mantelpiece and skirtings. Mantelpieces were decorated with large symbolic motifs while simpler repeating patterns were often used in friezes and borders painted on the walls and ceiling and around doors and window frames and along the skirting.

Architectural ornament and vertical bands of repeating patterns were also frequently used to cover the main sections of the wall. Secondary or private rooms were decorated less lavishly but even here stencilling was rarely confined to just the walls. Bedrooms, for example, included stencilled bedspreads while other rooms might include stencilled furniture and floors and a bedroom of c.1825, reconstructed in the American Museum in Bath, England, underlines the all-encompassing nature of such decorative schemes. Surviving stencilled interiors have been found as far apart as New England, Kentucky, Ohio and Texas, demonstrating not only the popularity of this craft but also the mobility of travelling craftsmen. Several of these craftsmen were both highly regarded and extremely prolific; Moses Eaton, who practised in the early 19th century was responsible for hundreds of interiors in New England.

Such was the popularity of stencilled and painted furniture that production ultimately became standardised. The early settlers had been forced to make all their own furniture and domestic equipment, but by the time of the Revolution, furniture production had become one of America's foremost industries. Much of what was produced catered for a wealthy, sophisticated market and was too expensive for poorer, rural dwellers to afford. Instead, they employed local joiners to make simple, sturdy furniture from local woods. Nevertheless, they craved ornament and, unable to reproduce the fashionable gilded and inlaid furniture made by early 19th century urban cabinet-makers, provincial and indigenous craftsmen refined their use of stencils to simulate the crisp edges of inlaid patterns, and employed materials such as bronze powder to copy gilt effects. As demand for stencilled furniture increased, designs became flatter and less detailed in an effort to speed up the production process. During the 1820s Lambert Hitchcock established a factory that mass produced the parts for stencilled furniture. These were sold as self-assembly kits and they were distributed throughout America. Hitchcock furniture, as it became known, was decorated with formulaic designs strongly influenced by contemporary European fashions; such was the popularity of this work that Hitchcock's home town in Connecticut was renamed Hitchcockville in recognition of his contribution to the local economy and the furniture industry.

While stencilled decoration and furniture remained important in rural areas and persisted as a folk and craft tradition until the early 20th century, the widespread availability of cheap, mass-produced wallpapers meant that it became increasingly marginalised within more mainstream interiors in Britain and America from the mid 19th century. With the advent of the Gothic Revival, however, there was renewed enthusiasm for stencilled decoration among leading architects and artist-designers. Indeed, stencilling was often embraced as an ideologically appropriate medieval craft, and pattern books like William and George Audsley's *Polychromatic Decoration as Applied to Buildings in the Mediaeval Styles* (1882) included numerous illustrations of highly elaborate designs copied from or inspired by medieval originals. The Aesthetic fashion for Japanese art also encouraged an interest in stencilled effects with typical examples incorporating motifs such as simple, geometric ornament and heraldic emblems or exotic flora, butterflies and birds. The most elaborate stencilled schemes frequently resembled murals more than applied decoration; they enhanced almost every architectural feature within the

room and were especially favoured on arches, ceilings, and in the dado and frieze sections of walls. They were also often designed by architects and artists and were executed by highly skilled artisans. The architect William Burges produced his own designs for stencils which he used to decorate the interiors and furniture at Cardiff Castle, Castle Coch and Tower House. And William Morris reputedly used stencils made by the decorators Leach of Cambridge, although apart from a ceiling in a villa in Bromley designed by Ernest Newton there are no surviving examples of his work.

By the end of the 19th century stencilling had become a well-established form of decoration in many artistic interiors and its use persisted throughout the early decades of the 20th century. The technique was particularly well-suited to the flat, undulating patterns characteristic of Art Nouveau and it was used by several well-known British and European designers associated with this movement, including Charles Rennie Mackintosh, M.H. Baillie Scott, Victor Horta, Hector Guimard and Henry van de Velde. In 1920, A.S. Jennings and G.C. Routhery's *Modern Painter and Decorator* devoted an entire chapter to stencilling, providing useful advice on the best materials and methods, but by the late 1930s the practice was no longer fashionable and had all but died out.

The recent interest in rustic styles of decoration, exemplified in Laura Ashley's traditional, quintessentially English wallpapers and textiles has encouraged another revival of the stencilling technique. Aimed at middle-class consumers, Laura Ashley's home decorating manuals recommend stencilling as a simple yet effective way to decorate furniture, walls and floors, and the company sells stencils containing naive floral motifs that are not unlike those used by early settlers in New England. Publications like Jocasta Innes's *Paint Magic* (1981) have proved equally influential in promoting a taste for vernacular styles. Addressed to a general audience rather than professional decorators, this book provides advice on appropriate patterns and a step-by-step guide to stencilling techniques to enable home-owners to reproduce the effects of rustic and traditional interiors themselves. In contrast to the amateur involvement encouraged by Laura Ashley and Innes, professional stencil artists such as Lyn le Grice have produced work that demonstrates the immense sophistication that is possible with the stencil technique. Her work draws on Japanese, Celtic, Gothic and other important historic precedents and is used as an alternative to painting in the creation of large-scale pictorial mural schemes. As ever, the practice of stencilling is limited only by the dimensions of the surface to be decorated, the imagination of the artist or craftsman, and the perception that stencilling is only a "shorthand" for painting.

MAREIKE VON SPRECKELSEN

Further Reading

The standard monograph on the history of stencilling in America is Waring 1937; additional material relating to the use of stencilling in England appears in Ayres 1981 and Jourdain 1950. Many of the numerous practical guides to stencilling also include illustrations of traditional and historical patterns.

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Stern, Giovanni 1734–1794

Italian architect

Little is known about the career of the 18th-century architect Giovanni Stern, save that he was the designer of the magnificent interior of the Salone d'Oro in the Palazzo Chigi in Rome. The redecoration of this interior was commissioned in 1765, and completed in 1767 on the occasion of the wedding of Don Sigismondo Chigi and Donna Maria Odescalchi, members of two of the most important Roman families. The perfectly preserved interior is situated on the second floor overlooking Piazza Colonna, and today houses the offices and official residence of the Italian Prime Minister.

Under Stern's direction a team of important artists collaborated on this decorative commission, including the silversmith and sculptor Luigi Valadier, the sculptor Tommaso Righi and the painters Giovanni Angeloni and Nicola La Piccola. Other less familiar collaborators were the stuccoist Francesco Cappelletti and the wood-carver Andrea Mimmi. The salon's severe lines give it a Neo-Classical appearance. In their simplicity, the slender Ionic half-pilasters, rising from the dado rail to support the entablature decorated in low relief, echo the austere and barely perceptible decoration of the candelabra on the wall and the classical bucrania arranged along the dado.

Pairs of female figures modelled fully in the round in stucco are placed on the cornice of two doors, each pair flanking an oval painting. These were carved by Tommaso Righi, who had also worked at the Casino Borghese, and who was also responsible for the low-relief panels decorating the walls, containing figures of young girls dancing within square or oval frames, and the six smaller low-reliefs depicting playing Cupids. The corner consoles, the only original furnishings still *in situ*, support two stucco caryatids. The ceiling is made up of hexagonal coffers in the centre of which is a painting of Diana and Endymion by G.B. Gaulli, called *il Baciccio*.

The bases of the pilasters and the overdoor frames are made in the typical Roman *peperino* stone, and were carved by Lorenzo Cardelli. Pasquale Marini and Andrea Mimmi were responsible for the woodwork. The former carved the refined mirrored doors and window shutters, while the latter was active primarily as an inlayer rather than a carver. His skill is illustrated in the high quality of the floor, whose intricate design reflects that of the ceiling, and culminates in a central flower garland. The beautiful gilding, which documentary evidence suggests is by Giovanbattista Stazi, enhances the sober richness of the interior decoration. The masterpieces of the Salone d'Oro are the gilt-bronze flowers, leaves and birds that frame the six large mirrors, forming candle-branches with decorative swags suspended from them. This gilded vegetation was cast and chased by Luigi Valadier, and the lightness, delicacy and frivolity of these undulating garlands of flowers lend a *rocaille* touch to the interior.

Stern's only other documented commission was the project for the building in Via dei Prefetti, carried out in 1779. Here he abandoned Baroque forms still current in 18th-century architecture through an expression of original ideas illustrating an abundant creativity.

MARIELLA PALAZZOLO

Biography

Born in 1734, the son of Ludwig Stern (1709–77), and part of a dynasty of artists active in Rome in the 18th and 19th centuries. Trained as a sculptor and worked with his father until 1758. Married a Frenchwoman, Maria Joséphe Prò, 1756. Restored churches and houses in Ariccia for Sigismondo Chigi, 1771. Designed the project for a Benedictine convent, Rome, 1777–79. Architect of the papal palaces, 1794. In litigation over building for Count Rospigliosi, 1794. Died in 1794. His son Raffaello was responsible for the Braccio Nuovo Chiaramonti at the Vatican Museums.

Selected Works

- 1765–67 Palazzo Chigi, Rome (Salone d'Oro): Don Sigismondo Chigi
- 1779 Palace on Via dei Prefetti, Rome (design)

Publications

Pianta, elevazioni, profili e spaccati degli Edifici della Villa Subrubana di Giulio III Pontefice Massimo fuori della Porta Flaminia, misurati e delineati da Giovanni Stern, 1784

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Stevens, Alfred 1817–1875

British painter, decorative artist, designer and sculptor

Alfred Stevens is far less well known today than he should be. In part this is because few of his interior schemes were executed, or even completed, and many of those that were have since been dismantled. Much of his work in industrial design was poorly documented and his practice of endlessly reworking his drawings makes attributions difficult. Furthermore, his best work was in the Renaissance style, at present an unfashionable historic style, and the breadth of his output – from industrial designs in metal to painting and carving for individual commissions – makes his work difficult to assess.

Stevens drew many studies of Renaissance architecture and applied art, and copied antique and later works while in Italy, and his earliest interiors (executed for Leonard Collmann, whom he may have met while at the School of Design) were for two Italianate style houses. Both featured figure panels in classical poses (painted by Stevens): some were symbolic, for example the draped, seated figure of Truth at Deysbrook, and others were narrative as in the case of the paired female heroines from *The Faerie Queene* at Kensington Palace Gardens. Such schemes dominated by large-scale figures, revealing a sculptor's vigour and knowledge of form, enclosed by ornate borders of Renaissance-inspired formalised foliage and scrollwork, echoed in a frieze, were to become a hallmark of his work. Those at Deysbrook were probably influenced by Raphael ceiling paintings in the Vatican.

Stevens had also studied carving and metal casting while in Italy and used his knowledge of the latter when designing for Hooles and other ironfounders. The *Blue and Gold* stove he designed for the firm included a frieze of winged female caryatids with foliage tendrils, a form that was used again on his dramatic and instantly recognisable andirons, named "figure dogs" as they feature caryatids or masks. The *Pluto* stove included a classical allusion in the fireback, cast with a relief of the Rape of Persephone. Stevens's ornament was not merely decorative; piercing in the design enabled the circulation of air, while a Coalbrookdale piece featured an interchangeable grate surround and overmantel.

Stevens's designs for Hooles were shown with great success at the Great Exhibition of 1851 where the firm's products were transferred to the "Furniture & Decoration" class. This brought further commissions, for example for the Queen's Waiting Room at Paddington station. This scheme combined Renaissance-style architecture with life-size figures and a dome divided up into geometric compartments. Stevens provided a gold and white and an alternative blue scheme, offset by gold silk on the walls. Vertical and horizontal division of a dome into ribs and bands was used again in his design for the Reading Room of the British Museum, each bay representing an aspect of man's achievements, an arrangement which may

have been inspired by Raphael frescoes. In a final design for the decoration of a dome, the mosaics for St. Paul's Cathedral, the surface was again divided up to provide two cycles of circular decoration, with sculptures of Old Testament figures at the base. Of the three schemes only a small part of the St. Paul's design was ever executed.

Robert Stainer Holford, owner of Dorchester House, Stevens's most important executed interior, wrote that when he engaged Stevens "I told him plainly that I was not prepared to embark on a system of decoration to be charged for as fine art". But Stevens's ideas on the role of a decorative artist were at variance with his patron's: his painstaking techniques, whether carving frames or endlessly reworking sketches and models, and his extravagant use of expensive materials were less the mark of a commercial artist than a sculptor. Dorchester House was designed by Lewis Vulliamy as an Italianate palace, and Stevens, whose reputation for Renaissance designs was fuelled by his pupils at the School of Design, may have been intended to decorate all the principal rooms. It is likely that his working methods made this impossible, although he probably designed the doors, together with the Saloon chimneypiece and some wall paintings in the Gallery. His main project, stretching over almost 20 years, was the Dining Room. The room was more reminiscent of an ecclesiastical than a domestic interior, and its focus was an apse-shaped niche enclosing a buffet and cooler, flanked by a vast marble chimneypiece supported by two life-size female caryatids. Corinthian pilasters alternated with walnut framed mirrors, carved by Stevens with grotesques on a stippled ground. Walnut and gold were repeated in the buffet niche with its half-dome, surmounted by an elaborately carved pediment, surrounded by columns. Stevens himself never completed the carving of the chimneypiece; it was originally designed with a hood-shaped overmantel which he later modified to a simpler (but less successful) plinth with a putto and shield, and larger caryatids. White marble for the frieze and figures set between deeply veined greenish slabs contributed to the effect. The scheme was to have been completed by ceiling paintings, based on the *Chronicles* of Geoffrey of Monmouth, but the drawings were never completed. Curtains with tasselled valances and elaborately carved chairs upholstered in embroidery and fringed were, however, designed for the room.

Many of the ideas from Dorchester House were reused in cheaper materials in Stevens's own home at Eton Road. The best documented interior, the library-drawing room, had dado-height mahogany panelling from which projected four bookcases, pilasters and an extraordinary sideboard supporting a sarcophagus-shaped cabinet on scrolled feet, decorated with four female allegorical heads in profile and finished with a familiar combination of architectural elements. The design of this sideboard, and the caryatids for the Dorchester House chimneypiece, preoccupied Stevens and appear on other sheets of densely worked drawings. The Wellington Monument, on which he was working concurrently with these commissions, may have inspired the sarcophagus form. Stevens designed many other items of furniture for Eton Road but it is uncertain how much was produced.

The Dorchester House Dining Room was Stevens's most complete interior, but his slow pace of work and lengthy process of preparatory drawings and models indicated that he

found it hard to visualise, let alone realise, a completed project. He has been accused of a lack of originality in his use of Renaissance elements; but the vast body of surviving drawings indicate that he was constantly reworking forms to be used in a wide range of materials. His experience working with potters and ironfounders gave him a valuable insight into the practical problems of designing for production, and pieces such as the andirons designed for Hoole's suggest that he was able to do so without any sacrifice of quality.

CLARE TAYLOR

See also Renaissance Revival

Biography

Born in Blandford Forum, Dorset, 30 December 1817, the son of a house painter. Lived in Italy 1833–42; studied in the Academy, Florence, and in the studio of the Danish sculptor, Bertel Thorvaldsen (1770–1844), Rome. Returned to England, 1842. Active as a painter, decorative artist and designer from the early 1840s. Tutor, Government School of Design, London, 1845–47; chief designer to the ironfounders Hoole, Robinson & Hoole, Sheffield, 1850–c.57. In London from 1851 working on various decorative and design commissions including Wellington Monument from 1857, and the decoration of the dome of St. Paul's from 1862 (both uncompleted). Died in London, 1 May 1875.

Selected Works

Large collections of Stevens's drawings, covering most aspects of his decorative and design work, are in the Drawings Collection, Royal Institute of British Architects, and the Victoria and Albert Museum, London. Additional drawings are in the Walker Art Gallery, Liverpool, and the Tate Gallery, London; several of Stevens's designs for Hoole and Company are in the National Gallery of Victoria, Melbourne. Examples of Stevens's furniture are in the Victoria and Albert Museum and the Walker Art Gallery; the Walker owns the decorations from Deysbrook House and much of the furniture and fittings from Wellington House.

Interiors

- 1847 Deysbrook House, West Derby, Liverpool (decoration of the dining room and drawing room): Richard Benson Blundell-Hollinshead-Blundell
- c.1854 Queen Victoria's Waiting Room, Paddington Station, London (unexecuted design for the decoration of a waiting-room designed by Sir Matthew Digby Wyatt)
- 1854–55 11 Kensington Palace Gardens, London (decoration of the drawing room): Don Christobal de Murieta
- 1854–55 Reading Room, British Museum, London (unexecuted designs for the decoration)
- 1856–75 Dorchester House, Park Lane, London (interior fittings and decoration): Robert Holford
- c.1862 Dome, St. Paul's Cathedral, London (designs, most unexecuted, for the decoration of the dome)
- 1866–75 Wellington House, Eton Road, Hampstead, London (building, interiors and furniture): Alfred Stevens

Stevens supplied designs for interior decoration for the decorator and upholsterer Leonard Collmann from 1847. He designed metalwork, including stoves, for Hoole and Co., Sheffield, 1850–57; chimneypieces for Coalbrookdale Iron Company, late 1850s; and ceramics for Minton and Co., Stoke-on-Trent, early 1860s.

Further Reading

A comprehensive account of Stevens's life and career appears in the RIBA catalogue 1975 which includes a long bibliography of primary and secondary sources.

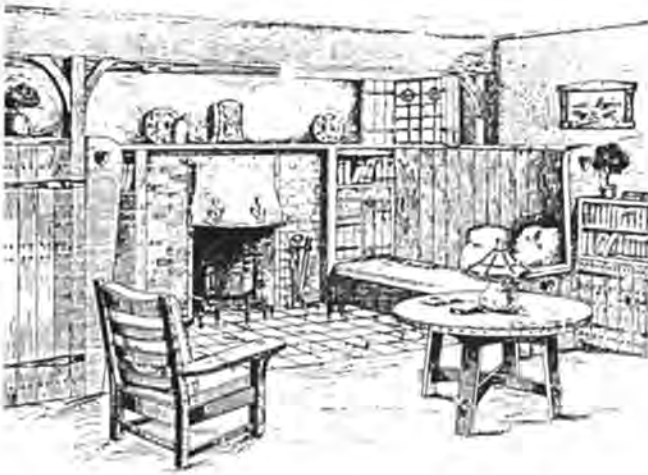
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Stickley, Gustav 1858–1942

American craftsman, designer, manufacturer and entrepreneur

Gustav Stickley was the leading proponent of the Arts and Crafts Movement in America. A furniture-maker by trade, he became a tireless propagandist of what he called "Craftsman" ideals during the opening years of the 20th century. As editor of *The Craftsman* magazine, which ran from 1901–16, Stickley advanced his ideas about the benefits of the simple life, discussed and illustrated the home environment in which it should be lived, and presented images of the simple art and craftsmanship – from furniture to full interiors – which should inform that environment. As a designer Stickley promoted the honest use of materials, simple lines, and quality production, and he eschewed elaboration, artificiality, and lack of standards in art as well as in life. His ideas concerning furniture design developed quickly into a definition of appropriate settings in the form of his designs for Craftsman Homes. Less avant-garde than Frank Lloyd Wright, Stickley was nevertheless more responsible than any other American designer of his generation for creating and shaping the taste for a simple and high-minded middle-class home environment.

The establishment of the Craftsman Movement at the Crouse Stables in Syracuse, New York, where Stickley rented office and showroom space in 1900, represented a significant coming together of 19th-century aesthetic forces and progressive ideals and exerted a formative influence on Stickley's ideas. It was a culturally mixed environment juxtaposing the simple, handicraft-oriented, and moral world of John Ruskin, William Morris, and American disciples like Stickley, with the affectations and urbane ostentations of the Late Victorian era.



Stickley: library for Craftsman house, 1903 (with E.G.W. Dietrich)

But it was also a reformist environment not yet ready to rush headlong into the factory production world of an emerging Modernism. The Crouse Stables (1887–88) was an urban Queen Anne building designed by up-state New York architect Archimedes Russell. D. Edgar Crouse, its owner, had commissioned Herter Brothers, the prominent firm of New York decorators noted for their rich Aesthetic style of furniture designs, to decorate his elegant bachelor quarters in the building. The interior – with rosewood and mahogany paneling, Persian carpets, and Chinese ceramics arranged in a generally oriental setting – could not have offered a more dramatic contrast with the “angular, plain, and severe” designs for “New” furniture which Stickley was to promote. He had already exhibited his austere and restrained (ironically called “fancy”) furniture at the July 1900 trade show in Grand Rapids, Michigan, a town associated with the lower end of the furniture market. And he intended to orchestrate a transformation of American taste, from Herter opulence, elaboration, and display, to the Craftsman idea of simplicity, integrity, and restrained artistic sensibilities.

In October and again in December, 1900, Stickley’s solid and plain furniture designs were published in *House Beautiful* (founded 1896) and praised as “sensible” by its editors. *House Beautiful* was a new art magazine dedicated to good living whose promotion of progressive aesthetics and craftsmanship included early endorsements of Frank Lloyd Wright. Moreover, in October 1901, from the Crouse Stables offices, Stickley began publishing his own magazine, *The Craftsman*. He dedicated the first issue to William Morris, and the second to John Ruskin. In 1903, within this same building (which Stickley referred to as his Craftsman Building, even though he only rented space in it), he sponsored an Arts and Crafts exhibition. He modeled his production company established in nearby Eastwood, which he called the United Crafts, on medieval guilds, and he likened it to Morris and Company in England. He offered profit-sharing to his workers for a few years (as close to Morris’s socialist ideals as he would get in practice), and he started publishing catalogs of his furniture. Early designs included tea tables and case pieces, which echoed Mackmurdo and Voysey, as well as Bungalow tables and chairs

and the notable Eastwood armchair, which offered models for Wright.

Many designers of the English Arts and Crafts Movement – A.H. Mackmurdo (1851–1942), M.H. Baillie Scott (1865–1945), Charles F.A. Voysey (1857–1941), Edwin Lutyens (1869–1944), and the Scotsman Charles Rennie Mackintosh (1868–1928) – were architects who turned to furniture design, because they could not find well designed and “well wrought” furnishings appropriate for their houses. Stickley’s development was in the reverse direction: he was a furniture-maker whose designs were crafted by workers trained in hand methods of production and who turned to architectural design in order to provide settings appropriate for his Craftsman furniture. His Craftsman Homes, from the point of view of both architecture and interior design, would be as honest and sincere, as simple and unaffected, as the chairs and tables emerging from his Eastwood United Crafts furniture guild.

Thus, *The Craftsman* began to publish house designs, a feature which appeared occasionally in early issues and monthly after 1904. Lacking any personal training in architecture, Stickley got early assistance in residential design from architect E.G.W. Dietrich, and together they designed and published, in May 1903, the first house to be labeled “The Craftsman House.” A month later, Stickley hired Harvey Ellis (1852–1904) who produced beautiful renderings of artistic Craftsman houses in the spirit of Baillie Scott and Mackintosh during the seven months that he worked for the magazine. During this same period *The Craftsman* initiated the Home Builders Club providing free house plans to readers, some 200 of which were distributed in the next dozen years. Finally, in 1908, Stickley bought land in Morris Plains, New Jersey, in order to build a cooperative community, combining crafts production and farming, and inaugurated the Craftsman Farms. He announced his intention to build his home there as an embodiment of Craftsman ideals, to provide a clubhouse for lectures and exhibits, and to build a school.

Stickley’s mission (only partially fulfilled) at Morris Plains was to lead by example; his ultimate goal in all these activities was to spread the Craftsman aesthetic and value system throughout the land, an intention that he to a large extent fulfilled. The full scope of Stickley’s apostolic dissemination of the Craftsman ideal became evident as Craftsman plans were distributed nationally, building contractors copied the emerging “bungalow” style, and a generic “Craftsman” style became the dominant residential aesthetic for thousands of American homes before World War I.

Moreover, Gustav Stickley’s rivals (including his own brothers, Leopold and J. George) began to mass produce copies and off-shoots of Craftsman furniture. The Stickley brothers, operating the Onondaga Shops in Fayetteville, New York, produced their own catalog of L. & J.G. Stickley furniture as early as 1905; by 1910 they had started labeling their pieces “Handcraft” furniture. Gradually, a generic “mission furniture” aesthetic evolved. This included Gustav Stickley’s heavier, primitive, and austere *Eastwood* pieces; the Harvey Ellis’s lighter yet still rectilinear pieces, occasionally inlaid with ornament; and the widely disseminated, factory productions of L. & J.G. Stickley and other later Grand Rapids furniture-makers. All these examples were simple, solid and well made, usually constructed from fumed oak and undecorated, and

honestly displayed their plank construction. The same description could apply to Craftsman-inspired houses: simple and unadorned, honest expressions of carpentry and joinery, made of natural materials, and well crafted. They were artistic homes filled with mission furniture for middle-class America.

The success of Stickley's influence is further evidenced by the extensive presence of Craftsman-influenced bungalows in mail-order catalogs such as Sears Roebuck and Company's "modern homes" catalogs, where "The Westly" model, echoing a farmhouse from the March 1909 issue of *The Craftsman*, was popular enough to be published from 1913–29. When *The Craftsman* ceased publication in 1916, Sears "Modern Homes" catalogs seemed to take up the mantle with increased vigor, offering mail-order Craftsman-inspired houses through the 1920s and after.

Stickley's rapid expansion during the second decade of the 20th century led to the over-extension of the Craftsman empire. Having moved his headquarters to New York City in 1905, he took the daring step in 1913 to consolidate all the Craftsman enterprises (except furniture production) in a leased 12-storey "Craftsman Building" in the heart of the city's prime shopping district. Under one roof he would provide showrooms for furniture, draperies, furnishings, and rugs, four floors of "The Craftsman Permanent Homebuilders' Exposition", Craftsman workshops, the editorial offices of *The Craftsman* magazine with its architectural and service departments, and on the top two floors The Craftsman clubrooms, library, lecture hall, and restaurant. But the speed with which he embarked upon this enterprise, and its scale, were all too much and, unable to finance the building's lease, Gustav Stickley and The Craftsman, Inc. filed for bankruptcy, \$230,000 in debt in the spring of 1915. J. & G.L. Stickley took over the Eastwood factory, and Gustav returned to Syracuse to live in the house whose interior he had remodeled in 1902. Three years after the bankruptcy, Gustav's wife died (1918), but Gustav, then 60, lived on until 1942 when he died at age 84.

Despite the collapse of the Craftsman enterprises, it cannot be said that Stickley failed to achieve his goal of reforming American architectural and interior design. In 1913 he wrote that "the Craftsman Movement stands not only for simple well made furniture, conceived in the spirit of true craftsmanship, designed for beauty as well as comfort, and built to last," adding that "it stands also for a distinct type of American Architecture, for well built democratic homes planned for and owned by the people who live in them, homes that ... meet the needs of wholesome family life." These comments were almost a paraphrase of William Morris's definition of art as "made by the people and for the people, a joy to the maker and the user". Stickley had opened the 20th century with a call to reform Victorian excesses and to create a modern home design. His Craftsman aesthetic advocated radical simplicity and integrity in art and life, and in the end he succeeded in promoting a revolution in taste for American interior design.

ROBERT M. CRAIG

Biography

Born Gustave Stoeckel, in Osceola, Wisconsin, 9 March 1858. Eldest son of immigrant German parents; father a stonemason. No formal training but worked as a stonemason from the age of 12. Family

moved to Brandt, Pennsylvania, c.1874; worked as a woodcarver in his uncle's chair factory, Gardner, Massachusetts. Married Eda Ann Simmons, mid-1880s (died 1918). Established Stickley Brothers, a wholesale and retail furniture business, with Charles and Albert Stickley, in Binghamton, New York, 1884; Director of Manufacturing Operations, New York State Prison, Auburn, 1892–94. Travelled to Europe, 1898. Established Stickley-Simonds Co., Syracuse, New York, by 1894; set up Gustav Stickley Co., 1899; re-formed as Craftsman Workshops producing furniture, lighting, metalwork accessories and textiles, 1904; opened showroom and offices in New York City, 1905; took over large new office building, New York, 1913; business declared bankrupt, 1915; Craftsman Workshops taken over by L. and J. G. Stickley, 1918. Editor and publisher of *The Craftsman* magazine, 1901–16. Established the Craftsman Farms project, Morris Plains, New Jersey, 1908–17. Exhibited at Grand Rapids Furniture Fair, 1900, and Louisiana Purchase Exposition, St. Louis, 1904. Died 21 April 1942.

Selected Works

Designs and architectural drawings relating to Stickley's Craftsman Houses are in the Avery Library, Columbia University, New York; plans and drawings of the interiors appeared in *The Craftsman* from c.1903. Examples of Stickley furnishings are in the Metropolitan Museum of Art, New York and the Los Angeles County Museum of Art.

Interiors

- 1902 Stickley House, Syracuse, New York (interiors and furniture)
- 1910 Stickley House, Morris Plains, New Jersey (building, interiors and furnishings)
- c.1911 I.R. Williams House, Ossining, New York (adaptation of Craftsman House; interiors and furniture)
- 1912 Dumbane, Washington, DC (adaptation of Craftsman House; interiors and furnishings): Mr. and Mrs. S. Hazen Bond
- 1914 Charles B. Evans House, Douglaston, New York (building, interiors and furnishings)

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Craftsman Homes, 1909; reprinted, 1979
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Stools

Stools represent the oldest form of furniture, and their versatility has made them ubiquitous across cultures to the present day. The earliest were made of hewn or burnt-out logs, carved stone, and coiled fiber. Wicker and cane furniture was already common in ancient China, India, and Egypt, and intricately pierced and sculpted bronze stools survive from Pompeii, but stools are most frequently made of wood. The basic stool consists of three sticks pegged through a rough wooden seat. With the addition of a fourth leg to a riven or sawn plank, the form of nearly every constructed stool to follow was determined. As joinery developed, their construction and decoration became increasingly elaborate, but even the introduction of modern materials has not altered the stool's essential configuration.

Representations of Sumerian and Egyptian stools from the 3rd millennium BC include open, box-like constructions of slats or woven reed alongside square stools with leather or rush seats and carved wood or ivory bull's-leg supports. From the 12th Egyptian dynasty onwards, lions' legs replaced those of bulls, but the form remained quite constant, with the legs facing one direction, like a live animal. Nearly all the extant wooden (usually cedar or ebony) stools have deeply curved seat rails on four sides, imitating the effect of slung leather, and woven seats were also made in this manner. Square stools with thin diagonal struts, three-legged stools, and low foot-stools were used in ordinary households, but with inlay, gilding and paint, the same forms were made suitable for royal burials.

Folding stools developed in Egypt sometime between 2000-1500 BC, apparently for military use, and evolved as potent symbols of political and religious authority. A striking example from Tutankhamun's tomb has ebony legs in the form of streamlined ducks' heads, with ivory inlay and gold mounts;

the curved wooden seat was painted to resemble a leopardskin, limp tail and all. Greek, Etruscan, and later Roman folding stools (often augmented by foot-stools) were also ceremonially important and almost certainly derive from Egyptian forms. The most common Grecian type was carved with lions' legs facing inwards, a balanced but disconcerting solution; others ended in cloven hooves. Folding stools were in use in China as seats of honor by about 25 AD, but were later supplanted by the folding chair. Japanese samurai adopted them by the 9th century, and lacquered folding stools still serve in Japan for coronations.

In Rome, folding stools were emblems of official and imperial power, and although the *sella curulis* was richly cushioned and draped, the hangings never concealed its X-shaped framework. This form spread throughout the Empire, and folding stools of metal and wood, decorated with animal-head terminals and carved or inlaid interlace patterns, were possibly the most important furniture of early medieval Europe. Their ecclesiastical role as the bishops' *faldstool* survives in the kneeling altar stool still used by bishops and popes. French royalty used them from the 5th century, and the ornate gilt or silver-mounted *pliants* which Louis XIV resurrected at Versailles were conscious invocations of medieval kingship. *Pliants* and the related *tabourets* were richly upholstered with figured velvet, tapestry, tassels and fringe, and to be seated on one at court was a privilege reserved variously for duchesses, ministers and other dignitaries. (Although its name derives from *tambour*, or drum, the *tabouret* was a rectangular stool.) Relics of a more mobile aristocracy, *pliants* were only symbolically portable at Versailles: as groups of six or eight were ordered en suite for bedchambers, and dozens more lined the walls of public rooms, they hardly needed to be moved about. Later versions of this type in Greek and Egyptian revival styles made no pretense of actually folding.

Stools also maintain an archaic significance among most of the traditional kingdoms of the Guinea Coast and the Zaire (Congo) River basin; the Ashanti of northern Ghana call their king's clan "the Royal Stool" and honor the blackened stool-thrones of former kings with special ceremonies. Carved from a single block of wood, Ashanti and Akan royal stools have U-shaped seats, supported on five pillars and mounted with silver or gold. Carvers dominated traditional West African wood-working: the figurative stools of the Fon and Yoruba, in particular, were developed with great plastic vigor. Most are left unfinished, but stools from Cameroon and Nigeria were sometimes completely swathed with strongly colored beadwork.

The circular or lozenge-shaped openings in early Chinese drum stools reveal their ancestry of bamboo or rattan, but this ancient form was also made in silk-upholstered straw, lacquered wood, and porcelain. By the Ming dynasty drum stools were usually hardwood, sometimes decorated with bosses and string mouldings in imitation of hide drums. The Chinese also made broad stools to accommodate cross-legged posture; these were usually flat, boxy platforms with straight or curved "cloud-rail" stretchers. Chairs were considered improper for Chinese women, who used stools instead until well into the 13th century. In India slightly taller wide stools were traditionally accompanied by foot-stools to support an indolent leg.

Joined and turned stools played a vital social role in

medieval Europe as the least favored forms; even benches were considered superior. In his own home, a peasant might have used a chair while his wife and children sat on benches or stools, but he would expect to be seated on a low stool at the local lord's hall. In late 16th-century England stools were still being sold in sets of six for dining table use. Surviving examples look severe, but cushions added comfort and glamour to seats in all but the simplest homes. Medieval stools were also pressed into service as candlestands or small tables. The triangular turned stool, a charming and economical form, remained nearly unchanged for centuries. Although banished to kitchens and private rooms in fashionable homes after about 1625, it retained favor in the Netherlands somewhat longer. Joined stools were made of planks, with board or turned legs; board legs and aprons were often notched, pierced or chip-carved for decorative effect. 16th-century joined stools could be so heavily carved that their origin as humble planking was virtually obscured.

A variant of the *sella curulis*, made with closely spaced, S-curved slats in place of the open frame, was briefly revived in Renaissance Italy, but this form had more duration as a folding chair than a stool. As furniture became more specialized, innovations were made in other forms, and the stool's importance was usurped by new types of tables and chairs. Rustic forms survived in modest surroundings, but fashionable upholstered stools generally imitated the French court's *tabourets*, with tassels, fringe and gorgeous carved gilt frames. Suites of furniture became standard in the 18th century, and included upholstered stools as appendages to sofas, easy chairs, and beds. They were considered particularly stylish perches for women occupied with needlework. Victorian upholstered hassocks and piano stools were favored showcases for embroidery and Berlin woolwork, and perfectly suited to the lush, cluttered Aesthetic interior. These confections were scorned by Arts and Crafts movement purists, who flanked their fireplaces with "Gothic"-style joined oak stools with leather seats.

Tall turned stools were used at bar counters after the 1820s, and Michael Thonet's bentwood versions became classic bar furniture soon after their introduction in mid-century. Shorter bentwood stools were advertised as office furniture. Tubular steel furniture, espoused by Le Corbusier and Marcel Breuer, was too expensive to catch on widely except in America, where steel was cheap and abundant. Tall stools of wood or steel have become standard at kitchen counters since the early modern era, and were essential elements of "rec rooms" and home bars in the post-war American home. In the 1920s, a vogue for dressing tables spurred Art Deco designs for matching stools, and the taste for exotic, "primitive" forms inspired Pierre Legrain to take one of his most celebrated designs directly from Akan and Ashanti royal stools. In contrast, Alvar Aalto's bent plywood stacking stools (c.1933) are stark expressions of modern functionalism; yet their tripod structure is archaic. The futuristic simplicity of Eero Saarinen's pedestal stool for Knoll (1956) is among the few truly original gestures made in this form.

JODY CLOWES

See also Chairs

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Stoves

Ceramic

The use of ceramic stoves for heating the interiors of buildings was a common phenomenon in Central, Eastern and Northern Europe from the Middle Ages to the early 20th century. It sprang from the need to have a sustained but secure form of heating during the long bitter winters.

Ceramic stoves conform to standard construction norms. They are free standing structures which have a fireproof chamber at the bottom for fuel. The fire chamber is connected to a flue which draws off smoke and fumes. The top half of the stove is a ceramic superstructure where the warmth is stored and radiated. The construction of large stoves would always take place on the spot. Ceramic stoves vary enormously depending on the period and country in which they were built and the type of patron for whom they were made. They often became an index of status for the owner and the most elaborately decorated and painted specimens could only be afforded by the upper echelons of society. It is often these stoves that have survived.

Some of the oldest ceramic stoves date from the 15th century; several examples were made in Cologne, Germany. These stoves were covered with so called "half cylinder" tiles which had deep semi-circular recesses with the top half decorated with perforated Gothic pointed arches and foliage patterns. The deep cavities of these "half cylinder" tiles created a greater surface from which the heat could radiate than would normally be possible with flat tiles.

During the 16th century some truly magnificent stoves of up to eight feet high were made in Germany, Austria, and Switzerland. Nuremberg stoves were particularly renowned; they are characterised by the use of high relief tiles with



Stoves: ceramic stove, Swedish, 18th century

Renaissance-inspired decorations showing religious scenes, portrait medallions, and floral patterns covered with a green, brown, or yellow glaze. In Austria, Innsbruck and Kitzbühel were production centres, along with Winterthur in Switzerland. Stove tile manufacture at Winterthur was dominated for generations by the Pfau family who covered their tiles with white tin glaze on which they painted complex figurative scenes and inscriptions in blue, yellow, green, and purple. A magnificent example of their work is still in place in the former Chancellory of the Freuler Palace, Nafels, made by Hans Pfau II.

In Russia the very early stoves of the 15th century were made of unglazed red tiles with relief design. In the 16th and 17th centuries stoves featured glazed polychrome relief tiles, and in the 18th century flat painted tiles came into fashion with figurative designs painted in purple, green, and yellow. Blue-and-white stove tiles influenced by Dutch Delftware were especially popular with the Russian nobility. In the Palace of Tsarskoe Selo (now Pushkin) there is a large blue-and-white stove stretching from floor to ceiling in the corner of the sumptuous Cavaliers Dining Room where it contrasts well with the white walls covered in gold Rococo decorations. The tradition of these magnificent painted blue-and-white stoves is still carried on today by the Gzhel pottery near Moscow.

In Scandinavia tiled stoves were a standard part of the

interior decor of houses. In Denmark stove tiles were made at the 18th-century Blataarn Factory near Copenhagen which operated under the royal patronage of Christian VI. Beautiful Neo-Classical tin-glazed stoves were also made at the 18th-century Stockelsdorff factory in Schleswig Holstein consisting of a cast-iron firebox with a ceramic superstructure. In Sweden tiled stoves were a common element of the domestic interior, as we can see in the work of the late 19th century Swedish illustrator Carl Larsson. His finely detailed watercolours often show tall rectangular white stoves painted with flowers executed in pink and green.

In France there was a fashion for ceramic stoves during the reign of Louis XV. Ceramic stoves made in France were used in various royal palaces such as Versailles and in the palaces and castles of the French nobility. Although many of these have disappeared, a splendid example is still *in situ* at the Château Chambord. This is a tall rectangular stove with white tin-glazed tiles painted with purple landscapes. During the late 19th century metal stoves decorated with ceramic Art Nouveau tiles were produced in France for use in ordinary homes.

In Britain, where open fireplaces have always been the norm, the fashion for tiled stoves never caught on. German stove tiles were imported as early as the late 15th century and were used in monasteries such as Fountains Abbey, Yorkshire, where stove tiles made in Cologne have been excavated. German stove tiles of a 16th-century date have also been found in excavations in London, pointing to their use in houses of the well-to-do. In the British Museum there are fragments of green-glazed stove tiles dated 1540–45 found on the site of Henry VIII's Whitehall Palace. They seem to have been used in a room near the royal bath and are attributed to local potters active on the Surrey-Hampshire borders imitating German stove tiles. The most recent example is the large ceramic stove with Minton tiles designed by A.W.N. Pugin for the Medieval Court of the Great Exhibition of 1851.

HANS VAN LEMMEN

Iron

Iron stoves have also proved popular in Europe and North America. The principle of the stove was first found in the *laconica* (saunas) of ancient Rome, but its most important function as a highly efficient source of heat only really developed in the last 200 years. The closed stove probably originated from a covered brazier with a connecting pipe employed to draw the fumes off the fire. This, in time, became a simple iron box or Dutch Stove, with its lid raised to extend the heated surface, which developed in to the complex shaped stoves so popular in the 18th and 19th centuries. These stoves had several surface layers or chambers and a long, convoluted pipe designed to prevent the heat from escaping quickly. They were popular because they were up to four times more efficient than open fires and their heat could be directed and controlled more easily.

Before looking at the traditional "closed" stove in more detail, however, there are other examples of stoves that should not be overlooked. Medieval houses would have been heated and lit by a central open fire which was also used to cook food on but, by the 17th century, fires would have been laid in

grates or baskets, probably made of cast iron, and backed with an iron fireback or plate. In the 18th century, three iron fire-bars were added to the front, which was usually decorated, and cast-iron sides were attached to the basket and it became known as a stove-grate. From the 1750s the design of the stove-grate became more elaborate with various examples being produced from the Gothick to the Neo-Classical style. The hob-grate followed, a cast-iron stove with five bars set between two cast-iron plates; it was capped by hobs either side of the fire basket, upon which a kettle could be placed. It appeared in country houses as early as c.1720 and fitted directly into the fireplace.

Derivatives of the hob-grate were given names such as the Bath, Forrest, Pantheon or Duck's Nest grate, depending on the shape of their front. A further refinement of these was the Register grate, which controlled the flow of heat up the chimney by a sliding iron plate set in the opening. Most of these stove-grates would have been made from cast iron and many were manufactured by the Carron Company (founded in 1759), or Coalbrookdale's (established a century earlier), although polished steel was favoured in the mid 18th century by those who could afford it.

Closed iron stoves also came in many different shapes and sizes and were used in a surprisingly wide range of buildings. Abraham Buzaglo (1714–88), a stove manufacturer who had a shop on the Strand in London, advertised that his patent "warming machines" were suitable for "Churches, Noblemen's Houses, Assembly-Rooms, Coffee-Houses, Halls, Parlours, Dining rooms, Bed-Chambers, Compting Houses, Public Offices, large Shops, Hot-Houses, Green-Houses, Wine-Vaults, Ec.Ec." He also declared that his stoves were meant to please the eye as well as heat the body without burning the face or legs, and that unlike other stoves, his did not smell. The Adam brothers also designed cylindrical Neo-Classical stoves topped with urns and vases for their wealthy clients; other popular 18th-century designs were shaped like pyramids or made to resemble fluted columns. Unfortunately, since the introduction of central heating, few examples of these wonderful objects have survived: there was one in the King's Staircase at Kensington Palace, London, in the early 19th century which has since been removed, and one of Buzaglo's *Treble Tier Patent Warming Machines* can still be seen at Knole Park in Kent.

Cast iron has remained the preferred material for all kinds of stoves produced in Britain and North America to this day, although ceramic stoves were a more familiar sight in domestic interiors across northern Europe from the 17th century onwards. Certainly one of the reasons why iron stoves were favoured was their portability. For example, in the first half of the 19th century, the pioneer settlers of North America took primitive iron stoves across the country, and portable stove-cookers such as the *Doric* and the *Sultana* (c.1914), were still popular with families travelling to far-flung outposts of the British Empire in the first decades of the 20th century.

RACHEL KENNEDY

See also Chimneypieces

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Streamlining and Moderne

The Moderne, Modernistic or Jazz Moderne was a design style which emerged during the early 1930s and endured through World War II. A mixture of Art Deco and the Modern, it appealed to mass taste and influenced the interiors of modest homes, cinemas and hotels. It began in America and was disseminated through Hollywood cinema and magazines. Streamlining was a particular part of the Moderne. It describes a way of styling products and interiors to make them look sleek and futuristic with an emphasis on horizontal lines and banding. The Moderne used new, affordable materials, such as chrome, and was easily mass-produced for the growing army of new consumers. It lacked the social conscience of Modernism and the exclusivity of Art Deco. It was the first popular style of the 20th century.

After the 1925 Exposition in Paris a new generation of French designers began to incorporate elements of Modern Movement design into their work. The Moderne designers, as they became known, upset the design establishment, and Paul Follot in particular, with their apparent disdain for the French decorative heritage. The career of Eileen Gray, for instance, demonstrates this trend. In 1920 she designed an Art Deco apartment for the milliner Suzanne Talbot in which animal-skins, a pink upholstered armchair and bronze lacquered sofa



Streamlining: industrial designer's office by Raymond Loewy and Lee Simonson, for *Contemporary American Industrial Art* exhibition, Metropolitan Museum of Art, New York, 1934

with silver-leaf decoration were carefully arranged to create an exotic atmosphere. In 1922 Gray opened Galerie Jean Desert, her Paris showroom, to sell her exclusive lacquerwork screens and hand-crafted rugs. After 1925 she began to assimilate the influence of Modernism by turning her interest to architecture rather than interior decoration and using tubular steel and glass for her furniture designs. The members of the Union des Artistes Modernes (UAM), founded in 1929, followed a similar path. Pierre Chareau, René Herbst, Robert Mallet-Stevens and Francis Jourdain adopted new materials with élan and the principles of Modernism with enthusiasm. Chareau's Maison de Verre in Paris is a key example of the transition from Art Deco to Moderne. It is constructed from a metal frame and standard, industrial glass bricks. The visual features of Modernism were adopted by such designers, rather than the revolutionary principles of the Bauhaus or Russian Constructivism.

Generous official support was supplied again by the French for avant-garde design during the 1930s. The decoration of the luxury liner *Normandie*, launched in 1935, was undertaken by France's leading decorators for the Compagnie Generale Transatlantique. The Grand Salon was decorated with a four-part mural by Jean Dupas, depicting myths of navigation, using *verre églomisé*. This involved painting and gilding the back of clear, plate glass which was then affixed to the walls. There were fountain-shaped table lights and tapestry-covered chairs. The effect of this interior and the First Class dining room was one of awesome grandeur, achieved through sheer scale – the Dining Room was 305 feet long – and the use of glossy surfaces. The travel writer Ludwig Bemelmans described the experience of being in the Grand Salon of the *Normandie* as: “a room full of silver, gold, and glass, large as a theatre, floating through the ever clean, endless ocean just outside the high windows.”

The chief source of the Moderne style and Streamlining was America. Isolated from Europe during World War I, Americans first learned of European advances in design from the 1925 Paris Exposition. In America the Mission Revival and Spanish Colonial styles were dominant. America had little confidence in her standing as a style-leader, so much so that the country did not contribute to the 1925 International Exposition, but sent over 100 delegates to glean ideas. Art Deco was then exported to America via touring exhibitions and magazine coverage, where it was enthusiastically received. The new style could be adapted to the mass production techniques which had been pioneered in America and symbolised the aspirations of the nation. As the American writers Therese and Louise Bonney argued in *A Shopping Guide to Paris* in 1929: “Where France leads the world to-day in decorative art, and centers its creations in Paris, possibly another country will lead in 1940. America should since it is here that the machine age, the inspiration for most creative effort to-day, is developing its possibilities.” It was the new breed of industrial designers who were to initiate a move away from stylistic revivalism to a machine aesthetic.

As a result of the 1929 Wall Street Crash, American manufacturers of consumer goods were compelled to stimulate new markets for their products. Design grew in significance as it came to be recognised as a marketing tool. Individual designers began to enjoy film-star status as businesses realised the

marketing potential of their touch – design sold goods. Norman Bel Geddes, Henry Dreyfuss and Walter Dorwin Teague were the three leading members of this new design profession. The style they chose to work in when creating complete interiors, cameras or refrigerators was the Moderne or Streamline. Adopting shapes developed in experiments with aerodynamics for cars and trains, the swept-back style symbolised the dynamism of contemporary American culture. The teardrop motif of streamlining was pioneered by Harley Earl in his car designs for the Chrysler Corporation during the 1930s. It blended the reflective surfaces of Art Deco, the Modern preference for new materials and an enthusiasm for machinery and progress. Because the source of Streamlining was aerodynamics, the emphasis was on the horizontal, on smooth, enveloping forms. It was widely used for the design of electrical goods for the home, for example, Loewy's Coldspot refrigerator of 1932 has aerodynamic lines. In interior design, three horizontal bands often ran around the walls, for example, Loewy's design for a designer's office, exhibited at the Contemporary American Art show at the Museum of Modern Art in 1934. Frank Lloyd Wright also used the Moderne style for the S.C. Johnson and Son Administration Building at Racine, Wisconsin of 1936–39. The huge main office is sub-divided by tapered columns which terminate in a circular pad on the ceiling. The metal furniture, also designed by Wright for the building, echoes these smooth, circular lines. Donald Deskey's interior of New York's Radio City Music Hall of 1931–32 is another key example of the Moderne. Smooth, clean lines, mirrors, chromium-plated steel and tubular aluminium furniture, veneers, Bakelite and lacquer conjure up an atmosphere of futuristic glamour, removed from the detail and revivalism of Art Deco.

The set designs for Hollywood films were also in the Moderne style, reflecting the buoyant mood of the industry. Cedric Gibbons was a leading Hollywood art director whose visit to the Paris Exposition in 1925 influenced his design for the set of *Grand Hotel* (MGM, 1932). The Moderne furniture and satin furnishings acted as a perfect backdrop for Greta Garbo. The Hollywood musical also exploited the Moderne style, particularly Busby Berkeley's *Gold Diggers of 1933* (MGM, 1933) and films starring Fred Astaire and Ginger Rogers, for example, *Top Hat* (RKO, 1934). The use of reflective surfaces, long sweeping curves and zigzag profiles were all inspired by the Moderne.

The Moderne style, as seen in the Hollywood movie, inspired British architect-designers to dispense with period detail and adopt smooth, seamless surfaces enhanced by the use of mirrors, metal, silver-foil or paint. For example, Raymond McGrath designed the interior of a Victorian mansion in Cambridge to be completely reflective. The entrance-hall floor was covered in black indurium, the walls in silver-leaf sprayed with green lacquer and the ceiling was faced in green glass. Oliver Hill's designs of the 1930s also reveal a Moderne influence, with the entrance hall of Gayfere House, London consisting almost entirely of mirror-glass. Concealed electric lighting was also an important part of the Moderne interior. Oliver Percy Bernard's foyer for the Strand Palace Hotel, London of 1930 used an illuminated doorway, balustrade and columns to dazzle the visitor. The growth in the domestic consumption of electricity and electrical goods led to

a boom in manufacturing. New factories in the Moderne style were erected on Western Avenue leading out of London. The Hoover factory by Thomas, Wallis, Gilbert and Partners of 1932 is a symmetrical building adorned with brightly coloured, Moderne ornament including a coloured glass sunburst.

This was a decorative device to be seen gracing the windows and gates of many of the four million new private homes built in Britain from 1919 to 1939. Such homes were modest, two or three bedroomed dwellings furnished with over-upholstered three-piece-suites and Moderne fireplaces. The glazed china cabinet was another key feature of the new living room, used to display the best tea service. The Moderne ceramics produced by Clarice Cliff and Susie Cooper enjoyed great popularity. Such a suburban lounge can be seen at the Geffrye Museum, London and the Castle Museum, York.

By the end of the 1930s America enjoyed a new confidence in its indigenous design style. The break with Paris as style leader had taken place, and New York emerged as leader of the design avant-garde in the post-war era.

ANNE MASSEY

See also Art Deco

Further Reading

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Stuart, James 1713-1788

British architect, painter and designer

James Stuart, or "Athenian" Stuart as he was also known, played a key role in the development of Neo-Classicism in the third quarter of the 18th century. Active as a draughtsman, architect and designer of furnishings and interiors, his career paralleled, and to some extent rivalled that of Robert Adam, and it was only perhaps professional indolence that prevented Stuart from taking the lead in the formation of a new fashionably Greek style of architecture and decoration in England. His architectural output was comparatively small, but his work included the temple at Hagley (1758) which was the earliest revived Greek Doric building in Europe. And his publications included the celebrated *Antiquities of Athens*, published with Nicholas Revett (1720-1804), which was hugely influential both in England and on the Continent and which continued to serve as a Neo-Classical sourcebook well into the 19th century. But it is for his work on interiors that he is arguably best-known today. His decorations and furniture were designed in a pioneering and severe Greek style and his most famous commission, Spencer House, London, was the first Neo-Classical ensemble in Europe.

Stuart was born in London in 1713 and worked first for the fan-painter Lewis Goupy who had accompanied Lord Burlington on his grand tour of 1714 to 1715. Goupy not only encouraged Stuart in his studies of mathematics, geometry, drawing and painting but also guided him in his interest in Classical antiquity. Having taught himself Latin and Greek, in 1742 Stuart travelled on foot to Rome. In 1748 he accompanied the painter Gavin Hamilton, the architect Matthew Brettingham, and Revett to Herculaneum and Pompeii, and in 1751 he and Revett set off for Greece on an expedition financed by the Society of Dilettanti to gather material for the publication of "an Accurate Description of the Antiquities of Athens". On arriving in Athens, the two were welcomed by Sir James Porter, the ambassador in Constantinople who was also a member of the Dilettanti and who facilitated their study of the ancient monuments. In 1753, Stuart went to Constantinople, and in 1754, after having met up with Revett in Salonika to visit the Greek islands, they returned to England to prepare for the publication of the materials they had accumulated during their years abroad.

The publication was to consist of four volumes: the first two would cover the monuments in Athens, the third the buildings on the Acropolis, and the fourth would be devoted to the other remains in Attica. After various delays, the first volume, entitled *The Antiquities of Athens*, appeared in 1762 and was immediately acknowledged to be a remarkable example of architectural archaeology. But, lacking the famous buildings of the Acropolis, it did little to encourage the revival of Greek architecture in England; this had to wait for the second volume, published by Stuart's widow, more than twenty years later in 1789. A third volume, for which Stuart had left the

completed drawings, was edited by Willey Revely and appeared in 1795; in 1816 a fourth volume was issued by Josiah Taylor and in 1830 a fifth volume was added by C.R. Cockerell and others. A French edition of the first volume was published in 1793, and many other editions of all or part of the series were issued: in French in 1808–12 and again in 1881, in German in 1829–33, in Italian in 1832–44, and in England in 1850–51.

Stuart's contacts in the Society of Dilettanti provided him with several important patrons, and by 1760 he had established himself as a leading figure in the study of antiquities and the promotion of the Greek style. While few of his buildings – with the exception of the temples he designed at Hagley (1758) and Shugborough (1760s) – can be regarded as particularly important, his designs for decorations and furniture at Kedleston and Spencer House had a significant impact on English taste.

Stuart was consulted by Nathaniel Curzon (later Lord Scasdale) about the design of interiors at Kedleston, Derbyshire, in which to display its owner's collection of paintings and sculpture c.1757. In the end, Stuart was ousted in this commission by Robert Adam who completed the house in 1760–65, but Stuart's drawings for the Great Saloon and the dining room survive and illustrate his interest in archaeologically inspired decoration. The design for the Great Saloon includes a massive, sober chimneypiece decorated with lion masks and wreaths derived from those on the Choragic Monument in Athens, painted decoration and free-standing Greek tripods.

Stuart's work for Lord Spencer at Spencer House, London, executed between 1756 and 1766 and now newly restored, was even more impressive. The house was designed by John Vardy, a disciple of William Kent, and Stuart was called in to enliven the interiors. His suite of rooms on the first floor has been described as "the most magnificent domestic interiors of 18th century London, unsurpassed for the dazzling quality of the fittings and the unity of architecture, furniture and decoration" (Watkin, 1982). The upper landing contains many explicitly Greek references such as pilasters with Ionic capitals and garlands hung between them similar to those in a frieze taken from the Temple of Ilyssus that had been illustrated in a volume of the *Antiquities*. The Great Room, or Ballroom, contained a fine collection of paintings by Guercino, Sacchi, Salvator Rosa and Guido Reni, whose gilt frames were carved to match the door and ceiling surrounds, and which were hung on a red damask background. It also had a magnificent green, white and gold coffered ceiling containing three shallow domes. Stuart's masterpiece is the Painted Room where the decoration harks back to Italianate influences. Much of the colorful painted wall decoration relies on ancient grotesque or arabesque ornament which had been revived in Renaissance Italy by Raphael, Vasari, Giovanni da Udine and their followers. This is subordinated within a strong architectural framework that is established on the north wall by pilasters defining three bays that are matched by a screen of Corinthian columns in front of the bow-shaped apse at the south end of the room. Classical allusions are also much in evidence. A painted frieze on the chimneypiece is derived from the so-called *Aldobrandini Wedding* in the Vatican Museum, and images of Venus and Hymen over the doors refer to the recent marriage of Lord and

Lady Spencer. The screen is based on the portico of the Temple of Antoninus and Faustina in Rome, while the doorcase and mirrors in the apse have friezes inspired by those in the colonnade of the Incartada at Salonika. The painted ceiling contains a central compartment representing the signs of the zodiac and eight other compartments featuring paintings of female dancers or floral and foliate wreaths.

Stuart also designed a magnificent suite of Neo-Classical furniture for this room: two torchères, four mirrors with carved and gilded frames, four sofas and six massive arm chairs. The torchères, which were nearly seven feet high, were once again derived from the Choragic Monument, and were very similar to examples Stuart had designed for Kedleston; they were repeated for the Marquess of Rockingham's Wentworth House, c.1760. They had tripod stands incorporating panels painted with Pompeian winged figures of Victory that were surmounted by winged griffins. The sofas had ends representing winged lions – a feature that was to become quite commonplace in Empire and Regency furniture of the early 19th century – and were indebted to antique examples that Stuart had seen in Italy. All the furnishings were designed for particular parts of the room: the torchères, for example, stood between the Corinthian columns, while two of the sofas stood under the windows in the apse and the other two opposite the chimneypiece. Each piece was an essay in the early Greek Revival style and paralleled developments in advanced French Neo-Classical taste and particularly work by *Goût Grec* designers such as Le Lorrain, Neufforge, and later J.C. Delafosse.

Few of Stuart's other commissions were on a scale similar to that of Spencer House, and during the 1760s the massiveness of his Franco-Greek style was replaced with a more elegant and decorative Adamesque manner, as is evident in his work at Holderness House and Lichfield House, both in London. His architectural career clearly suffered from criticisms levelled at his work by contemporaries such as William Chambers and Robert Adam and he built little after the mid-1760s. Nevertheless, Stuart continued to produce designs for manufacturers like Wedgwood and Matthew Boulton and antique motifs such as fluting, paterae, griffins, guilloche and anthemion that were popularised in his publications became a standard part of the Neo-Classical repertoire.

DAVID CAST

See also Pompeian Style

Biography

Born in London, 1713. Studied mathematics, geometry and anatomy, and taught himself Greek and Latin. Married twice. Worked first as a fan painter for Lewis Goupy. Travelled to Rome in 1742, and worked as a guide for English visitors; visited Naples with the painter Gavin Hamilton and the architects Matthew Brettingham and Nicholas Revett in 1748; went to Venice and Greece with Revett, 1750–51; both elected members of the Society of Dilettanti, 1751; travelled to Constantinople, 1753; returned to England, 1755. Published the first volume of *The Antiquities of Athens* in 1762; subsequent volumes appeared posthumously in 1789, 1795 and 1816. Worked on a number of architectural projects and interiors in the late 1750s and 1760s. Made a fellow of the Royal Society, and the Society of Antiquaries of London; surveyor of Greenwich Hospital, 1758; painter to the Society of Dilettanti, 1763 (replaced by Joshua Reynolds, 1768). Died in London, 2 February 1788.

Selected Works

Manuscript material relating to *The Antiquities of Athens* and a manuscript memoir of Stuart, written by his son, entitled *James Stuart surnamed Athenian*, are in the British Museum. Examples of Stuart's decorative designs and his designs for architecture are in the British Museum and the Drawings Collection of the Royal Institute of British Architects, London. An album of drawings relating to Holderness House and Lichfield House is in the Prints and Drawings Department of the Victoria and Albert Museum, London; drawings for Stuart's unexecuted work at Kedleston are in the Archive, Kedleston, Derbyshire. Examples of his furniture can be seen at Spencer House, Kenwood, and the Victoria and Albert Museum, London, and also at Althorp, Northamptonshire, to which several chimneypieces and doors from Spencer House were removed during the 1920s.

Interiors

- 1755 Wentworth Woodhouse, Yorkshire (decorations in the Drawing Room and Marble Saloon): 2nd Marquess of Rockingham
- 1756–66 Spencer House, St. James's Place, London (decorations and furnishings including the Painted Room, Ballroom and Rubens Room): 1st Earl Spencer
- c.1757 Kedleston, Derbyshire (unexecuted designs for the Great Saloon and Dining Room): Nathaniel Curzon
- c.1758 Wimbledon House, Surrey (decorations including the Hall and Dining Room): 1st Earl Spencer
- 1758–59 Hagley Hall, near Stourbridge, West Midlands (temple, and drawing room ceiling)
- 1760–65 Holderness (later Londonderry) House, Park Lane, London (interiors including the north drawing room, centre drawing room and boudoir): 4th Earl of Holderness
- 1764–66 Lichfield House, St. James's Square, London (interior decoration including the drawing room): Thomas Anson
- 1764–70 Shugborough, Staffordshire (interior decoration, and park buildings): Thomas Anson
- 1775–82 Montagu (later Portman) House, Portman Square, London (building and interiors): Mrs. Montagu

Designs for vases and silverwork executed by Josiah Wedgwood and Matthew Boulton.

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The standard monograph on Stuart is Watkin 1982 which includes a bibliography and a guide to the principal collections containing examples of Stuart's designs and furniture. A complete list of Stuart's architectural commissions appears in Colvin 1995.

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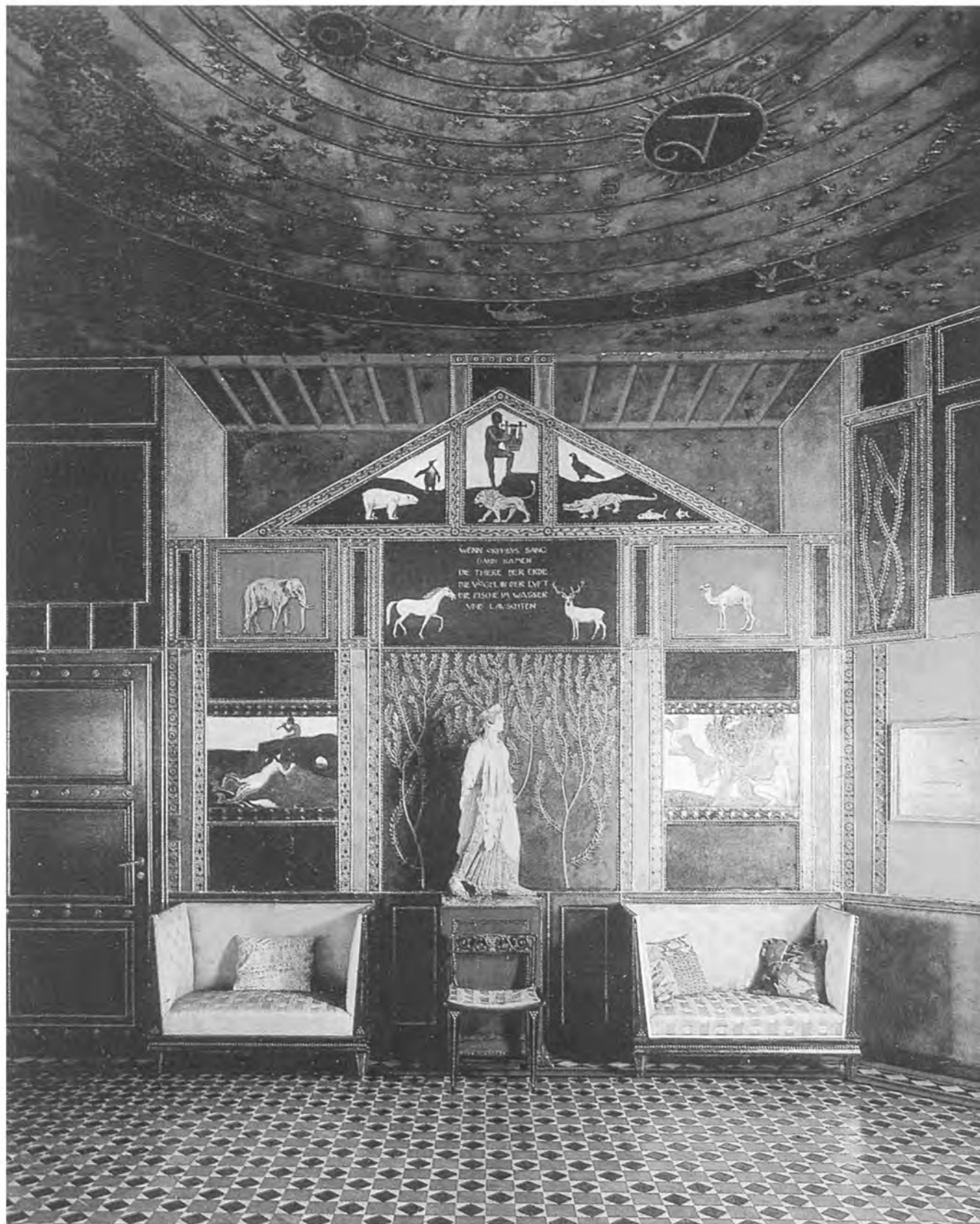
Stuck, Franz von 1863–1928

German painter, sculptor, architect and designer

Franz von Stuck was born 23 February 1863 in Tettenweiss, Lower Bavaria, the son of a miller. He died rich and laden with honours on 30 August 1928 in Munich having been one of the most influential figures in the artistic life of that city for nearly forty years. Stuck was variously described as a remarkable dilettante or a "prince of art", and the multiplicity of his talents included drawing, painting, sculpture, design and architecture. As such he typified the many-faceted artist-designer of the Art Nouveau period even though his work itself was essentially in the historicist tradition.

Influenced by the illustrated magazines and newspapers to which his mother subscribed, at an early age he covered the floorboards, doors and walls of his home with white chalk or crayon drawings, extending his range of subjects to include caricatures of the villagers and earning the sobriquet "The Painter" by the age of six. On completing his secondary education at the Royal High School in Passau, he enrolled in 1878 at the Royal College of Arts and Crafts (Kunstgewerbeschule) in Munich, moving in 1881 to the Royal Academy of Fine Arts whence he graduated in 1885.

While at college he established a reputation as a caricaturist working for the Munich magazine *Fliegende Blätter* (Broadsheets) to which he continued to contribute until 1892. As a draughtsman he produced illustrations for the Viennese publishers Gerlach and Schenk for two volumes of designs – *Allegorien und Embleme*, 1882 (Allegories and Emblems) and *Karten und Vignetten*, 1886 (Cards and Vignettes) – as well as drawings for *Die Zwölfe Monate* (The Twelve Months) published by Gustav Weise, Stuttgart, in 1888. An early poster design, for the Art Exhibition in the Munich Crystal Palace in 1889, depicted a naked, winged male figure offering a laurel wreath and a sprig of palm to the female personification of Painting seated on a classical throne, all against a thickly painted gold background. The form and content of this design



Stuck: south wall of Music Room, Villa Stuck, 1897–98

illustrates the Neo-Classical vocabulary which was to be the basis of his success as a painter.

In 1889 Stuck also began painting in oils, winning the second Gold Medal at the Munich exhibition with a cash prize of 60,000 marks for *The Guardian of Paradise*. He rejected the naturalism of both the contemporary historical school and the so-called "ledernhosen" school who specialised in immensely popular, sentimental depictions of "young peasants, agricultural workers and ordinary boys". Instead, Stuck favoured themes influenced by Symbolist writers which concerned the mind and the soul, and whose subject-matter was frequently highly charged with erotic overtones, so much so that some critics have described them as bordering on the pornographic. Works of this kind include *Sin* (1892), *Vice* (1894), *The Kiss of the Sphinx* (1895), *Wounded Amazon* (1904) and *Salome* (1906), all of which contain a nude, or nearly nude, predatory female figure as the dominant feature. In 1892, dissatisfied with the conservative Munich Art Society, Stuck co-founded the Munich Secession. He designed the poster for their first exhibition in 1893; it depicts the profile of Pallas Athene drawn as if in mosaic and it remained the symbol of the organisation until the 1930s.

Stuck's attention to the framing of his paintings is significant in the development of his ideas of total design. Each frame was designed specifically to enhance the painting it contained. They were frequently multi-panelled, with the size, colour or shape of the panels emphasizing the main features of the painting. On occasion the frames simulate a wall or a small classical temple in which the painting sits as if on an altar. The title of the painting is also often featured on the frame. The role that Stuck's paintings played as decorative features within a total interior design is well illustrated in the Villa Stuck which was constructed in 1897–98.

In 1895 Stuck had been appointed professor at the Royal Academy of Fine Arts, Munich (where his pupils would later include Paul Klee, Wassily Kandinsky and Josef Albers), while his reputation as a painter was increasing. The following year saw the birth of his daughter Mary, by his mistress Anna Maria Brandmeier. Mary's godmother was an American widow whom Stuck married in the following year. He decided that he should now have a home suited to his new domestic and professional status. The home and studio was to be a total work of art – a *gesamtkunstwerk* – and would serve both as an expression of his abilities as architect, interior designer and decorator, and as a demonstration of his theory that there should be no boundaries between the fine and applied arts.

The design, and its execution by the Munich firm of Heilmann and Littman took only two years. The Villa was built on the fashionable Prinzregentenstrasse on the heights above the River Isar and is probably the finest achievement of the historicist movement, combining architectural and decorative influences from Greek and Roman antiquity, Byzantium, the Orient and European High Renaissance. The street façade is divided both horizontally and vertically into three sections – the central section being recessed between two wings. Extending forward from this section is a Doric portico which in turn provides a balcony to the studio on the first floor. Within the portico the entrance to the house is through massive bronze doors to a vestibule decorated with antique reliefs and sculptures and from which there is direct access to the recep-

tion room and the music room. The latter epitomizes Stuck's approach to interior design with its Pompeian-style painted walls in greens, browns, reds and black. The north wall represents the world of Song and is dominated by a statue of Orpheus, while the south wall celebrates the world of Dance and has a painted representation of Pan and a painted plaster relief of two classically-inspired veil-dancers. The ceiling, painted in a deep blue, is decorated with golden stars, the signs of the zodiac and a flashing comet. From the reception room a library corridor designed in the High Renaissance style leads to a boudoir decorated with scenes from Greek mythology. Also on the ground floor are a dining room, overlooking the garden, and a smoking room.

Apart from two bedrooms and a bathroom, the upper floor is given over almost entirely to a vast studio where walls and ceiling are again covered in classically-inspired decoration and *trompe-l'oeil* painting. The main feature of the room is a classical Altar to Art intended for the display of Stuck's major works, notably his painting *Sin* in its Doric gilt frame. This feature also doubles as a screen behind which Stuck's models could change!

The Villa Stuck is not only a supreme work of art in itself but provided a suitable stage on which Stuck and his family could live their lives. The furniture throughout the house mixes both Classical and Egyptian elements, often in painted wood and leather. It was awarded a gold medal when it was exhibited at the Paris Exhibition of 1900.

Stuck continued to paint throughout his life though he rejected the new art movements of the 20th century by constantly returning to the themes of his earliest career. He was ennobled as a Knight Grand Cross of the Order of Merit of the Bavarian Crown (adding "von" to his name) in 1906. In 1914 he extended the villa with the addition of a larger studio with better facilities for sculpture. Further recognition of his achievements included membership of the Academy of Arts, Vienna, the Royal Academy, Stockholm, Freedom of the University of Munich and, in the last year of his life, a Doctorate and the Directorship of the College of Technology of Munich.

The Villa Stuck opened as a museum in 1968 and in 1992 was transferred to the ownership of the city of Munich.

BRIAN J. R. BLENCH

Biography

Born in Tettenweiss, Lower Bavaria, 23 February 1863. Studied at the Kunstgewerbeschule, Munich, 1878–81, and the Akademie, Munich, 1881–85. Married in 1896; one daughter, Mary (b. 1895), by Anna Maria Brandmeier. Worked as a caricaturist and illustrator from c. 1882; active as a painter from 1889. Co-founder, Munich Secession, 1892. Appointed professor, Akademie, Munich, 1895. Designed furniture, painting, sculpture, interiors and architecture for his Villa Stuck, 1897–98. Gold Medal, Exposition Universelle, Paris, 1900. Made a Knight of the Bavarian Order of Merit, 1906. Member of the Akademie, Vienna, and the Royal Academy, Stockholm. Awarded a Doctorate and Directorship, College of Technology, Munich, 1928. Died in Munich, 30 August 1928.

Selected Works

Examples of Stuck's furniture, paintings, sculpture and decoration are preserved in the Villa Stuck, Munich, which is now run as a museum.

1897–98 Villa Stuck, Prinzregentenstrasse 60, Munich (building, interiors, decoration and furniture): Franz von Stuck

Further Reading

The most recent English-language monograph on Stuck is Mendgen 1995 which includes a biography, list of works, and a select further reading list.

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Studioli

Studiolo, a diminutive of *studio*, principally denotes a small room within the Renaissance palace, set apart ostensibly for the purpose of private study, and decorated in an appropriate style. The term first gained currency in Mantua with Isabella d'Este, who was responsible for one of the most famous examples of the genre. In Florence, however, studiolo was used more widely to refer to a piece of furniture, usually a cupboard made to contain books and precious objects, sometimes with a writing desk attached.

This secondary meaning highlights an important aspect of the function of the studiolo, that of display. Collecting was a widespread passion at Renaissance courts, and although nominally a place reserved for intellectual activity, the main purpose of the studiolo was usually to house its owner's collection of rare artistic and natural objects.

The origins of the studiolo may be traced in medieval ecclesiastical collections, and in the études of 14th-century French palaces. According to an inventory of 1402, the library of Jean, Duc de Berry, at Mehun housed a collection comprising some 3,000 items. 700 of these were paintings, but the collection also included objects of such bizarre curiosity value as a unicorn's horn, the engagement ring of St. Joseph, and an embalmed elephant.

The return of the papal court to Rome may have aided the establishment of the studiolo as an Italian phenomenon. Pope

Benedict XII is recorded as having a *studium* in the palace at Avignon, and one of the earliest recorded Italian studioli was that of Nicholas V in the Vatican, decorated with intarsia panelling and paintings by Fra Angelico and his school. Another major influence was the German tradition of *Kunst und Wunderkammern*, with collections such as that of Margaret of Austria, visited by Albrecht Dürer in 1521.

It is perhaps not surprising that studioli gained most popularity in provincial courts such as Ferrara, where the cultural climate was strongly influenced by Northern Europe. There were, however, a number of examples of the genre in Florence, although there the preferred term for a small study was a *scrittoio* or *studietto*. Lorenzo de' Medici's *scrittoio*, according to the inventory of 1492, contained collections of antique gems and vases, books and maps, as well as small paintings and sculpture.

According to the great Renaissance theorist and architect Leon Battista Alberti, the ideal location for a studiolo should be a small room with few windows to ensure privacy and warmth during the winter months. Studioli were usually placed well within the outer walls of the palazzo, frequently in odd, irregularly-shaped spaces. Decorative intarsia panelling enhanced the closet-like effect; but access to a view was also considered important, since contemplation of nature was required as an aid to intellectual activity. As their decoration consisted to a large extent of portable objects, most studioli were relatively ephemeral and could be dismantled and reassembled in different locations.

Choosing works of art for the interior of the studiolo was an important consideration for Renaissance patrons, as it was necessary to place rare objects within a decorative scheme designed to reflect and enhance their beauty and meaning. The most popular solution was a specialized programme, devised by a classical scholar, which included some mythological, symbolic or representative depiction of activities suggested by the environment. One of the first examples of such a collaboration between patron and adviser is recorded in a letter from Guarino da Verona to Leonello d'Este, dated 1447, which contains a programme for the decoration of the latter's studiolo at Belfiore with depictions of the Muses.

For his studiolo at the palace at Urbino (after 1477), Federigo da Montefeltro chose to juxtapose portraits of famous classical and medieval thinkers with contemporary intellectuals, such as his former tutor, the mathematician Vittorino da Feltre. The decoration in this room also includes fine examples of *trompe-l'oeil* intarsia (small pieces of stained or shaded wood set into a solid background) panelling representing fictive shelves and cupboards whose doors appear half-open to allow a glimpse of the heterogeneous collection of objects, such as amphorae, books and musical instruments, housed within. In the studiolo at Gubbio figures, including Federigo himself, were depicted kneeling before personifications of the Liberal Arts. Personal and allegorical elements were thus combined in a celebration of traditional and humanist learning.

Isabella d'Este began formulating plans for a studiolo soon after her arrival in Mantua as the bride of Francesco Gonzaga in 1490. She was a keen patron of contemporary art – she possessed works by Mantegna, Perugino and Lorenzo Costa, among others – and, by her own admission, was an “insa-



Studiolo of Francesco I de' Medici, Palazzo Vecchio, Florence, 1570

tiabile" collector of classical art objects. Her first suite of rooms was on the first floor of the Castello di San Giorgio, near the Camera degli Sposi; the small room designated as the studiolo was situated above a cavernous, barrel-vaulted space known as the *grotta*. Luca Liombeni was commissioned to paint a frieze of *imprese* and decorate the insides of the display cupboards; maiolica tiles were ordered from Pesaro for the floor. By 1492, the decoration of the studiolo was almost finished, and by 1497, the first of two paintings commissioned from Mantegna installed. Meanwhile, the *grotta* took shape as a location to house the collection of antiquities; its wooden ceiling was decorated with a series of Isabella's personal devices. In 1519, with the death of Francesco Gonzaga, their son Federico took over Isabella's apartments, and she recreated her studiolo and *grotta* on the ground floor of the Corte Vecchia.

Isabella d'Este was familiar with studioli such as those of Federigo da Montefeltro; she visited the palaces of Urbino and Gubbio during a pilgrimage in 1494. However, in the decoration of her own apartments she shifted the emphasis away from the intellectual life and the portrayal of celebrated men of letters, towards a more internalized programme of personal mythology. Elements of interior design combined with carefully disposed objects and allegorical paintings to suggest themes such as the virtuous power of music and the arts, and the recasting of Isabella herself as the tenth Muse. This kind of approach became typical of many later studioli. Francesco I de' Medici's studiolo in the Palazzo Vecchio, begun in 1570, represents a definite movement away from the celebration of humanist ideals of learning, in favour of an iconography reflecting the patron's obsession with the marvels of artifice.

How much actual intellectual activity ever went on in the studiolo is a matter for debate – Federigo da Montefeltro decorated his walls at Urbino with *trompe-l'oeil* representations of scientific and musical instruments rather than the objects themselves – but with Francesco I the studiolo becomes a dazzling example of the splendour of art marking a return to the *wunderkammer* tradition. Although the reliquaries, ivories, and figures of saints coveted by medieval princes and clerics were replaced in Renaissance Italy by statuettes, medals, and cameos in the new classically-inspired taste, the principles behind their collection and display remained largely the same.

SALLY KORMAN

See also Closets

Selected Collections

The majority of Renaissance Studioli have been dismantled or destroyed. Elements from Isabella d'Este's studiolo in the Palazzo Ducale, Mantua, are preserved in the Corte Vecchia. Federigo da Montefeltro's studiolo survives *in situ* at the Palazzo Ducale, Urbino; the intarsia panelling and ceiling of the studiolo at Gubbio are now in the Metropolitan Museum of Art, New York.

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Style Troubadour

"Style Troubadour" was the term used to describe the early phase of the Gothic Revival in France. Inspired by the chivalric literature and historical sources from the late Middle Ages and the 16th century, the style flourished from the beginning of the 19th century until about 1840 and encompassed painting, literature, theatre and even dress as well as furniture and decoration. In many respects it was comparable to the romantic interest in the Middle Ages evident in England and Germany at around the same time, but its appeal was not as widespread and its application was not as commercial as in other countries. Instead, it coexisted with the more prevalent classical styles that dominated decorative arts production during the reigns of Napoleon I (1804–15), Charles X (1824–30) and Louis Philippe (1830–48).

Despite isolated examples – Louis XV had purchased several Gothic *objets d'art*, and Marie-Antoinette had commissioned Gothic chairs for her private apartment at Versailles – French interest in the Middle Ages emerged somewhat later than in other parts of Europe. Unlike in England for instance, there was no strong tradition of antiquarian collecting or scholarship and the political upheavals of the Revolution resulted in the wholesale destruction and looting of many ancient châteaux and monuments. Moreover, during the period immediately following the Napoleonic Wars, a flourishing trade in stolen or confiscated antiquities grew up and vast numbers of ancient relics, architectural fragments and furnishings were plundered, particularly by English dealers, to be sold to wealthy collectors abroad. The disappearance of so many national treasures eventually prompted official moves to halt the desecration of the country's heritage and various govern-



Style Troubadour: boudoir, French, c.1836; watercolour

ment bodies were set up in the early years of the 19th century systematically to list and document French monuments.

A powerful incentive in the more sympathetic appreciation of medieval art and architecture was provided by the public exhibition of a few important collections in the late 18th and early 19th centuries. The most notable of these was the Musée des Monuments Français created by Alexandre Lenoir in 1791. Although not himself a medieval scholar, Lenoir had assembled a wide range of medieval and Renaissance antiquities from buildings confiscated during the Revolution and which he displayed in the old Convent des Petits Augustins in the grounds of the Ecole des Beaux-Arts in Paris. The arrangement of these objects was highly theatrical and "a whole generation of French antiquarians and collectors had their eyes opened to the picturesque effect that could be created by displaying medieval antiquities together" (Wainwright, 1989). The museum's most acclaimed relic was Lenoir's pastiche "tomb" for the 12th-century lovers Abelard and Héloïse (today in the Père Lachaise cemetery) which, like the collection as a whole, was designed to evoke the glories of France's chivalric past.

Another important early collector was Alexandre Du Sommerard (1779–1842) who created a series of intensely atmospheric medieval interiors in the 1820s in his house in the rue de Menars. Later, his collection was moved to the more authentically medieval setting of the Hôtel du Cluny which he rented from 1832 and which was also opened to the public. Like many collectors of this period, Sommerard was concerned less with presenting pieces for their artistic value than with evoking the historical associations of the Middle Ages, and his interiors were crammed with a mixture of genuine antiquities

and period props: the latter included many suits of armour and a dummy figure of a monk. But, like Lenoir's Musée des Monuments Français, the Hôtel de Cluny attracted numerous visitors, particularly painters, writers and wealthy French and English patrons, "and became one of the acknowledged centres of a new cult of the Middle Ages among the Romantics" in the second quarter of the 19th century (Wainwright, 1989). Sommerard himself also published a five-volume catalogue of his collection, *Les Arts du Moyen Age* (1828–46), and when he died the Hôtel de Cluny and its contents were acquired by the French government as a museum.

Settings such as these did much to set the tone for the development of the Style Troubadour which involved a romantic as opposed to archaeological understanding of the Middle Ages and which was essentially expressive of sentimental attitudes to the past. As with other styles fostered by the early Romantic Movement, form and idea combined to produce pastiche styles based on literary and philosophical thought. The Style Troubadour's market was restricted to the literary avant-garde and the aristocracy, whose influence on the arts reasserted itself under the Restoration (1815–30) – the style's zenith. The restored monarchy and its royalist sympathizers required an artistic program glorifying its continuity as well as a superior level of quality associated with that of the Ancien Régime. Made for an exclusive market, Style Troubadour production was limited in quantity and high in quality.

The Style Troubadour's literary incentive came from the enormous success of such publications as François René de Chateaubriand's *Le Génie du Christianisme* (1802). Contemporaneously, Sir Walter Scott's picturesque *Waverley* novels and historical poems also had a huge French following. Les Jeunes France, a literary and artistic group active in the early 1830s, included members such as Gérard du Nerval and Théophile Gautier. Its champion was the young Victor Hugo, whose romantic and chivalric historical drama of 1830, *Hernani*, upstaged the weighty classical tradition of the Comédie Française. Les Jeunes France expounded exaggerated Romantic theories while affecting medievalizing costumes and dress.

Within the decorative arts, the Style Troubadour principally encompassed small, anachronistic objects such as clocks, glassware, and ceramics – designed in an architecturally-inspired style known as *à la cathédrale* – as well as textiles, wallpaper and furniture. The main concern with most of these objects was the evocative use of Gothic decoration and ornament as opposed to the revival of medieval forms, and designs in the Style Troubadour largely comprised a fanciful blend of neo-Gothic elements including Gothic tracery, pointed arches, crockets, finials, pairs of spiral columns and heraldic and foliate forms. In furniture, the preference was for exotic, dark woods, such as mahogany and ebony which aped the appearance of older prototypes, in place of the blond tones characteristic of Charles X furniture. P.A. Bellangé executed a suite of furniture in polychrome ebony for the Countess de Cayla's pavilion at St. Ouen and noteworthy examples by German cabinet-makers working in France – Charles-François Berg and Guillaume Grohé – featured prominently in the Exposition Générale des Produits de l'Industrie Française of 1834.

Wallpapers featuring *trompe-l'oeil* Gothic architecture and statues in niches, and ancient ruins, often printed in grisaille on

brightly coloured grounds, were produced by many well-known manufacturers such as Zuber and Leroy. On the whole, however, the style was best-suited to the production of small items such as clocks, drinking vessels, tableware and inkpots, cast or modelled in the form of ancient relics and copiously decorated with medieval ornament. Sèvres produced several dinner services with medieval themes in the 1830s including the *Service de la Chevalerie* designed by Joseph Vigné (1822) and a service based on that of Du Geusclin by Pierre-Nicolas-Nolasque Bergeret (1835). The Style Troubadour's obvious religious associations also attracted craftsmen such as Jean-Charles Cahier (1772–after 1849), who specialized in ecclesiastical silver. Many such accessories were sold at the Petit Dunkerque, a Parisian bazaar that specialized in the Gothic style.

French romances provided designers with a useful source of inspiration, but a more important point of reference was the many pattern books, the publication of which had been growing in popularity since the beginning of the 19th century and reached its peak in the 1830s. One of the best-known publications for the Style Troubadour was Aimé Chenavard's *Album de l'ornemaniste* (1836) which contained 72 plates illustrating designs for furniture, textiles, glass, metalwork and porcelain mainly in the Gothic and Renaissance styles. Chenavard also collaborated with Achille Mascart in the complete redecoration of the chapel at Eu in the Gothic style. Another useful source of neo-Gothic models appeared in Jacob Petit's *Recueil de Mobilier* (1831). Petit's plates illustrate a huge variety of objects – from baths and lights to chimney-pieces and chairs. Each of these was represented in both the Classical and the Gothic styles, demonstrating that the Style Troubadour was perceived as simply one among a repertoire of decorative styles that could be applied to the same basic form.

More plentiful than decorative arts examples, Style Troubadour paintings help to establish a context for the style. The type had a romantic subject matter depicted in a small, cabinet-size format and painted in a rich, deep palette. The paintings' enamel-like appearance was meticulously detailed, with medievalizing stylistic devices such as the high-rising perspective found in manuscripts and ivories. The multi-faceted Jean Auguste Dominique Ingres (1780–1867) was the Troubadour painter par excellence. His *Paolo and Francesca*, painted in Rome in 1819, narrates an anecdote from the *Divine Comedy* complete with medieval trappings. The painting's overall effect is that of viewing an enlarged manuscript illumination. The fashionable Josephine Bonaparte (1763–1814) assembled a collection of Troubadour paintings.

Several Paris *hôtels particuliers* were erected from the 1780s that incorporated related neo-Gothic modes of decoration. The Duc du Berry, a notorious casino-owner who had plotted the rise of Mme. de Pompadour, constructed an exterior gallery in the Gothic style at his château at Levignac. Du Berry's wife was one of the foremost propagandists of the Style Troubadour and created several medieval-style interiors incorporating antique and neo-Gothic furniture. The Empress Josephine ordered the grand gallery of her country house of Malmaison constructed in a Gothic style (1805); this was destroyed in renovations shortly thereafter. And Princess Marie d'Orléans, who was also

a talented painter, decorated a room in the Tuileries that she used as her studio in a "style gothique sévère". A painting of 1842 by Prosper Lafaye shows her standing at a medieval lectern examining an illuminated manuscript in an interior whose sombre, dark wood Renaissance furniture, carved and painted ceiling, rich hangings and jewel-like stained-glass window, were highly theatrical and intensely romantic, and echoed the settings to be found in contemporary Style Troubadour paintings.

The Style Troubadour also had direct consequences in England. The architect and designer A.W.N. Pugin (1812–52) inherited Troubadour tendencies from his émigré draughtsman father, and his early refurbishment of Windsor Castle (1826–30) includes many items of furniture designed in a decorative Gothic Revival style. He subsequently repudiated this work as based on false principles and developed a more authentic Gothic style.

When the literary focus of the Romantic movement moved away from the age of chivalry, the Style Troubadour also declined. And by the Paris Exposition of 1839, the Renaissance had supplanted Gothic as the favored historical source.

FREDERICA TODD HARLOW

See also Gothic Revival

Further Reading

Much of the literature on the Style Troubadour tends to concentrate upon the influence of the style on literature and painting. Useful discussions relating more specifically to furniture and interiors appear in Alcouffe 1991 and *Le "Gothique" Retrouvé* 1979.

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Süe et Mare (Louis Süe 1875–1968 and André Mare 1885–1932)

French designers and decorators

The name Süe et Mare refers to the collaboration between the architect-designers Louis Süe and André Mare which was formally cemented with the establishment of the Parisian decorating firm La Compagnie des Arts Français in 1919. This firm provided a complete decorating service and employed the talents of many of the leading avant-garde designers and artists of the time, including Paul Véra, Richard Desvallières, Charles Dufresne, Boutet de Monvel, André Marty, Maurice Marinot, Marie Laurencin, André Derain and Raoul Dufy. It produced all types of household furnishings; much of the work was inspired by the style of the Louis-Philippe period combined with strong Art Deco overtones.

André Mare was born in Argentan in 1887. He studied painting at the Académie Julian in Paris and exhibited at the Salon d'Automne and the Salon des Indépendants in 1903–04. By 1910 his exhibits had begun to reveal an increasing interest in the decorative arts and included bookbindings, furniture and complete room ensembles. A particularly noteworthy commission was the set of radical Cubist furniture designs produced for Raymond Duchamp-Villon's *Maison Cubiste* at the 1912 Salon d'Automne. Mare's association with Süe began c.1912 but their relationship was not formalised until after World War I.

Louis Süe was born in Bordeaux in 1875. He originally trained to be a doctor but fairly quickly abandoned this ambition in favour of a profession in the arts. He moved to Paris in 1895 and enrolled at the Ecole Nationale des Beaux-Arts where he graduated in 1901. He began his career as a painter and, like Mare, he exhibited work at the Salon d'Automne and the Salon des Indépendants. From 1905, however, he was also working as an architect and was involved in interior decoration and furniture design. His early commissions included a row of houses in the rue Cassini, Paris, which he designed with a fellow architect, Paul Huillard (1875–1966) in 1905. In 1910, Süe formed an association with the couturier Paul Poiret. He visited Austria at Poiret's request to study contemporary Austrian design and he also decorated Poiret's houseboat and his residence on the avenue d'Antin. In 1912, inspired by Poiret's *Atelier Martine*, Süe established his own decorating firm on the rue de Courcelles, called the *Atelier Français*, for which he designed furniture, textiles and ceramics. After the war Süe and Mare formed the *Belle France* at 22 avenue Friedland as a prelude to their more successful and long-lasting *Compagnie des Arts Français* established at 116 Faubourg Saint Honoré. Architectural and decorative commissions quickly followed, including that for the cenotaph in the *Arc de Triomphe* (1919).

The firm produced a wide range of furnishings, including clocks, ceramics, lamps, textiles, wallpapers, carpets and silverware as well as furniture. The furniture was made of many different woods: Macassar ebony, mahogany, palisander, burl walnut, ebony, and ash. The designs revealed the influence of several historical periods including traces of Louis XIV, Louis XV, Restoration and above all Louis Philippe. Mare defended the firm's eagerness to draw upon traditional styles in

an interview published in *Art et Décoration* in 1920 where he emphasised their flexibility and timelessness: "The Louis Philippe style, for a long time favoured in the provinces, is the most recent to date of French styles. It is rather clumsy, but earnest, logical, welcoming. It is responsible to the needs we still have. Its forms are so rational that the motor-car designer of today who draws the interior of a car uses them unconsciously. We are not reviving it; we are not deliberately continuing it, but we find it while seeking out simple solutions, and through it we bind ourselves to the whole of our magnificent past. We are not creating a merely fashionable art."

Commissions for important clients included a villa in Saint Cloud for the French actress Jane Renouard, the living room for the Duke of Coeli's palace in Madrid, a townhouse for the Countess Goyenche also in Madrid, and furniture for Charles Stern, Monsieur Kapferer, Monsieur and Madame Girod, and Jacques Doucet.

Few other furniture designers of the period developed a more distinctive style. The squared scroll feet on their mid-1920s chairs, and the mother-of-pearl and silver veneered floral bouquets on matching ebony commode and cabinet are particularly noteworthy and characteristic of their work. And not only did their furniture echo past styles, it was also elegant, luxurious, comfortable and profoundly French. Süe and Mare described their broader philosophy in a catalogue note of 1928 where they explained: "Our Art is essentially 'human'. We believe that our dwellings are made essentially for human beings and not for automatons. Therefore we strive for warmth and harmony, supple lines and reposeful forms, in order that the home be restful and in contrast with an ever more exacting and harassing type of existence."

Süe and Mare's contribution to the 1925 Paris Exposition Universelle eclipsed all their earlier work, and their pavilion, *Un Musée d'Art Contemporain* on the Esplanade des Invalides, received nearly as much attention as Jacques-Emile Ruhlmann's nearby *Hôtel du Collectionneur*. Consisting of a rotunda and gallery, the interior was decorated by a large team of collaborators including sculptors, carpet and textile designers, and painters. The effect was extraordinarily colourful and lavish, with carved giltwood furniture upholstered in Aubusson tapestry. In the dining room section, Süe and Mare designed heavily scrolled and floral tablewares such as tureens and vegetable dishes, whose opulence evoked the Louis-Philippe era. Their imposing desk in Gabonese ebony, incorporating *ormolu* feet cast as elongated fronds, was purchased directly by the Museum of Modern Art in New York. Elsewhere, the firm displayed furniture in the *Ambassade Française*, the *Parfums d'Orsay* boutique, and the *Salle de Fêtes*. They also designed a harpsichord in the Pleyel stand, silver ornaments for Christofle-Baccarat, and decorative key plates and furnishings in the *Fontaine et Cie* Pavilion.

The partnership lasted until 1928 when Jacques Adnet assumed directorship of the firm. Mare died in 1932. Süe continued working independently both as an architect and as an *ensemblier* until World War II. His commissions included shops, stage sets, offices and private houses, with a notable example being the imaginative and luxurious interiors created for Helena Rubinstein's Paris house in 1938 which included a silver-leaf finished Italian shell-settee as part of a dramatic range of fantasy furniture and numerous examples of modern



Süe et Mare: Grand Salon, 1925 Paris Exposition Internationale des Arts Décoratifs et Industriels Modernes

and African art. Süe settled in Istanbul during the war and lectured at the Academy of Fine Arts. He later returned to France and retired to Gascogne, near Bordeaux.

CATHERINE BUCKNER

André Mare. Born in Argentan, in 1885. Studied painting at the Académie Julian, Paris. Shared a studio with Fernand Léger, 1903–04; exhibited at the Salon d'Automne and the Salon des Indépendants, 1904. Designed furniture, bookbindings and interiors from 1910; exhibited interiors at the Salon d'Automne 1911–13. Married Charlotte Mare. Served in the French forces during World War I. Associated with Louis Süe from c.1910: co-founder of the decorating and design firm Compagnie des Arts Français, 1919; partnership dissolved, 1928, after which he concentrated on painting. Died in Paris, in 1932.

Louis Süe. Marie-Louis Süe. Born in Bordeaux, 14 July 1875. Moved to Paris and studied painting at the Ecole des Beaux-Arts, 1895–1901. Worked as a painter and architect; first architectural commissions executed with Paul Huillard, 1905–07. Designed furniture and interiors from 1910; associated with Paul Poiret, 1910–12; established L'Atelier Français, Paris, 1912; formed decorating and design company Belle France, with André Mare, by 1918; co-founder of Compagnie des Arts Français, 1919; worked independently as a decorator and architect from 1928; professor at the Academy of Fine Arts, Istanbul, 1939–44; worked as an architect and designer in France from 1945. Treasurer, Société des Artistes Décorateurs, 1936–37; president, 1939. Died in Paris, 7 August 1968.

Selected Works

The Louis Süe Archives are in the Institut Français d'Architecture, Paris. Examples of Süe and Mare's furniture are in the Musée des Arts Décoratifs, Paris, the Museum and Art Gallery, Brighton, and the Metropolitan Museum of Art, New York. Many of their interior schemes are illustrated in Badovici 1924.

- 1912 Maison Cubiste, Salon d'Automne (exterior by Raymond Duchamp-Villon; furniture by Mare)
- 1925 Pavillon, Musée d'Art Contemporain, Exposition Internationale des Arts Décoratifs et Industriels, Paris (decoration and furniture)
- 1925 Magasin de Parfums d'Orsay, Paris (façade and interiors)
- 1926–27 Villa, Saint-Cloud (building and furnishings): Jane Renouard
- 1927–28 Apartment, rue de la Faisanderie, Paris (decoration and furniture): Jean Patou
- c.1928 *Ile de France* liner (decoration and furnishings for the Salon de Conversation)
- 1934 24 quai de Béthune, Paris (interiors and furniture by Süe): Helena Rubinstein

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Sullivan, Louis 1856–1924

American architect, designer and writer

There is no American architect whose buildings evoke images of his design elements as much as those of Louis Sullivan and, conversely, there is no architect whose exterior and interior decoration are as identifiable as that of Sullivan. His façade for the Transportation Building at the Columbian Exposition, the interior design of the Auditorium Theater Building, and the overall stencilling, fixtures, and decorative metalwork for such buildings as the Chicago Stock Exchange, Carson, Pirie Scott, and his several late bank commissions are world-renowned. Even the organic and vibrant ornamentation of his pioneering work on the skyscraper – in Chicago, St. Louis, and Buffalo – retains its freshness and appeal to later generations of viewers and professionals.

Sullivan learned his lessons early; the precision of his drawing was mastered at the École des Beaux-Arts in Paris in 1874, and his appreciation for non-derivative overall design was first observed during his brief apprenticeship with the architect Frank Furness in Philadelphia in 1873. The many projects created opportunities for work in the fast-growing Chicago of the last quarter of the 19th century, and Sullivan's facility in drawing and imagination attracted immediate attention. He quickly became the partner of Dankmar Adler, one of the most successful and trusted engineer / architects of the day, and soon had commissions for industrial buildings, private residences, and a wide variety of civic and religious structures. By the time a changing economy and standards of taste could affect him, Sullivan's own health, his antagonism toward those who disagreed with him, and other personal issues, combined to push him to the sidelines of the profession. His last years were devoted to writing his autobiography and expounding his architectural theories. Through his disciples and students, foremost among them being Frank Lloyd Wright, his name and ideas never went out of currency. With many of his commis-

sions destroyed, much of the best of his design is seen in museum-housed fragments and in illustrations of his work.

Frank Furness was one of the most idiosyncratic architects in the United States when young Sullivan was hired by him after his one year at the Massachusetts Institute of Technology, and his impact on the young man's style, values, and artistic vocabulary was profound. Construction was underway on Furness's Pennsylvania Academy of Fine Arts, one of the most flamboyantly decorated and colorful of American buildings, when Sullivan arrived at his office. Influenced by the polychromes found in Owen Jones's *Grammar of Ornament*, Furness passed a taste for foliated ornament and the juxtaposition of curvilinear decorative elements on to Sullivan. Both aspects of this taste can be found in the best of Sullivan's early buildings: the variety and complexity of the color combinations in the Chicago Stock Exchange Trading Room and the three-dimensional organic forms in the monochrome gold of the decoration of the concert hall in the Auditorium Theater Building.

Along with the major commissions for skyscrapers, "proud and soaring things," came opportunities for decoration on an entirely new scale. Sullivan introduced the vigorous, organically inspired, and non-derivative spirals and foliage in the horizontal bands between the windows, around the entranceways, and even at the cornices of his commercial buildings. Interiors were as richly embellished, with particular attention paid to balustrades, light fixtures, and the cages of elevators. Eschewing all classical references, the buildings are a unique American response to the same mixture of technological advance and exuberant ornament that was found in the work of many European Art Nouveau designers. In the later small bank commissions, external ornamentation is often more localized around the portals and few large windows, but the interiors are a carefully controlled riot of color and three-dimensional foliage. In such buildings as the National Farmers' Bank, stained glass, stencilled walls, gilded plasterwork, and painted terracotta are combined in a brilliant tour de force. Even such furnishings as baskets and trays are part of the organic whole of the design. His designs for light fixtures, rich and flowing with a wheel of lights near the base of a multi-colored hexagonal column, were as vital as the designs for the fixtures at the Auditorium Theater, twenty years earlier.

As Furness had passed on his sense of non-derivative and non-historical ornamentation to Sullivan, so did Sullivan's close employees and disciples, George G. Elmslie and Frank Lloyd Wright learn from their master, with Wright becoming so proficient in doing original designs in the style of Sullivan that he was for a time known as the older man's "pencil." As Sullivan encouraged their own creative work within the body of his own commissions, it is often hard to attribute specific designs to either him or his helpers. In spite of his decline in personal fortunes and the paucity of commissions during the last two decades of his life, his work remained much admired by architect friends, former clients, and by such highly respected members of the European architectural community as H.P. Berlage. Pieces of ornament from the late banks were so admired that fragments of the terracotta work were requested by the Louvre, in Sullivan's lifetime. Once again, in the Postmodern world of the late 20th century, Sullivan's sense of color, shape, and desire to create without following the

example of past civilizations, has spawned both interest and study. Considering his use of specially manufactured applied ornament, the flurry of current replication of aspects of his design and the prices paid for examples of it by collectors and museums, would probably have pleased him. More a product of his experience and time than the embattled man saw himself, Sullivan's rich and varied designs remain a high point in late 19th and early 20th American architecture and interior design.

DAVID M. SOKOL

Biography

Louis Henry Sullivan. Born in Boston, Massachusetts, 13 September 1856. Studied architecture at Massachusetts Institute of Technology, Cambridge, under William Robert Ware (1852–1915), 1872, and at the École des Beaux-Arts, Paris, in the atelier of Joseph-Auguste-Emile Vaudremer, 1874–75. Married Mary Azana Hattabaugh, 1899. Employed as a draughtsman by the architects Frank Furness (1839–1912) and George W. Hewitt (1841–1916), Philadelphia, 1873; worked for William Le Baron Jenney (1832–1907), Chicago, 1873; draughtsman in the office of Dankmer Adler (1844–1900), Chicago, from 1879; made a partner, 1882; firm listed as Adler and Sullivan from 1883; partnership dissolved 1895; active in independent practice, Chicago, from 1895. Pupils included Frank Lloyd Wright and George G. Elmslie. Published extensively on architectural theory and ornament. Died in Chicago, 11 April 1924.

Selected Works

The Avery Library, Columbia University, New York, and the Burnham Library, Art Institute, Chicago, have the largest collections of Sullivan's drawings, letters, manuscripts and memorabilia. For a full list of Sullivan's buildings and decorative designs see Twombly 1986.

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- 1887–90 Auditorium Building, Chicago (building and interiors)
- 1890 Wainwright Building, St. Louis (building and interiors)
- 1891 Transportation Building, Chicago (building and interiors)
- 1893 Chicago Stock Exchange Building (building and interiors)
- 1896 Schlesinger & Mayer Department Store (now Carson, Pirie, Scott store), Chicago (building and interiors)
- 1906 National Farmers' Bank, Owatonna, Minnesota (building and interiors)
- 1907 Henry Babson Residence, Riverside, Illinois (building and interiors)
- 1913 Merchants' National Bank, Grinnell, Iowa (building and interiors)
- 1917 People's Savings and Loan Associate Bank, Sidney, Ohio (building and interiors)

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- Weingarden, Lauren S., *Louis H. Sullivan: The Banks*, Cambridge: Massachusetts Institute of Technology Press, 1987
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Surrealism

Surrealism was a movement that encompassed writing, painting, sculpture, photography, film and design, but it had its roots in literature, and in particular the nihilist movement known as Dada. Launched by the artists Tristan Tzara and Marcel Duchamp, among others, Dada emerged in Paris in the aftermath of World War I. Rejecting conventional notions of content and form, it rejoiced in the pursuit of "nothingness" and revelled in the orchestration of well-publicised, anarchic and absurdist performances that were guaranteed to provoke widespread public outrage. Surrealism drew heavily upon the anti-bourgeois, subversive spirit of Dada but it was also infused with a new sense of purpose and meaning. The movement was formed in 1922 and the first *Surrealist Manifesto*, written by André Breton, was published in 1924.

Surrealism's aim was to create something more real than reality itself; to distil in poetry, prose or art the raw material of

thought rather than to reproduce a mere copy of what can be seen or experienced. Breton described it as "based on the belief in the higher reality of certain neglected forms of association, in the omnipotence of dream, in the disinterested play of thought" and its ideas owed much to Freud's work on the interpretation of dreams and the workings of the unconscious mind. Great emphasis was placed upon the use of spontaneous techniques such as automatic writing, free association, collage, and frottage (rubblings taken from everyday objects) that would conjure up images from the subconscious with no attempt at pre-cognition or post-arrangement. Such methods, it was hoped, would resolve the contradictions between dreams and reality and would lead to the ultimate Surreal image – the impromptu combination of unrelated objects. The mixing of incongruous and disparate objects was to prove equally applicable to interiors.

Surrealism was primarily a force within literature and the fine arts, and its prime exponents were the writers André Breton and Louis Aragon, and the painters Max Ernst, Salvador Dalí and René Magritte. But it also influenced a host of other artists including Jean Arp, Paul Klee, André Masson, Joan Miró, and Yves Tanguy and the sculptor Alberto Giacometti, and during the late 1920s and early 1930s Surrealist groups were formed in places as far apart as England and South America, Belgium and Japan. Surrealist ideas also proved extremely versatile and the movement attracted followers from many different forms of artistic expression including photography, theatre and film. The American Man Ray was its best-known exponent within the field of photography while Luis Buñuel's *L'Age d'Or* (1930) remains the supreme expression of Surrealist cinema.

The impact of Surrealism within the applied and decorative arts was less pervasive than in literature and painting, but Surrealist ideas played a significant role in the design of certain avant-garde furnishings and interiors during the 1930s and 1940s. The dislocating imagery of Surrealist thought was particularly applicable to furniture. Certain examples relied upon unexpected borrowings from nature; Marcel Jean's *Tree with Drawers* (1941), for instance, was a free-standing tree cut-out with a drawer attached to each "branch". Others featured anthropomorphic elements that had strong sexual overtones; Victor Brauner's *Wolf Table* (1939), for example, incorporated a wolf's head and tail, and Kurt Seligmann's *Ultra-furniture* included a stool made of four bent female legs (1938). Later echoes of Seligmann's designs can be found in the work of English artist-designer Allen Jones whose *Table* (1969), featuring a glass top secured to a kneeling female figure dressed in bondage wear, was used in Stanley Kubrick's cult film, *Clockwork Orange*.

Surrealism also influenced the design of whole interiors, inspiring a taste for unusual *trompe-l'oeil* effects and witty combinations of overscale or incongruous furnishings. The Mexican millionaire art-collector, Carlos de Beisteguy developed an interest in the style from quite an early date and collaborated with the Spanish architect-designer Emilio Terry to create a number of Surrealist rooms in the Paris apartment designed by Le Corbusier that he inhabited from 1931. Quilted walls and ornate Second Empire furniture were used in the interior, while the roof terrace was turned into an outdoor drawing room featuring an artificial grass carpet, Baroque-



Surrealism: dining room at Edward James's Monkton House, Sussex

style garden furniture and a heavy marble fireplace surmounted by an oval mirror that reflected views of the Champs Elysees.

Jean-Michel Frank (1895–1941), France's leading Modernist interior designer of the 1930s, was another important figure linked to Surrealist circles; he numbered many leading Surrealist theorists and artists among his friends, and several of the interiors that he designed for wealthy Parisian patrons were strongly influenced by their ideas. The cinema ballroom he designed for Baron Roland de L'Épée in 1936 is a particularly notable example. This room features striking decorations consisting of bright red carpets, and blue, green, pink and yellow walls, and the furnishings include theatre-boxes hung with purple velvet and the eccentric *Mae West's Lips* sofa designed by Dalí and based on his painting *Mae West* (1934). Frank commissioned two further versions of this sofa for the fashion designer, Elsa Schiaparelli. He also designed the interiors of the Vicomte and Vicomtesse de Noailles's Paris apartment where he revelled in the use of exotic and expensive materials that reflected his patrons' wealth and prestige: the apartment included vellum-covered walls, bronze doors with ivory detailing, sharkskin cabinets and tables, and modern seating upholstered in white leather. The interweaving of surreal and exotic elements was equally evident in the interior of Frank's private office where narrow wall panelling in

contrasting woods accentuated the height of the room and additional lighting was provided by wall lights in the shape of a bowl supported by a human hand. The final surreal "joke" was an oversized child's slate message board, complete with chalk and rubbing-out sponge.

The wealthy English patron Edward James embraced Surrealism both as a collector and as a style of interior design. James purchased several works by Dalí, Picasso, Magritte and Pavel Tchelitchew, and created a number of bizarre room settings at Monkton House, Sussex, which he transformed into a Surrealist shrine. The exterior of this Lutyens building was painted violet, the roof was retiled with black and green Belgian tiles, and billowing plaster aprons, imitating sheets being aired, were hung below some of the bedroom windows. The interior was decorated with a mixture of contrasting quilted and upholstery-style buttoned walls, and abstract, geometric wallpapers. The dining room was carpeted in green baize billiard cloth and contained two bright pink felt-covered *Mae West's Lips* sofas and a standard lamp also designed by Dalí, with the column suggesting a series of champagne cups balanced one on top of another. A stair carpet, designed by Norris Wakefield, incorporated the paw prints of James's two large Irish wolfhounds. Surrealist dream imagery was also liberally exploited in the bedrooms. In James's own room the walls were hung with silver net and the bed was inspired by a picture of Napoleon's hearse, with palms at each corner. A free-standing palm, constructed by his estate carpenter, stood in the alcove. James's bathroom featured peach alabaster walls and a shaving mirror depicting the world, with sun- and moon-shaped lights either side shining through the alabaster. The ceiling in the Map Room was of dark blue glass, backlit and studded with gold stars resembling the night sky.

The work of the painter and designer, Paul Nash (1899–1946) was in many ways more overtly Modernist than that of many of his contemporaries, but he nevertheless took a keen interest in Surrealism. Arguing that the random qualities prized by the Surrealists were necessarily at odds with the established principles of interior design, he attempted to define the ideals of the movement in terms of the decoration and arrangement of objects in rooms (*"Surrealism in Interior Decoration"*, *Decoration*, 1936). He styled a room-setting in London's bohemian Fitzroy Square that contained several interesting English Surrealist pieces including a side table with deep fingerprints pressed into the pedestal designed by Denham Maclaren, a vase by Rupert Lee containing a "flame of fur", a sheepskin ottoman by Duncan Miller, and a large painting by Edward Burra. Nash's celebrated glass bathroom for Edward James's wife, the dancer Tilly Losch, was more conventionally Modernist in style, featuring stippled and tinted glass walls, a mirrored ceiling, and fluorescent half-moon lighting, although details like the pink rubber floor and black bathroom fittings were both exotic and unusual.

The American decorators Dorothy Draper (1889–1969) and Rose Cumming (1877–1968) were also influenced by Surrealism. Draper employed oversize furniture and fittings at the Arrowhead Springs Hotel, and in her interiors for the Southern California (1935) and the Quitandinha Hotel (1944) in Petropolis, near Rio de Janeiro, while at the Hampshire House Hotel (1936), New York, the function rooms were reminiscent of Carlos de Beisteguy's Paris roof terrace and



Surrealism: interior at Arrowhead Springs Hotel, California, by Dorothy Draper, 1935

were designed as outdoor spaces, complete with garden furniture and a Georgian house exterior. Rose Cumming's Ugly Room (late 1930s) became a landmark in taste for the way in which it combined eccentric colour, a variety of weird and sinister objects, and many of the things that had been rejected over the years by the decorator's clients. Her own bedroom in New York was no less flamboyant, and used an exotic collection of shimmering materials such as satin, silk and metallic wallpaper and silvered furniture from Venice and India; her designs were inspired by both Surrealism and the Hollywood cinema.

More recently, the Surrealist legacy survives in the work of those contemporary designers who continue to exploit the effects of disparate combinations and unusual materials. The interiors designed by Gaetano Pesce for the Chiat / Day advertising agency in New York, for example, are clearly influenced by Surrealist ideas. Pesce's paperless office – a melange of primary colours within a free-floating organic space – is the antithesis of traditional corporate environments. The "store" counter, where employees sign for the technological gadgetry and workspaces they need, is surrounded by a pair of giant red lips with a tongue as the counter itself. Walls are felt-lined and

timber-boarded, with chalkboards for notes and jottings; doors are button-padded and bottle-shaped; employees' locker doors are amorphous face profiles; brightly-coloured resin floors resemble abstract painting or, in the case of one office (called the "doghouse"), depict a dog profile in resin and marble dust. The wit and irreverence encapsulated in such features are characteristics now closely associated with Postmodernism, but they are equally indebted to Surrealism. Similarly, Paul Eluard's prediction that "one day houses will be turned inside out like gloves" (1933) seems to anticipate the work of Modernist architects such as Richard Rogers whose Pompidou Centre in Paris, and Lloyd's Building in London boldly display the internal services on the exterior of the building. Overturning conventional design, these buildings appear to owe something to the dislocation of normal expectations that is so central to the Surrealists' view of the world.

NICHOLAS NUTTALL

Selected Collections

Many Surrealist artefacts are in private collections but examples of Surrealist furniture can be seen at the Museum and Art Gallery, Brighton, and at the Edward James Foundation, West Dean, Sussex.

Examples of designs and textiles by Paul Nash are in the Victoria and Albert Museum, London.

Further Reading

There are many histories of Surrealism and the fine arts but there is as yet no comprehensive study of its influence in design and the decorative arts. Introductory accounts appear in Calloway 1988, and Massey 1990, with more detailed discussions in Battersby 1988 and Calloway 1994. Further information can be found in monographs and articles relating to particular designers, patrons and decorators.

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Sustris, Friedrich (Federico di Lamberto)

c.1540–1599

German architect, sculptor, painter and designer

The painter, designer and architect Friedrich Sustris played an important role in the introduction of the Mannerist style in architecture and decoration into South Germany in the last years of the 16th century. Born around 1540, perhaps in Padua, Sustris was taught by his father, the Amsterdam painter Lambert Sustris, who was active in the 1540s and 1550s in Venice and the Veneto, and then later, between 1563 and 1567, in Augsburg. From 1563 to 1567 Friedrich was a pupil and assistant of Giorgio Vasari in Florence, working with him on the decoration of the new apartments in the Palazzo Vecchio and in association with Jacopo Strada on the decorations for Michelangelo's funeral (1564). In 1565 he worked with Stradano under Vasari's direction on the decorations for the *entrata* of Johanna of Austria into Florence. He was also employed by the ducal *Arazzeria* on the designs of various

tapestries for the private rooms of the Palazzo Vecchio and in 1567 he was made *consigliere* of the Accademia del Disegno.

In 1568 his career took a new direction when he was called to Augsburg to decorate some rooms in the mansion of the banker Hans Fugger. These included the library, the *kunstkammer* or art cabinet, the banqueting hall and chapel. The work involved painted, stucco and marble decoration, and Sustris employed a team of assistants, including Antonio Ponzano, Alessandro Scalzi and the stucco worker Carlo Pallago, many of whom worked with him on subsequent commissions.

Sustris remained in Augsburg until 1573 when, on the recommendation of Fugger, he entered the service of Crown Prince Wilhelm, later Duke Wilhelm V of Bavaria. Like the previous Duke, Albrecht V, Wilhelm was keen to emulate the levels of artistic patronage and display frequently found in Italy. Indeed, such was his munificence that by the end of his reign Bavaria was on the verge of bankruptcy, but the country had also become home to many of the most important artists of the period including Sustris, Pieter Candid, Orlando di Lasso and Hans Krumpfer. Sustris's first commission was to decorate Burg Trausnitz, a 13th-century castle near Landshut. He and his assistants painted a number of frescoes on the theme of the *commedia dell'arte* on the "Narrentreppe", or "Fool's Staircase", and decorated some of the new Italian apartments; all the work was in the latest Florentine Mannerist style. The "Narrentreppe" frescoes have sometimes been attributed to Alessandro Scalzi; sadly they were destroyed by fire in 1961.

In 1580 Sustris moved to Munich where in 1586 he was appointed *Kunstintendant* with powers as absolute director of the team of artists working at the Munich court. His most important work was undertaken in the Residence, a building constructed between 1559 and 1571, but added to by Wilhelm during the late 1570s and 1580s. Sustris systematised the Grottenhof, or *cortile della grotta*, and completed the decoration of the Antiquarium. The Antiquarium was the first classical museum of its kind in Germany, where Wilhelm housed his many antique statues and the vast library that he had acquired from Johann Jakob Fugger. In addition to his usual team of assistants, Sustris also employed Pieter Candid who provided some of the paintings set into the ceiling. The result was an Italianate-style space with a gently curving ceiling and a series of bays with spandrels by the windows that were decorated with the classicising grotesque ornament similar to the type previously used by Raphael and his studio in the Vatican and in the Villa Madama.

The Grottenhof was an even more striking invention. The central area consisted of a garden, laid out in a style similar to that of the Medici gardens at Castello and Pratolino, with four flower beds in wooden boxes, and a fountain in the centre containing a reproduction of Benevenuto Cellini's statue of Perseus in the Loggia dei Lanzi in Florence. One of the side areas of the courtyard contained a grotto, covered by a loggia, which was constructed out of tufa and decorated with crystals and various kinds of coloured shells. The decoration was set into a strikingly classicising pattern of pilasters, niches, arches, reversed volutes and around corbels that ended in fictive baskets of flowers and plants. On one niche were the arms of the Duke of Bavaria; in another was a replica of Giovanni da Bologna's bronze statue of Mercury resting on a tufa base,



Sustris: Antiquarium, Residenz, Munich, 1586

again covered with crystals and shells. Half-visible forms, made of shells and stones and emerging from the decorations, appear reminiscent of the mysterious and suggestive images painted by Archimboldo. But the strongest influence, in the figures and decorative patterns both here and elsewhere, is that of the Florentine Mannerism that Sustris had learnt from Vasari. The effects of Sustris's rich and inventive style were evident in many parts of South Germany in the late 16th and early 17th centuries. The direct influence of his work is apparent, for example, in the work of the painter Johann Kager (1575–1634), while the broader impact of Sustris's taste is evident in all the subsequent decorations carried out in the Residence during the Baroque and Rococo periods.

Soon after the Grottenhof had been commissioned Wilhelm became increasingly religious and began to patronise the Jesuit order. He erected two monuments – the Jesuitenkollege of 1585 and the Church of St. Michael, built between 1583 and 1597 – to celebrate the success of the Counter-Reformation in South Germany. Sustris was involved in both projects, and the Church of St. Michael was an especially important design both in its plan and in the façade, which was indebted partly to the style of South German ecclesiastical architecture, but whose pattern of pilasters, cornices and niches also recalled, in its symmetry and clear decorative language, the models of similar buildings in North Italy and the work of architects such as Galeazzo Alessi. The interior stucco decoration was also notable, especially in the areas around the Choir and the High Altar, all of which were executed under Sustris's supervision even if he himself was not responsible for the actual designs.

Sustris was essentially a practical artist and he seems to have known little of the Renaissance theory of architecture. But in the twenty years that he spent at the Court of Munich he introduced and encouraged the acceptance of a form of Italian design that was to remain in place in this area of South Germany for many years and which was to influence the later development of the German Baroque.

DAVID CAST

See also Candid

Biography

Name also appears as Süstris, Susterus, and Sustrich. Born in Italy, c.1540; son of the painter Lambert Sustris (before 1520–after 1568), with whom he probably first trained in Venice. In Rome, 1560. Pupil and assistant of Giorgio Vasari in Florence, 1563–67. Married the daughter of Padoano Cartaro, a playing-cards' painter, before 1564 (perhaps Birgitta Sustris, who died in Munich, 1605): three of his sons, Ottheinrich, Georg and Lambert, were painters; had three daughters. Member of the Accademia del Disegno, 1564, and *consigliere*, 1567. Worked for Hans Fugger in Augsburg, 1568–69. In the employ of Prince, later Duke, Wilhelm V of Bavaria, in Landshut and Munich, c.1569–90, as court architect (*oberbaumeister*) and Kunstintendant from 1586; also designer, collaborating with Alessandro Paduano (his brother-in-law), Antonio Maria Viviani, Peter Candid and Antonio Ponzano; and provided sculpture designs for Carlo Pallago and Hubert Gerhard. Provided large number of designs for architecture, gardens, sculpture, goldsmiths' work. Died in 1599.

Selected Works

A large number of his designs and drawings are preserved at the Staatliche Graphische Sammlung, Munich; the Albertina, Vienna; and several German and European collections (see Feuchtmayer 1938).

- 1563–67 Palazzo Vecchio in Florence under direction Giorgio Vasari (decoration of new apartments): Grand Duke Cosimo I de' Medici
- 1564 Michelangelo's funeral, Santa Croce, Florence (decorations for catafalque): Grand Duke Cosimo I
- 1565 Designs for decorations for marriage of Francesco I de' Medici and Johanna of Austria (under direction of Vasari)
- 1565 Designs for Medici tapestries: Grand Duke Cosimo I
- 1568–73 Fugger Palace, Augsburg (designs for painted, stucco and marble decoration, library, *kunstkammer*, banqueting hall, chapel, together with Antonio Ponzano): Hans Fugger
- 1573–80 Burg Trausnitz, Landshut (with Carlo Pallago, Alessandro Paduano and Antonio Ponzano; "Narrentreppe" [Fools' Staircase]; architect and designer of stucco and fresco decoration of new Italian apartments; "Zwinger" garden): Crown Prince (later Duke) Wilhelm V of Bavaria
- 1580–81 Grünwald Castle: Duke Wilhelm V of Bavaria
- 1581–86 Grotto Courtyard, Residence, Munich (grotto decoration, design for *Perseus* fountain; various inner garden courts): Duke Wilhelm V of Bavaria
- 1584 Starnberg Castle: Duke Wilhelm V of Bavaria
- 1586 Antiquarium, Residence, Munich (remodelling as banqueting hall, fresco and furniture designs): Duke Wilhelm V of Bavaria
- c.1590 Reiche Kapelle, Residence, Munich (designs for silver and engraved glass): Maximilian I of Bavaria

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System Furniture

The office interiors of most large commercial organisations are today dominated by system furniture. Indeed, it has become so ubiquitous that it is now the starting point, around and after which the rest of the interior is designed. A system is defined by a limited inventory of standardized parts that can be arranged in a number of configurations, each facilitating a different task and / or occupying a different space.

During the mid 1950s, a German management consultancy, Quickborner Team, argued for open-plan offices (dubbed *Bürolandschaft* or office landscapes) where the layout of furniture was principally determined by the flow of paper through the organisation. Most existing furniture was not suited to the constant need for reconfiguration demanded by such ideas (or to the aesthetic of an apparently status-free environment), and, as a consequence, manufacturers began designing lightweight furniture which could carry screens and services. Furniture systems designed around a limited number of standardized parts, and which could (theoretically) be dismantled and reconfigured by the end-user, clearly represented a logical response to such a scenario. Among the first manufacturers to pursue this concept was Olivetti, whose aesthetically spare *Spazio* system (1961) made possible as many as twenty models of desk, through different configurations of a limited number of interchangeable modules.

The early 1960s also saw a systems approach applied to storage, although developments in this area were less a direct response to *Bürolandschaft*, than the further refinement of existing filing furniture. Of particular note were the wall-mounted storage elements of the Danish *Roepstorff* system, which were designed around the international "A" series of paper sizes and constructed from standardized plywood components. The leading British example, Hille's *Storage System* (1963), designed by John Lewak and Alan Turville, offered a wide range of standard elements, including shelves, filing frames and work-surfaces, all of which could be hung between a pair of wall-mounted panels. The need for a supporting wall was avoided completely by the Swiss *Haller* system; a limited inventory of chromed steel tubes, ball joints and coloured infill panels which made possible an enormous variety of free-standing storage units (and desks). Despite its inherent flexibility, early users of the system tended to devise configurations based on existing ideas of office layout, rather than re-examining the office from first principles. By the mid-1960s, however, system furniture was being developed which sought to combine the perceived advantages of cellular offices – privacy, quietness and space "ownership" – with those of *Bürolandschaft*; improved communication and some sense of egalitarianism.

At the forefront of these moves was Robert Propst, director of Herman Miller's research division, and author of *The*



System Furniture: storage units by Charles Eames, c.1950

Office: A Facility Based on Change (1968). Working with George Nelson, designer of the seminal *Storage Wall* (1945), Propst devised the *Action Office* (1964). Designed around a T-shaped, die-cast aluminium frame, the “system” consisted of two desks of different heights with integral electrical outlets, suspended filing and rolltops to hide clutter. To these could be added shelves, raised work-surfaces and “communication units”. Largely because of the expense of its manufacture, *Action Office* was not commercially successful, despite the enthusiasm which had greeted its launch.

With Propst and Nelson’s *Action Office 2* (1968), however, Herman Miller secured enormous commercial and critical success, effectively defining the dominant shape of system furniture and, by extension, that of the corporate office for well over a decade to come. AO2 was relatively cheap to manufacture, making considerable use of moulded plastic. Its real significance, however, lay in the abandonment of the conventional free-standing desk for a system of self-supporting screens on which could be mounted a combination of standardized components, including work-surfaces, telephone holders, filing frames, storage modules and noticeboards. AO2 had an enormous impact on the aesthetic and functioning of the office interior. As Francis Duffy has noted, it “showed designers how to break with the right angle in planning furniture layouts” (Duffy 1992). More importantly, it reintroduced some degree of organisational hierarchy and territoriality to the office landscapes, without reverting to cellularization.

The 1970s saw the furniture market flooded with systems. The other design-led American giant of the industry, Knoll, launched its wooden *Stephens* system in 1973, and, although it clearly owed a great deal to Propst’s ideas, it stopped short of abandoning the free-standing desk altogether. Where a work-surface was combined with other elements, it was surrounded on three sides by high structural screens, arguably giving the system a rather square and bulky appearance. Despite that, *Stephens* was a massive hit, its use of wood appealing to the more conservative companies’ desire to extol solid and traditional values. This consideration perhaps also lay behind the choice of wood for Hille’s *Office System* (1973), designed by Alan Turville, and which, through its use of similar structural screens, purveyed a not dissimilar aesthetic. Other important 1970s systems included Olivetti’s aesthetically radical *Synthesis 45* (1973), designed by Ettore Sottsass, which introduced bright colours and humorous details to the generally conservative world of the office, and George Nelson’s *Workspaces* system for Storwall (1977) which proposed that interior surfaces should be soft and welcoming, while exteriors should be hard and durable.

The introduction of desktop computers to the workplace in the late 1970s posed new problems for the designers of systems, principally that of cable management. Among the first to address this issue was Sunar’s *Race* system (1979), which carried electrical cables through a structural beam, onto which a range of work-surfaces, storage modules and screens could be attached. Other beam-based systems followed, including Herman Miller’s prohibitively expensive *Burdick Group* (1980). Essentially an executive desk system rather than a

comprehensive office package, *Burdick* was made up of cast aluminium components, and purveyed a High-Tech aesthetic which prefigured that of Tecno’s *Nomos* system (1985) designed by Foster Associates. Like *Burdick*, *Nomos* was fundamentally a table system, offering no screens or floor-standing storage units within its inventory. While other systems sought to conceal cables within screens or legs, *Nomos* celebrated office technology by allowing them to remain visible, threaded through an innovative plastic spine. *Burdick* and *Nomos* intentionally dissociated themselves from the mainstream of system furniture, although other beam-based systems secured widespread application. Of particular note was Castelli’s *From Nine to Five* (1986), designed by Richard Sapper, in which cabling was ducted through a triangular-section structural beam which also incorporated electrical outlets.

Meanwhile, the development of screen-based systems continued apace. Seventeen years on from AO2, Herman Miller launched *Ethospace* (1985) designed by Bill Stumpf. Intended to make reconfiguration simple, *Ethospace* recognized that the constructional complexity of many systems restricted the ability of individual users to rearrange their own space. Designed around a system of free-standing “walls” of frame-and-tile construction – in which coloured plastic tiles could easily be swapped for fabric, transparent, veneered or accessory-carrying tiles – *Ethospace* sought to allow individual users to personalize their own workstation (assuming of course that their employers accorded them that privilege).

While numerous other systems have come and gone around it, *Action Office 2* remains in production, its inherent flexibility allowing Herman Miller to adapt it over time to accommodate new technology and cater for ever-changing tastes. Ironically, this flexibility has undermined some of the ideas which brought system furniture into existence. Originally posited as an alternative to the cellular office, the system, like many others, now offers floor-to-ceiling screens for complete enclosure. Egalitarianism has clearly assumed diminishing importance – a plethora of colour and finish options have become the principal signifiers of office hierarchy.

ANTHONY HOYTE

See also Offices

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T

Tables

The term table is derived from the word *tabula*, Latin for board. While it could be said that all tables are varieties of board, the amazing differences between shape, use, decoration and stylistic features make them far more than simply flat surfaces.

Like other furniture types, tables originated in ancient Egypt. Initially they were usually small, and were hardly more than stands for food or offerings. More sophisticated were “tables” that were gaming boards mounted onto legged frames, these being the earliest example of games tables. The Greeks used tables more than the Egyptians but there was still no large dining table. Tables for dining were low enough to be used at the appropriate height and were pushed under couches when not needed.

The Romans developed tables from the Greek models. They also introduced types of their own. Dining was often in a separate dining room or *triclinium*. While the guests ate from small and round tables, often made in bronze or silver, the catering was done from a serving table, made from marble or wood slabs mounted onto carved marble bases. Byzantine tables followed classical models, but were sometimes fitted with drawers and lecterns, in a variety of shapes including the circular.

During the medieval period, the nature of society started a long process of change. The Great Hall housed all the household for meals. The high table would stand on a dais facing the screen at the other end of the room, while other tables were set up as required. They were based on the trestle principle which allowed them to be moved and assembled easily. It appears that tables were often rather rough in finish, so requiring magnificent drapes to make the necessary display.

By the 16th century, the habit of communal eating was breaking down. The idea of a fixed table (*table dormant*) in the hall also fell away as the establishment of dining parlours continued. This meant that the dining table took on a greater status and developed more forms than it ever had before. Dining parlours were smaller, therefore the tables needed to be smaller, but on occasions extendable. This was achieved by a most important innovation, namely the extending table mechanism, which appears to have developed in the Netherlands before 1600. It is designed to allow the leaves to be drawn out upon tapered bearers (loppers) thus virtually doubling the size

of the table top. So successful was this idea that it has remained in use to this day.

In Italy, massive carved tables derived from Roman models were made with carved marble supports and inlaid tops. Wooden versions used an architectural framework combined with imaginative use of mythological motifs, in keeping with the Mannerist interiors they were intended for. The Farnese table (Metropolitan Museum, New York) is one such example. These magnificent objects were seen as suitable contrasts to the plain decoration of walls and floors. In France the *table à l'italienne* became an ornamental piece made in an architectural style with massed carvings, stretchers and sliding tops. In other cases, marble or marquetry was evidently used for decorative tops.

The need or desire for tables of all sorts quickly spread around Europe. In England one wealthy family's inventories included 25 tables of walnut or marquetry, and 15 of marble, out of a total of 89 tables (Lumley inventories, 1590). At the other end of the scale, the chair-table was one of the earliest types of convertible or metamorphic furniture; this had the back fixed on a pivot so that it could be lowered onto the arms to create a table, and proved useful in confined interior spaces.

As the demand for dining tables grew, most countries in Europe produced either the fixed-top table or the draw-leaf table, supported upon a leg at each corner held by stretchers. An alternative from Germany used X-shaped end supports. In England the trestle table was now longer, and made with a fixed or sliding top, using a panelled construction and a fixed underframe. The Elizabethan models continued into the 17th century, but with a tendency to reduce the amount of carving and the thickness of legs. Initially made up from built-up sections, they were later only made from the thickness of the leg timber itself. Gate-leg tables, with circular, rectangular or oval tops were developed to suit smaller family living quarters. In addition, the gate-leg table could be used in larger houses by being set up in any convenient space rather than having a fixed position.

Distinct from dining tables, which were becoming less ornate, were console tables. Italy re-introduced this decorative table during the 17th century. These are usually highly carved and are often classed as sculptures rather than simply tables. They are fixed to the wall with bracket feet and should not be confused with pier tables or side tables which are free-standing.



Pier Tables



Tables: pier tables by George Hepplewhite from *The Cabinet-Maker and Upholsterer's Guide*, 1794

The Baroque style was ideal for the new-found need to demonstrate one's position in society through interiors and their furnishings. Carving and gilding lent themselves ideally to this need, and examples of tables which were used as a vehicle for this taste can be found in most European countries. Whether in Paris, Munich, Amsterdam, or London, the accumulation of auricular style, putti, garlands, and flowers all combined to create an exuberant effect in table design. One of the most spectacular products of the period aiming at feeding this desire for display was the table top comprising *pietre dure*. The most amazing tour de force was the table top produced by the Opificio delle Pietre Dure in Florence for Ferdinando de Medici, during the period 1643–49. Many such table tops were commissioned by European travellers to be sent home. If this was too costly, *scagliola* or exquisite wooden marquetry panels could be mounted upon table tops to create an exuberant

effect. Yet another decorative method used to achieve the same result was *boulle* work. Table tops would be covered with a pattern of tortoiseshell and metal (brass or pewter usually). In exceptional circumstances glass might be used to decorate a table (Louis XIV's glass table by Perrot) with incomparable results.

The table was also included in a newly-devised decorative arrangement called a Triad. Introduced in the 1670s and remaining popular until the early 18th century, this comprised a matching set of table, looking-glass and candlestand, all set against a pier.

Although there had been a variety of types of table in previous centuries, it was in the 18th century that there was a massive increase in special-purpose furniture and tables in particular. This was due in part to the desire for intimacy, in part to the increase in the range of activities in a household, and in part to the need for special-purpose furniture for various rooms.

The centre table no longer took pride of place and was reduced in size and often fitted with simple wooden tops and cabriole legs. The console table took a major place within the interior scheme as it was fitted below a tall mirror within the panelled walls. The side table also assumed greater importance as a component of the scheme.

For private use, specialisation of function meant that tables were devised for artists or architects, coffee or tea, work, bedside, serving, games (troumadam, backgammon, bagatelle, billiards, chess, etc.) writing, and breakfasting activities. Numerous other table types were introduced or re-designed during the century. These included console tables fitted with marble tops and painted frames; dumb waiters; writing desks; and library tables. By 1710, kneehole writing tables had been introduced as one example of a number of special-use objects. By 1750 the tea-table or tripod table was used and it soon developed a tilting mechanism by being hinged to a small cage, making it ideal for storage or firescreening. Other special-purpose tables included sofa tables, library tables, and toilet or dressing tables. Around 1730 card tables with square corners were introduced, while the ever-popular pedestal or wine table developed around the same time. Writing tables or *bureaux plat* continued to be popular. Some contained drawers, while others had secret compartments that rose up, and yet others were supplied with a filing cabinet.

The French, typically, developed a number of specialised table types for particular tasks. The *serviteur fidèle* was a small table with articulated arms for candlesticks, designed to assist reading. The *table à la Bourgogne* was fitted with a divided top, half of which rises up into a *secrétaire*. The *table de lit* was intended for the convenience of anyone sitting up in bed, while the *table en chiffonier* was a work table with high galleries around the top and lower shelf. The *vide poche* was planned with a deep rim to the top to contain the contents of pockets after undressing for the night.

One of the most ubiquitous table types of the 18th century was the gateleg. For dining, the gateleg table was still in use in the early part of the century, to be superseded by the swing-leg table. In American gateleg tables, the butterfly support is more graceful than the European gateleg mechanism.

Mahogany flap dining tables often had four or six legs with oval or circular tops and used the gate-leg principle to support

the flaps. By the mid-century it was common to extend a dining table by adding two semi-circular pier tables at each end of the gateleg table. From 1770 the "Carlton House"-style writing table was introduced. It had a low superstructure with tiered drawers and was first depicted in the 1792 *Cabinet Maker's Book of Prices*. It is presumed to have been named after the Prince Regent's Carlton House, London.

Two new types of table are associated with the early 19th century; the centre pedestal table and the sofa table. The centre table had a number of incarnations including the drum table, the capstan or rent table, and the dining table. The fashion for less formal arrangements of furniture, with pieces being pulled out from their intended positions against the walls and placed permanently out on the floor, encouraged the development of small occasional tables that could be placed adjacent to sofas and chairs. Sofa-tables were first introduced in England c.1800 and were usually rectangular in shape. Smaller tables, such as the nest or quartetto of tables, work tables with pouches, and writing tables also proliferated during this period. There was also a return to the fashion of longer dining tables.

During the 19th century many tables were considered part of a unified interior scheme, depending upon which particular style was being invoked. Interesting examples of attempts to improve the methods of extending table size were part of the attraction of "patent" furniture during the first half of the century. Tables were designed to fold down, rise up, or extend by a variety of novel means.

Like many others before them, some 19th-century architects were unhappy with prevailing styles, so set about designing furniture to suit their ideals and interiors. A.W.N. Pugin and his spiritual successors in parts of the Arts and Crafts Movement encouraged table designs that reflected medieval style. These models seemed to show ideas of honesty through revealed construction, truth to materials through solid timbers, and simplicity through functional, basic type-forms.

In the 20th century architects have once again turned towards designing furniture, including tables, for the interiors of their buildings. Mention of Frank Lloyd Wright, Gerrit Rietveld, Marcel Breuer, Eero Saarinen, Robert Venturi, and Michael Graves indicates the scope of these designs. In some cases the designs for tables and other furniture were intended for one location; in others they were meant for bulk production.

Avant-garde architects and designers were also often interested in new or revived materials. During the 20th century, tables have been made from wood (including plywood, fibre-board, laminated wood), metal (including rod, sheet, tube), glass, plastic, stone, and wicker.

An interesting light on furniture design was cast by the Utility scheme in Britain during World War II. The dining tables that were planned for this scheme were based on the frame and panel construction with extendable drawer leaves, not unlike the principle of Tudor dining tables 400 years earlier.

One of the most ubiquitous stylistic influences on dining furniture has been Scandinavian designs made in teak veneers. This look of elegant simplicity, combined with the warmth of the timber, furnished much of Europe and North America from the 1950s to the 1970s.

Changes in lifestyle have always led to new kinds of tables.

One of the defining tables of the late 20th century interior has been the coffee table, which has become ubiquitous, in an amazing variety of forms.

CLIVE D. EDWARDS

See also Coffee Tables; Dining Rooms

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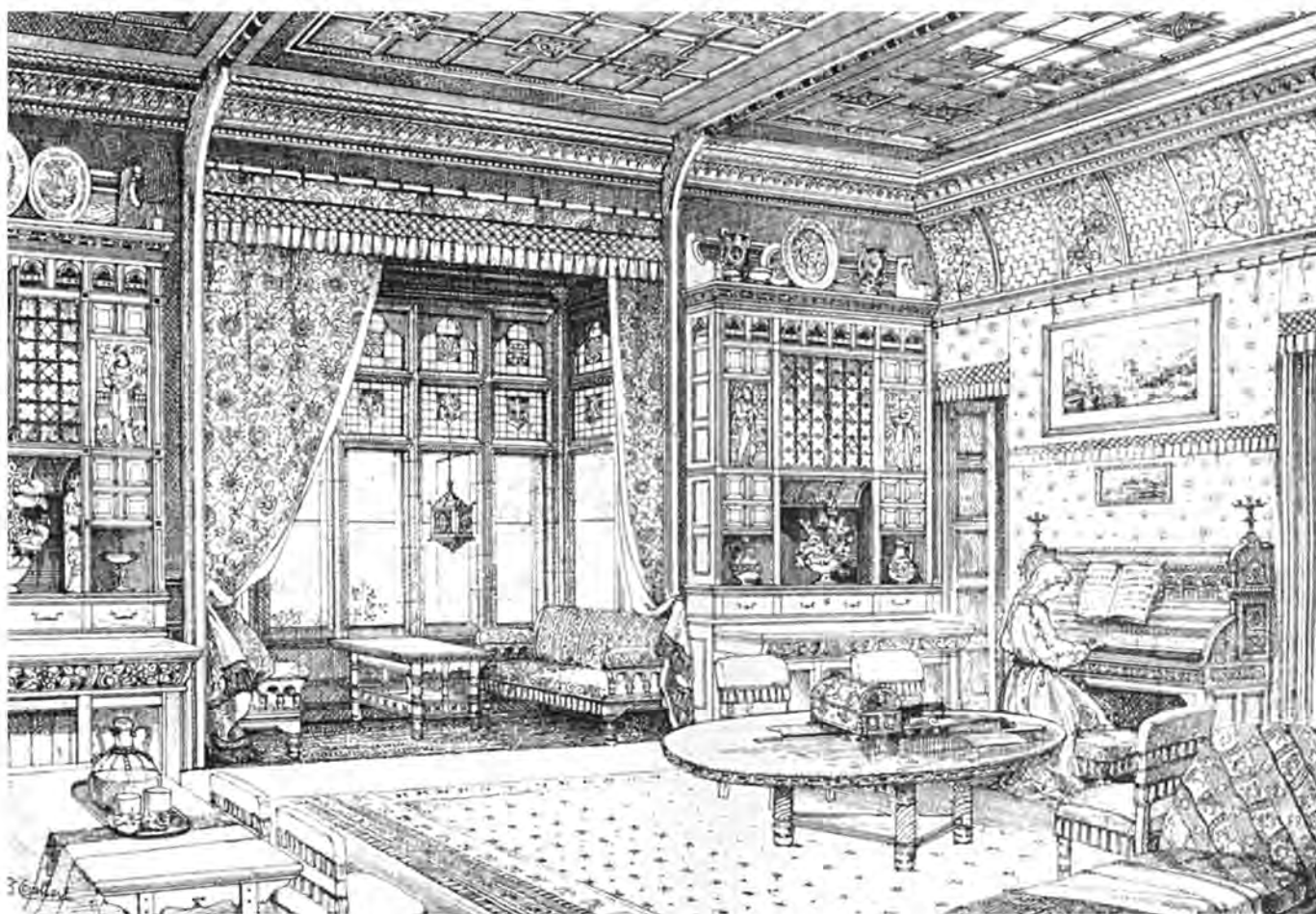
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Talbert, Bruce 1838-1881

British architect and designer

A prolific designer of furniture, textiles, wallpaper, stained glass, metalwork and tiles, Bruce Talbert was a central figure in the Aesthetic Movement and a leading interpreter of the reformed Gothic style. Described in an obituary as the "most original and remarkable furniture designer" of his age, he was also regarded as one of the foremost designers of interiors, a "pioneer in the better phases of modern taste". Much of his reputation within both these areas derived from his two books: *Gothic Forms Applied to Furniture, Metal Work and Decoration for Domestic Purposes* (1868), and *Examples of Ancient and Modern Furniture, Metal Work, Tapestries, Decoration, Etc.* (1876). Both works were published in several editions and their designs were widely copied by manufacturers on both sides of the Atlantic. Today, Talbert ranks with Christopher Dresser as one of the first industrial designers of the 19th century, supplying drawings for both cabinet-makers and industry, and exercising a profound influence on commercial design.

Trained as a wood-carver and architect, Talbert began designing furniture in the early 1860s. By the end of the decade he had already worked for Gillows of Lancaster, J.G. Crace of



Talbert: drawing room from *Examples of Ancient and Modern Furniture*, 1876

London, Marsh, Jones and Cribb of Leeds, Smith & Son of Dundee, and several Manchester firms including Lamb's, Ogden's, and Doveston, Bird & Hull. He had also designed metalwork for the Coalbrookdale Ironworks in Telford, Cox and Sons, and for Francis Skidmore, who may well have provided important introductions to the architects William Burges and G.E. Street through their mutual contacts with the Ecclesiological Society. Carpets, tapestries and textiles were among other commissions Talbert undertook, and numerous designs for wallpapers for Jeffrey & Co. followed in the 1870s. His Anglo-Japanese *Sunflower* pattern of 1878, featuring the leitmotif of the Aesthetic Movement, was awarded a gold medal at the Paris International Exhibition of the same year, and Talbert designed many of Jeffrey's matching frieze-fill-dado decorations, hand-printed in complementary colours, that were favoured in Artistic homes.

Gothic Forms appeared in the same year as Charles Eastlake's *Hints on Household Taste* and the two publications shared many of the same ideas. Both, for example, emphasised truth to materials, honesty of construction, and a belief in the propriety of the Gothic style. However, whereas Eastlake's book was aimed at consumers, Talbert was writing essentially for the trade. *Gothic Forms* was inscribed to a fellow-architect, G.E. Street, and was intended for use by furniture manufacturers and cabinet-makers. In it, Talbert exhibited a markedly

un-Gothic sympathy with the techniques of mass-production. For example, he advocated the use of inset enamelled plaques which could be easily mass-produced, and, although he criticised excessive use of veneer and glues, he maintained that modern glues could be extremely effective for strengthening tenons, and that the inlay of woods could be justified on the grounds that some woods were too expensive and scarce in England to use in their solid form. His approach was therefore far less fanatical than Eastlake's, and his modern and practical style of design ensured that *Gothic Forms* "soon found its way to the chief designers and cabinet-makers in the Kingdom, and imitations ... were produced on all sides". His extensive personal interpretation of neo-Gothic motifs, such as his use of geometrical "pies", quatrefoils on lozenges, chevron mouldings, and springy interlacing plant stems, were illustrated throughout the plates either by metalwork, marquetry, inlay or carved detail, and could readily be adapted within the commercial sector. Talbert himself expected his work to be refined and copied, and sub-Talbertian detail dominated the popular end of progressive design for several decades.

Talbert's prize-winning pieces of furniture at three international exhibitions illustrate the range of his style. Holland & Sons were awarded the silver medal in Paris in 1867 for their exhibit of Talbert's *Pericles* sideboard, so-called in reference to the frieze quotations from Shakespeare's play and its sculptural

decoration. The *Art Journal* proclaimed it as “certainly the most distinguished among competing Gothic works” and, although this description represents something of a simplification, markedly Gothic elements are apparent in the trefoiled and crocketed pediment, the decorative hinges, the stump columns, and the use of geometrical roundels and conventionalised plant forms. The *Pet* sideboard, shown by Gillows in London in 1872 and subsequently purchased by the South Kensington Museum, encapsulates Talbert’s Old English Style with bobbin-turned decoration, carved instead of inlaid panels, and a carcass of fumed oak. A magnificently inlaid, ebonised and decorated exhibition piece, entitled the *Juno* cabinet, was awarded the Grand Prix at the Paris exhibition of 1878 and illustrates Talbert’s increasing interest in Aesthetic design. Many of his patterns of this period contain Anglo-Japanese motifs, and in the *Juno* cabinet he not only emphasises the rectilinearity of the frame but also includes motifs such as lilies and peacock feathers within the decoration – both potent symbols of Aestheticism.

The key features of Talbert’s drawings of interiors, several of which appeared in *Gothic Forms*, were their lightness and elegance. The sturdy and massive quality of some of his furniture, while still evident in several of the larger tables and chairs, was replaced by slimmer and more delicate forms in items such as the tall drawing room sideboards. And although he laid considerable emphasis upon surface decoration, favouring quite bold Gothic and Anglo-Japanese style patterns for upholstery, curtains, wall-hangings and painted covings and ceilings, the overall effect appeared less ponderous and heavy than in other reformed Gothic interiors. Indeed, his greatest strength was in devising a look that was decorative but practical, and his personalised version of the Aesthetic and Old English styles proved immensely popular with the professional classes and in the more Artistic middle-income homes.

Large numbers of Talbert’s designs were reproduced in architectural and design journals, and his work was admired not just in England but also abroad. *Gothic Forms* was published in the United States in 1873 and exercised considerable influence on cabinet-makers in New York and the Midwest. Daniel Pabst in Philadelphia, Kimbel & Cabus of New York, and Mitchell & Rammelsburg of Cincinnati were three of several firms who adapted his work for the American market and Talbert’s designs remained influential long after the Gothic style ceased to be fashionable. A book entitled *Fashionable Furniture*, containing a hundred previously unpublished plates by Talbert, was published in New York in the 1880s, and its contents underlined the versatility of his enduring talent and skill.

KATHRYN M. CURETON

See also Jackson and Graham

Biography

Bruce James Talbert. Born in Dundee, Scotland, in 1838. Apprenticed as a carver before entering the office of the Dundee architect Charles Edwards. Moved to Glasgow and worked in the architectural office of W.N. Tait, 1856; joined the practice of Campbell, Douglas and Stevenson by 1860. Awarded a medal for architectural design, 1860, and the Edinburgh Architectural Association medal for drawing, 1862. Married Amy Adkins, 1874. Worked for Francis Skidmore’s Art Manufacturers, Coventry, c.1863; based in London designing

furnishings for a number of firms including Holland & Sons by 1866. Ran his own studio in Dundee for a brief period in the 1860s, then returned to London c.1869. Set up independent design practice by 1873; established as a leading commercial designer supplying designs for furniture, textiles, metalwork, wallpaper and stained glass to many leading British manufacturers by the mid-1870s. Published the influential books *Gothic Forms* (1868) and *Examples of Ancient and Modern Furniture* (1876). Designs for furniture and interiors exhibited at the Royal Academy, London, between 1870 and 1876; examples of his work shown at International Exhibitions in London 1862, Paris 1867 and 1878, and Vienna 1873. Died a chronic alcoholic, in London, 28 January 1881.

Selected Works

Designs and examples of Talbert’s furniture (including the *Juno* cabinet), textiles, and wallpaper are in the Victoria and Albert Museum, London. Additional examples of furniture are in the City Art Gallery, Manchester, and the Cecil Higgins Art Gallery, Bedford; textiles and wallpapers are in the Whitworth Art Gallery, Manchester; and metalwork in Birmingham Museum and Art Gallery. Talbert’s registered designs are in the Public Records Office, Kew.

Talbert supplied designs for many leading cabinet-makers including Gillow & Co. (*Pet* sideboard, 1872), Jackson & Graham (*Juno* cabinet, 1878), Doveston, Bird & Hull, Collinson & Lock, Holland & Sons, and Marsh, Jones & Cribb. He designed wallpapers for Jeffrey & Co. from 1878; metalwork for Skidmore’s Art Manufacturers Co., Cox & Sons, and Coalbrookdale Co.; carpets for Brinton & Co., and Templeton’s; textiles and embroideries for Cowlshaw, Nicol & Co., Barbone & Miller, and Warner & Sons.

Publications

Gothic Forms Applied to Furniture, Metal Work and Decoration for Domestic Purposes, 1868

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Tapestries

Tapestries are among the highest forms of textile art. They have been used to decorate large homes and other buildings for many centuries, and were popular on walls long before framed paintings, small pieces of needlework, or wallpaper.

A tapestry, strictly defined, is a pictorial or abstract weaving done in plain weave with a clearly defined design formed by the weft threads. There is a tendency to refer to any pictorial wallhanging, particularly canvaswork, as a "tapestry", but this is not correct. Tapestry is a type of hand weaving, and may have many uses, but it is best known as a wall decoration.

Traditional tapestry is woven either on a vertical high-warp loom (*haute lisse*) or a horizontal low-warp loom (*basse lisse*). The design pattern, or cartoon, is drawn in reverse on paper which is laid under the low-warp loom, and the weaver faces the cartoon while working from the backside of the tapestry. High-warp weavers have the cartoon behind them, and sometimes mark the outlines of the design on the warp threads. A mirror is used to check the progress of the right side, which faces away from the weaver. The colored weft, or horizontal, threads with each color on its own bobbin are woven in and cross the front only where the individual colors are used in the design. The tapestry is wound on a roller as the work progresses. An open slit may be left between adjoining colors, or the adjoining weft threads may be interlocked. Slits are usually sewn together when the tapestry is finished. It is easier to weave with the tapestry design cartoon laid sideways, but some modern weavers weave their patterns from bottom to top. However, large tapestries hung with vertical warp threads may sag on the wall. The distinct ridges formed in the direction of the warp threads generally lie horizontally when the tapestry is hung, catching the light in such way that the design is unified.

Wool is generally used for warp threads, but linen, cotton or silk can be used. Wool, silk, or sometimes modern synthetics are favored for the weft threads, but in the past gold and silver thread were also woven in, thereby encouraging the destruction of the tapestries by later generations who burned them to recover the metal. Silk threads in old tapestries that have survived to the present have deteriorated more severely than wool. Also, many of the old dyes have faded on the surface, even though the backs often show bright colors.

The earliest tapestry fragments have been found in the Egyptian tombs of Tuthmosis IV and Tutankhamun, dating from c.1450 BC–1330 BC. There is some evidence to suggest that tapestry weaving originated in Syria, however, and reached Egypt through the trade routes. Decorative tapestries were used throughout the Mediterranean countries through the Roman period. By the 4th and 5th centuries AD pictorial tapestries were popular with both the Romans and Egyptians. Alexandria was a center of manufacture, employing Greek weavers. Interest in tapestry diminished in Europe after the fall of the Roman Empire, and survived only in monasteries. Fine linen tapestry weaving was also practised in Egypt by the Coptic Christians in the 6th and 7th centuries AD. Surviving Coptic fragments are primarily clothing, but do include some wallhangings.

The Chinese of the Song dynasty (960–1279) produced a silk tapestry called *kesi*, or *k'ossu*, literally "carved silk",

featuring bird and flower motifs. They had further developed the techniques used in the Tang dynasty (618–907) when silk tapestry weaving was first practised in China. Early tapestries, woven as narrow strips, were used for book bindings and scrolls. Later forms of *kesi* used as hangings were larger and featured naturalistic scenes in imitation of paintings. Succeeding dynasties of imperial China produced tapestry for a great variety of household items, including hanging room-dividers, folding screens, bedding, and curtains.

Pre-Columbian Nasca and Tiahuanaco cultures in Peru and Bolivia, using wool from native animals of the camel family such as alpacas, had a highly developed style of tapestry weaving with very complex designs as early as the first millennium BC, but the surviving weavings, found in graves, were used mainly for clothing. The Pueblo and Navajo people in North America use the tapestry weave for their blankets and rugs, both of which have been used as decoration on floors and walls by purchasers from outside the tribes.

The European tapestry industry developed in the 11th century after some activity in Spain by Moorish weavers beginning in the 8th century. Early tapestries were woven in Poitiers, Paris, and Arras for the French and Burgundian nobility, and had simple motifs adapted from manuscripts. Pictorial tapestries from cartoons were made after 1350, and often included gold and silver thread. Arras was the main center of production, with the result that high-quality tapestry was often referred to simply as "arras".

Tapestries soon became an impressive medium of display for owners who carried them from castle to castle as portable furnishings to decorate and insulate large bare stone walls and provide privacy around beds. Few of these survived the wear and tear of this kind of treatment. Carried around on campaign in the baggage of their owners, they often became war booty. Many were destroyed by rats and moths, while others were sometimes burned to recover gold thread when their usefulness was over.

Many tapestries were sized to fit specific walls and passageways in the house of the owner. Small tapestries, or portières, were specially woven to hang over doorways. When the tapestry was moved to another house, the fit was sometimes improvised by running the hanging around corners or bunching the hanging hooks to take up excess length. In some cases tapestries were cut to fit the space without regard to the destruction of the design.

At first there was no attempt to match tapestries to furniture in the room. However, by the early 15th century furniture upholstery, cushions, and bedhangings were made to match the wall tapestries in sets called "chambers".

In the mid-15th century Arras tapestry production declined, and Tournai became the main center of tapestry production. Pasquier Grenier, a merchant of Tournai, owned a number of tapestry cartoons in the 1440s, and farmed them out to independent workshops. Tapestries were produced in sets that told a narrative story through a series of pictures. The most famous of these was a history of the Trojan War, which was produced in many sets for noble patrons. Four tapestries from one of these sets are now in the Victoria and Albert Museum in London.

New manufactories were established in Lille, Bruges, and Brussels. A tapestry guild that guaranteed high material quality



Tapestries: *La Dame à la Licorne*, c.1490–1500



Tapestries: Presence Chamber, Hardwick Hall, Derbyshire, late 1590s

was formed in Brussels in 1447, and by the end of the century Brussels dominated the high-quality market. Production of new cartoons was controlled by the painters guild of St. Luke in Brussels.

Early French tapestry designs had large stylised figures on decorative backgrounds. By the end of the 14th century there was increasing interest in narrative and naturalistic detail, leading to designs with pockets of narrative all over the surface separated by areas of stylised foliage and rocks. In the 15th century scenes with elaborately costumed figures were arranged all over the surface. Backgrounds were composed of *mille fleurs*, or thousand flowers, designs. The most famous of these, a set of six tapestries representing the five senses, titled *La Dame à la Licorne* (The Lady and the Unicorn), c.1490–1500, was originally in the Château de Boussac and is now in the Musée de Cluny in Paris. In these tapestries the lady and her handmaiden, flanked by a lion and unicorn, are presented on an island of flowers and trees set against a predominantly red contrasting background of flowers and animals. Most of the colors have survived in nearly their original brilliance. These tapestries have a delicacy and decorative quality that became lost when historical narrative in a more painterly style took over.

A crucial factor in the development of this style was the despatch of Raphael's cartoons for the *Acts of the Apostles* from Rome to Brussels where they were reproduced in 1517–19 as a sumptuous cycle of hangings for the Sistine

chapel. They caused a revolutionary change in design, and introduced tapestry weavers to the developments of the Italian Renaissance. Bernart van Orley and other Brussels designers adopted a style combining Flemish narrative with Italian perspective and monumental figures. Painters came to dominate the arts, tapestries increasingly resembled paintings of the period, and weavers were forced to copy cartoons more exactly than in the past. Color palettes were increased from about twenty colors to more than 300 shades, not all of them color-fast.

By the 16th century tapestries were major elements of the competitive displays of the European courts in the efforts of monarchs and nobility to impress their subjects and one another. Annual merchants' fairs were held at Antwerp and Bergen-op-Zoom, and tapestries of varying quality were exported all over Europe. The Swedish king Gustavus I had tapestries made for the royal palace in Stockholm from 1523 to 1560 by weavers from Flanders. The large fruit, leaves, and flower patterns of these tapestries inspired local Swedish weavers to make their own Flamsk tapestries incorporating somewhat naive patterns of fruit, flowers, animals, castles, and figures in Swedish dress.

Religious persecution and civil war in the Netherlands disrupted production in the latter part of the century, and the Antwerp market was looted by Spanish troops in 1576. Weavers went to Holland, Germany, and other countries. Delft and Paris profited from this dispersal of weaving talent by



Tapestries by François Boucher, at Osterley Park, Middlesex

establishing their own industries using Flemish weavers. James I established a tapestry factory at Mortlake near London in 1619 that equalled work done in France and Flanders, also staffed by Flemish weavers.

After laws were passed in the 17th century by the Flemish tapestry guilds to prevent further emigration of weavers, the medium-quality tapestry market continued to be dominated by Brussels. Flemish artists such as Rubens and Jordaens furnished cartoons for dramatic designs with large borders and restricted landscapes.

In 1667 the Paris tapestry workshops were amalgamated at Gobelins, where they were joined by craftsmen from other industries. Charles Le Brun became the director of the Gobelins factory, which produced the finest tapestries of the time. However, they were reserved for the exclusive use of the king, Louis XIV. Tapestries for the commercial market in France came from Beauvais, which specialized in tapestry upholstery, and from Aubusson. Antwerp and Oudenarde continued to supply medium- and cheap-quality tapestries to people of all social levels in the rest of Europe. Even farmers and tradesmen bought them to use as bedcovers. By the end of the 17th century tapestries were a permanent part of room furnishings, sometimes being considered as mere backdrops on the wall. Some suffered the indignity of having pictures nailed to the wall directly through the tapestry.

During the first half of the 18th century the success of the Gobelins tapestries inspired the establishment of new workshops in Madrid, Munich, Naples, Rome, and St. Petersburg that catered to wealthy patrons. Several independent workshops in London had moderate success in the English market.

The Brussels workshops had something of a renaissance in the 17th and early 18th centuries. The most famous of these was the workshop of the widow Catherine Geubels, who carried on the business of her late husband, Jacob. Designers Lambert de Hondt and Jan van Orley produced cartoons with historical and mythological themes that suited late Baroque taste. In the Gobelins and Beauvais workshops the pastoral designs of Jean-Baptiste Oudry and François Boucher were popular during the reign (1715–74) of Louis XV.

By the late 18th century demand for tapestry was declining because of increased competition for wall space from paintings, mirrors, and wallpaper. Houses had better heating and more furniture so the need for tapestries to provide insulation or to serve as the principal decoration became less pressing. Given that tapestries were extremely expensive, the fashion moved from hangings to upholstery. Some of the large houses continued to commission tapestries, but often they were confined to just one room where the furniture was upholstered to match. In addition money for luxuries was scarce in Europe after the American and French revolutions.

Factories in London and Brussels were closed by 1800. Gobelins and Beauvais continued to produce tapestries in the Neo-Classical style until the 1790s, when the French Revolution destroyed their clientele. After the Revolution the workshops were forced to alter their output for political reasons. The Aubusson factory, not as seriously affected by the Revolution, continued to produce upholstery and tapestry carpets.

In the first half of the 19th century tapestry weaving declined in quality, and production was limited to rugs, uphol-

stery, and copies of old tapestries. Many of the old wall tapestries were destroyed, while the popular fashion was for walls covered in patterned wallpaper. The little tapestry that was produced was used on small furniture pieces. In an attempt to revive interest in England late in the century, the Windsor Tapestry Factory, under royal patronage with French weavers, was established in Berkshire in 1876. It was not a success and closed in 1890. Some of the Windsor tapestries were displayed at the World's Columbian Exposition in Chicago in 1893, inspiring William Baumgarten to set up a workshop in New York in 1893 to cater to increasing interest in the American market. It was partially staffed by weavers from Windsor headed by Jean Foussadier and members of his family. The Baumgarten workshop initially concentrated on chair seats in floral patterns and then moved on to "collections" or sets of firescreens, upholstery, wall hangings, and other furnishings made to order for specific settings. The workshop later moved to Williams Bridge, New York, where it closed in 1912 after a decline in business and competition from the Aubusson Looms established in New York in 1908 by Albert Herter.

Further interest in tapestry during the Arts and Crafts movement in England was generated by William Morris when he founded the Merton Abbey Tapestry Workshop in 1881. Morris had become interested in tapestries as a student and had a preference for Flemish hangings of the 15th and early 16th centuries. He was self-taught and set up his first tapestry loom at his London home, Kelmscott House, in 1877. His first tapestry, titled *Acanthus and Vine* or, popularly, *Cabbage and Vine*, was completed in 1879. Morris and his chief designer, Edward Burne-Jones, produced tapestries in the neo-Gothic style with mythological, biblical and literary themes. The workshop did mainly commissioned work for private homes, and although it was not in the furnishings mainstream during the Victorian period, it had considerable influence. It inspired the establishment of the Herter workshops in New York in 1908 and the Dovecot Studios, founded by the fourth Marquess of Bute in Edinburgh in 1912, to weave tapestries for his own homes and castles. Directed by Sax Shaw, Dovecot employed several weavers from Merton Abbey and obtained much of Merton Abbey's tapestry weaving equipment when Morris & Co. closed in 1940. Dovecot continues to produce and exert great influence on 20th-century tapestry design.

Changing tastes and smaller living spaces have restricted demand for tapestries in the 20th century, but there is a steady market in both antique and modern tapestries. From 1933 through the 1940s the French painter Jean Lurçat revived tapestry weaving at Aubusson using abstract and decorative motifs rather than painterly designs. Lurçat's colorful fantasies using a reduced color palette of about 45 colors made full use of flat woven perspective in much the same way as modern Balinese batik designs. Beginning in 1916, he experimented with tapestry cartoons that were executed by his mother in cross stitch. He worked with and inspired a generation of studio weavers who generally produced one-off designs, often by commission. In addition he was responsible for launching the tapestry Biennale exhibitions at Lausanne sponsored by the International Centre for Ancient and Modern Tapestry, founded in 1961.

Modern weavers often work from their own designs, and may or may not use a cartoon. Many tapestries are woven by

hand in small workshops or individual studios, and designs are often abstract or geometric with large blocks of color or are intricately shaded pictorials. Often weavers study traditional weaving from the past and from ethnic cultures for design ideas and techniques, but modern designs are tailored for a flat perspectiveless surface emphasizing interplay of colors. Weavers do not attempt to copy paintings as they did in the past.

Large tapestries are frequently commissioned for public buildings and commercial establishments such as hotels. Private homes, particularly those built in the Contemporary style with expanses of plain wall and few or no mouldings, also sometimes have tapestries hung along with other kinds of wall-hangings for color and decoration.

Another 20th-century development has been the increasing popularity of reproduction tapestries and tapestry cloth, machine woven on computerized Jacquard looms. While this is not true tapestry in the sense of being handwoven, it has a similar appearance and is used as a relatively inexpensive mass-produced tapestry substitute for wallhangings, cushion covers, and numerous small items. Designs are usually intended to be in an antique style, and often copy portions of old tapestries and prints.

CONSTANCE A. FAIRCHILD

See also Gobelins Tapestry; Orley

Principal Workshops and Manufacturers

The main tapestry manufactories are: in Britain, Mortlake Tapestries (1619–1703), Merton Abbey Workshop (1881–1916, 1922–50), and Dovecot Studios (1912–present); in France, Arras ateliers (1300s–c.1450), Tournai ateliers (1400s–c.1550), Aubusson workshops (1400s–present), Gobelins workshops (1663–present), and Beauvais workshops (1600s–1930s); in the Netherlands, Brussels ateliers (1400s–1600s), Oudenarde workshops (c.1450–c.1660), and Bruges ateliers (1500s); in Sweden, the Royal Workshops, Stockholm (1500s); and in the United States, William Baumgarten (1893–1912), Aubusson Looms / Herter Looms (1908–34), and the Edgewater Tapestry Looms (1924–33).

Further Reading

The literature on Tapestry is vast and historical surveys appear in most of the catalogues of major museum collections; these also include scholarly entries on individual items. Göbel's monographs on Dutch, Italian and German tapestries represent standard reference works on these subjects. A recent English-language survey is Phillips 1994 which also includes a guide to museum collections and an annotated bibliography. Additional bibliographical references can be found in Campbell 1993.

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Tapiovaara, Ilmari 1914–

Finnish designer of interiors and furnishings

The work of the interior designer Ilmari Tapiovaara, one of the leading figures in the Finnish furniture industry between the late 1940s and the early 1970s, has been largely overshadowed in the eyes of the world by the achievements of his famous compatriot, the architect Alvar Aalto. The fact that there has never been the same glamour associated with his name should not belittle his achievements, however. In a quiet, undemonstrative way Tapiovaara's furniture has had a major impact on post-war interiors, particularly public buildings. His chairs, especially his practical everyday seating for schools and colleges, is so ubiquitous and so familiar that it tends to be taken for granted. Because it is unobtrusive and works well, it does not always draw attention to itself, but its very anonymity is a measure of its success.

In addition to Aalto, by whom Tapiovaara was strongly influenced in his youth, useful comparisons can also be made between the work of Tapiovaara in Finland and his contemporary, Arne Jacobsen, working in partnership during the same period with the firm of Fritz Hansen in Denmark. However, unlike Jacobsen, who worked with a single company, and whose name, as a major architect, was used as a marketing ploy to promote his designs, Tapiovaara worked with several different, less high-profile furniture companies over the years, and his furniture was advertised and distributed in a more

anonymous way. For this reason he never achieved the same kind of celebrity status as his Danish colleague, and although he played a key role in the development of the plywood stacking chair and his *Domus* chairs became almost as common as Jacobsen's *Ants*, they have tended to be considered ordinary and unexceptional by comparison, and outside Finland Tapiovaara's significance as a designer has been undervalued.

Tapiovaara embarked on his career during the late 1930s, at a time when Aalto's laminated wooden stools and chairs were enjoying international acclaim. His earliest chair designs were directly influenced by Aalto's cantilevered laminated wood structures. During these early years Tapiovaara benefited directly from being associated with Aalto: as a student he gained valuable technical experience at the Korhonen factory where Aalto's furniture was produced, for example, and later he worked for a brief period at the London headquarters of Finmar, the British company responsible for the marketing of Aalto's furniture in the UK, where he was employed to organise a promotional exhibition of Aalto's furniture.

While still a student at the Institute of Crafts and Design in Helsinki, Tapiovaara worked for six months in Le Corbusier's office in Paris and he would have been impressed by Le Corbusier's commitment to Functionalism. Like many designers trained during the inter-war period, Tapiovaara was strongly influenced by Modernism, and in particular by the new ideas about architecture and industrial design that had emerged from the Bauhaus during the late 1920s and early 1930s. This ideology was to shape his practical down-to-earth approach to furniture design, and his desire to create good quality, well-designed, compact, functional furniture suitable for small homes and affordable to those on low incomes. He was not interested in the luxury market; he was fully committed from the outset to mass production. Functionalism was at the root of Tapiovaara's impulses as a designer, and he was determined to ensure that his furniture would not only be comfortable and practical from the user's point of view, but that it would also be practical from a technical point of view in terms of its construction.

On returning to Finland from France in 1938, Tapiovaara's first job was in the design department at the Asko furniture factory. Here he met his future wife, the interior designer Annikki Hyvärinen, and together they worked on the designs for the Asko stand at the Finnish Housing Exhibition of 1939. The war brought Tapiovaara's early career with Asko to an end, however, and he moved on in 1941 to another firm, Keravan Puuteollisuus Oy, with whom he worked for the next decade. During the war years very little furniture production took place, but Tapiovaara supervised the modernisation of the factory's buildings and machinery so that they would be immediately ready for the resumption of full-scale manufacturing after the war. In 1946 he was presented with the challenge of designing the furniture and the interiors for the new *Domus Academica* designed by Pauli Salomaa, including dormitory and sitting room furniture for 750 students.

It was out of this project that the classic *Domus* stacking chair design evolved, a chair that was so successful that it remained in production for several decades. With this design, Tapiovaara successfully mastered the practical difficulties of producing a strong, lightweight chair which could be stacked, but which could also be transported flat-packed. Promotional

campaigns at the time drew attention to these characteristics. With its short arm rests, its solid wooden legs, and its thin steam-pressed plywood seat and seatback screwed to its frame, the *Domus* chair was so simple to construct that it could be sent out by the manufacturer in knock-down form in its component parts to be put together by the retailer. Because of the reduction in bulk during transportation, this meant it was ideal for export. During the 1950s it enjoyed widespread success internationally; manufactured in Finland by Asko, it was also produced under licence by various manufacturers in different countries, such as Knoll in the USA and Morris of Glasgow in the UK, where it was variously known as the *Finnchair* or the *Stax* chair. In terms of its importance in design historical terms, it should be considered on a par with Charles Eames's moulded plywood LCW and DCW chairs of 1946 produced by Herman Miller in the USA, Robin Day's *Hillestak* chairs dating from 1951 produced by Hille in Britain, and Arne Jacobsen's *Ant* and *Series 7* chairs dating from 1952 produced by Fritz Hansen in Denmark.

It was as a result of an even larger college commission, this time to furnish the 1000-bed Tech Student Village designed by Kaija and Heikki Siren, that Tapiovaara's second major chair design was developed, the *Lukki* or *Daddy Long Legs* chair, manufactured by Lukkiseppo from 1951, and produced in a number of different variant forms later in the decade. This spindly chair, with its compressed oval plywood seat and seatback and its fine spidery steel rod legs, typified the new "Contemporary" aesthetic of the 1950s. Such furniture was well-suited to the minimalist clean-lined open-plan interiors of the day which demanded more lightweight furniture than had been available before the war. Similarly playful, but perhaps a little less practical because of its protruding back legs, was the *Kongo* reclining chair of 1954 produced by Asko, the frame of which was made from either steel rod or wood, with stretched canvas or stretched webbing upholstery. The *Tale* stool produced by Asko from 1953 was different again, being three-legged with a rounded triangular plywood seat and a solid wood understructure.

Tapiovaara's designs over the years were remarkably varied: he was by no means limited to a single aesthetic or to the use of a single material. He also worked with several different manufacturers concurrently, producing designs to suit their particular manufacturing strengths. In some of his chairs from the second half of the 1950s, such as the *Aslak* of 1957 for Asko and the *Wilhelmina* of 1959 for Schauman, he returned to using thicker bent laminated wood for the framework of his furniture, and he also experimented with different types of metal structures. In addition to his work as a furniture designer, Tapiovaara has contributed to the definition of the Scandinavian Modern style through the design of household accessories such as lighting and cutlery, as well as by pursuing his career as an interior designer.

LESLEY JACKSON

Biography

Yrjö Ilmari Tapiovaara. Born in Helsinki in 1914. Apprenticed with furniture manufacturers in Helsinki, 1933–35; studied interior design, Central School of Industrial Design, Helsinki, 1933–37; attended the University of London, 1936–37; apprentice in the studio of Le Corbusier, Paris, 1937. Married 1) interior designer Iris

Annikki Hyvarinen, 1939 (died 1972): 3 children; 2) Riitta Kurikka, 1972. Artistic director, Asko furniture manufacturers, Lahti, 1938–40; founder and designer, Keravan Puuteollisuus Oy furniture firm, Kerava, 1941–50; freelance designer, working for Marva Production, Knoll International, Thonet, Edsbyverk, Asko Konsern, Lukkiseppu, Oy Skanno Ab, Laukaan Puu, Hackmann Oy, Stockmann Orno and others, in Helsinki, from 1951. Head, 1950–52, and chair of interior design department, 1953–56, Central School of Industrial Design, Helsinki; visiting professor, Illinois Institute of Technology, Chicago, and Art Institute of Chicago, 1952–54, and University of Technology, Helsinki, from 1965. Received numerous prizes and awards including the Gold Medal, Milan Triennale 1951, 1954, 1957 and 1960, and American Interior Design Award, New York, 1963. Honorary Royal Designer for Industry, Royal Society of Arts, London, 1964.

Selected Works

Interiors

- 1946 Domus Academica, Helsinki (interiors and furniture; building by Pauli Salomaa)
- 1950 Tech Student Village, Helsinki (furniture and interiors; buildings by Kaija and Heikki Siren)
- 1954 Olivetti Showroom, Helsinki (interiors)
- 1957 Corvair and Caravelle aircraft interiors for Finnair
- 1973 Intercontinental Hotel, Helsinki (interiors)

Tapiovaara's furniture included the *Domus* stackable chair (1946), the *Lukki* chair (1951), the *Tale* stool (1953), the *Kongo* reclining chair (1954), the *Aslak* chair (1957), the *Wilhelmina* chair (1959), and the *Kiki* upholstered stackable chair (1960). His household accessories included the *Polar* stainless steel cutlery range (1963), and he also designed radio and stereo equipment for Centrum (1970–74) and wall paintings and tapestries.

Publications

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Tatham, C.H. 1772–1842

British architect and designer

A committed and uncompromising advocate of the severe Neo-Classical style, Charles Heathcote Tatham exercised a significant influence on British taste during the first decades of the 19th century. His architectural works included several notable picture galleries, sculpture galleries and mausolea employing exaggeratedly simple forms and designed in an almost brutally austere classical style. His designs included numerous drawings of furniture and decoration based on antique examples, which were engraved and published in book form and which enjoyed huge success, appearing in several editions in England and abroad. And through his work, first for the architect Henry Holland, and later with the leading cabinet-makers John Linnell and Thomas Tatham, he made an important contribution to the development of contemporary decoration and furniture.

Born in London in 1772, Tatham was employed briefly as a clerk by the architect Samuel Pepys Cockerell in 1788. A year later he moved on to work as a draughtsman in the office of Henry Holland where he participated in some of the architectural and interior detailing at Carlton House and Woburn Abbey. In 1794 Holland sent Tatham to Rome to complete his architectural studies. He remained there for two years and met many of the leading artists and cognoscenti of the day including Antonio Canova, Angelica Kauffman, Sir William Hamilton, and the 5th Earl of Carlisle, who was to become one of his most important patrons. During this period Tatham also acquired for Holland a large number of antique Roman fragments and commissioned several ornamental objects such as candlesticks, vases and candelabra from contemporary Roman designers and stonemasons. Many of Tatham's drawings of antique decorative motifs and contemporary ornament were published on his return to England in his *Etchings of Ancient Ornamental Architecture* of 1799–1800. A companion volume, entitled *Etchings representing Fragments of Grecian and Roman Architectural Ornaments*, was issued in 1806. In addition to examples of antique furniture, these books include illustrations that represent a remarkable synthesis of the findings of 18th-century excavators at Pompeii, Herculaneum, Tivoli and Rome. Their intention was to provide decorative models for cabinet-makers and other craftsmen working at Holland House and elsewhere.

The influence of international Neo-Classicism is clearly evident in Tatham's published drawings and in his designs for furnishings and interiors. His taste ran to unadorned mass, and the scale, refinement and classical purity of his designs contrasts sharply with the more eclectic interpretation of antique examples favoured by contemporaries such as John Soane, John Nash and James Wyatt. Not surprisingly, his preferred models were Greek and, in a letter he wrote to Holland from Italy in 1795, he declared "surely no argument can be that Roman architecture either for adaptness, beauty and proportion exceeds the Grecian ... The Parthenon ... will I believe in the opinion of most of our professors rank higher ... than all the triumphal arches or even temples that the Romans ever erected." The influence of Greek forms was

apparent in the simple monumentality that pervades his interiors.

One of Tatham's first projects on his return to England was for Lord Carlisle, who commissioned him to remodel the interior of the west wing at Castle Howard as a sculpture gallery and museum. Tatham also designed a massive Egyptian desk (c.1800) and *ormolu* chandeliers (1801) for another part of the house. The southern half of the Sculpture Gallery was executed between September 1801 and July 1802; the central rotunda and northern section were added between August 1811 and September 1812. Contemporary illustrations, published in Tatham's *Gallery at Castle Howard* (1811) show massive Egyptian-style chimneypieces, heavy Roman tables and monumental pelmets and hangings.

Between c.1803 and 1806, Tatham also provided a Picture Gallery at Cleveland House, St. James's, for the 2nd Marquess of Stafford. A room of singular austerity, the gallery was enlivened only by two large diagonally coffered apses, one at each end. The Cleveland House commission was followed shortly afterwards by work at Stafford's country house, Trentham, where Tatham added two wings to the south front, a fountain, green house, bridges, lodge and a large mausoleum (1807–08). Only the mausoleum survives, exhibiting an extreme and uncompromising form of Neo-Classicism that has primitive overtones and that appears markedly bleak and gaunt.

The Picture Gallery for Lord Yarborough, at Brocklesby Park, Lincolnshire (1807) consisted of a single storey addition to the west end of the house. It has since been entirely remodelled, but its original appearance is recorded in a series of elegant engravings drawn by Henry Moses and published by Tatham in 1811. These show the decoration to have been noticeably lighter in character than the monumental forms used in the Gallery at Castle Howard.

During a period when an increasingly eclectic approach to design sources was becoming more popular, the idealism, authority and single-mindedness of Tatham's vision of the classical past rapidly became outmoded. It isolated him increasingly from both patrons and other designers for whom less rigorous and more flexible sources were preferable. By the 1830s Tatham's practice had declined and he was forced to sell the house that he had built for himself in Alpha Road, St. John's Wood, together with his collection, in 1834. Yet the importance of his work was widely recognised and Wyatt Papworth's *Dictionary of Architecture* (1852–92) claimed that "to him, perhaps more than any other person, may be attributed the rise of the Anglo-Greek style which still prevails."

BRIDIE DORNING

Biography

Charles Heathcote Tatham. Born in Westminster, London, 8 February 1772. Educated at Louth grammar school, Lincolnshire; received his early artistic training from the cabinet-maker John Linnell. Married in 1801: 10 children, including the sculptor and painter Frederick Tatham (1805–78). Clerk in the London offices of Samuel Pepys Cockerell (1753–1827), 1788; draughtsman in the office of Henry Holland (1745–1806) from 1789. Sent to Italy by Holland to record and collect antiquities, 1794–96; drawings and additional designs published as *Etchings*, 1799; published additional volumes of designs in the early 1800s. In practice as an independent architect from 1798; financial difficulties forced him to sell his house and collection,

1834; appointed Master of Holy Trinity Hospital, 1837. Died in 1842.

Selected Works

A collection of letters and drawings sent by Tatham to Holland while he was in Rome is in the Victoria and Albert Museum. Additional drawings are in the Royal Institute of British Architects and Sir John Soane's Museum, London. A list of Tatham's architectural commissions appears in Colvin 1995; examples of his furniture can be seen at Castle Howard, Yorkshire.

Interiors

- 1800 Stoke Edith, Herefordshire (drawing room): Hon. Edward Foley
- 1800–02 Castle Howard, Yorkshire (sculpture gallery and museum, and some furniture): 5th Earl of Carlisle
- 1803–06 Cleveland House, St. James's, London (additions and interiors including the picture gallery): 2nd Marquess of Stafford
- 1807 Brocklesby Park, Lincolnshire (picture gallery): 1st Lord Yarborough
- 1807–08 Trentham, Staffordshire (mausoleum): 2nd Marquess of Stafford

Publications

A full list of Tatham's publications appears in Colvin 1995.

Etchings ... of Ancient Ornamental Architecture drawn from the Originals in Rome and other Parts of Italy during the years 1794, 1795 and 1796, 1799–1800

Etchings representing Fragments of Grecian and Roman Architectural Ornaments, 1806

Designs for Ornamental Plate, 1806

The Gallery at Castle Howard, 1811

The Gallery at Brocklesby, 1811

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Terragni, Giuseppe 1904–1943

Italian architect

Based in Como in Northern Italy, Giuseppe Terragni was the greatest of the Italian inter-war modern architects, but critical evaluation of his work has been made difficult both by the brevity of his career and by his commitment to the ideology of Fascism. Terragni graduated from the School of Architecture in

Milan in 1926; he was drafted into the army in 1939, and died four years later following action on the Russian front. His creative period was therefore not much longer than a decade. His commitment to Fascism lasted throughout this period, but the effect upon his work was not overly constricting. While the trend in Nazi Germany was to sanction one official style of architecture, the authorities in Italy were more tolerant and various directions were developed by Italian Fascist architects. This variety was evident both in Terragni's work and that of his contemporaries, but his skill and imagination as an architect and designer were unrivalled by his peers.

Terragni's first major commission, the Novocomum apartment building in Como, was completed only a year after he had completed his studies. The building occupies a corner site, and its use of curved solid floors alternating with curved glass storeys, all capped by a cantilevered rectangular top floor, is directly inspired by the work of the Moscow Constructivists, a consideration that suggests that architectural style and political creed are not as closely woven as some historians would like to think. The overtly propagandist nature of Terragni's "Room of 1922", however, designed in 1932 to celebrate ten years of Fascism, makes the post-war hostility to his work more explicable. But the architecture and interiors of his Casa del Fascio transcends bald political labels.

The Casa del Fascio in Como is Terragni's masterpiece. The exterior has a regular gridded frame as minimalist as anything designed by Mies van der Rohe, with two solid bays at one side giving an exquisite sense of balance and proportion to the façade. The interior is planned around a court, illustrating an early example of what would be called an "atrium" in High-Tech office buildings of the 1970s and 1980s. This court is flooded with light and surrounded by offices, a concept that was further developed in the Ford Foundation Building in Manhattan designed by Skidmore, Owings and Merrill some 25 years later. The Como court introduced a sense of quality and generosity that was new to office buildings of the 1930s. Italy is the land of marble, and this material is used lavishly to provide a feeling of luxury and permanence. The offices themselves are somewhat dull, although they are enlivened by Terragni's light fittings and by his heavy glass-topped tables.

The court breaks through on the main façade behind the gridded frame which faces the great urban square of Como with the city's Cathedral and theatre. There was some political idealism in wishing to expose the interior to public view, an openness taken to the extreme on the ground floor where sixteen electrically operated doors open together to permit a phalanx of Blackshirts to march in and out. The only criticism that can be made of the architecture is that its very perfection is somewhat lifeless and lacking in emotional depth. Reyner Banham said that it could be described as "the machine aesthetic at its most heartlessly elegant" and admittedly the profusion of marble is chilling to North European eyes. Nevertheless it has enabled the building to survive years of use and misuse.

After the war the building was renamed the Casa del Popolo and became the local headquarters for very different political parties, including Communist and Socialist groups. The fact that such a change of use needed only a change of signage is a convincing argument that great architecture may be apolitical.

The admiration for this building will outlast its unattractive political beginnings.

In more lighthearted mood, Terragni designed a school named after the celebrated Futurist architect, Antonio Sant'Elia, who had been a native of Como. The Asilo Sant'Elia School has all the warm human touches that the Casa del Fascio lacks – it is single storey, open to the outdoors and was designed with great consideration for the needs of the children. It shares with the Casa del Fascio the column and beam architecture of classicism stripped down to its minimum geometrical forms. Such stripped classicism had by this time become the official architecture of Mussolini's Italy, but at the Asilo Sant'Elia the style is deployed with a playfulness and charm that are wholly appropriate to the design of a school.

Terragni's last building, the Casa Giuliani Frigerio, built in 1939, shows him moving away from the generally accepted Mussolini style and being influenced by buildings in Northern Europe. This five-storey apartment building near the lake in Como has much more adventurous, if less perfectly balanced, façades than his previous buildings. The frame is played down and the design is conceived as a series of planes which do not quite meet, a clear debt to Theo van Doesburg and the imagery of the De Stijl movement of fifteen years earlier. With this building Terragni was clearly developing a new richness. It is as if the architect, at the height of his powers, has discovered the magic of Rietveld's Schröder House and felt the need to change direction. Unfortunately, however, war intervened before he could completely digest the new idiom and make it his own.

JOHN WINTER

Biography

Born in Meda, near Milan, 18 April 1904, the son of a mason. Attended Milan Polytechnic School of Architecture, 1921–26. Founder-member of Gruppo 7, with Ubaldo Castagnoli, Luigi Figini, Gino Pollini, Guido Frette, Sebastiano Larco, and Carlo Rava, 1926; also founded MIAR (Movimento Italiano per l'Architettura Razionale) with others, Rome, 1927. Worked in private practice, with his brother Attilio, Como, 1927–39; collaborated with Pietro Lingeri on several projects in Milan, 1933–37. Designed furniture and fittings from c.1928. Enlisted in the Italian army and served on the Greek and Russian fronts, 1939; repatriated to Italy 1943. Wrote several articles on architecture and was founder-editor, with Ciliberti, Lingeri and others, of *Valori Primordiali* magazine, Como, 1937. Died in Como, 19 July 1943.

Selected Works

Interiors

- 1927–28 Novocomum Apartment Building, Como (building, interior and some furniture)
- 1930 Biennale, Monza ("Sartoria Moderna" furniture and interiors)
- 1930 Vitrum Shop, Como (façade, interiors and fittings)
- 1930–35 Post Hotel, Piazza Volta, Como (building, interiors and some furniture)
- 1932 Rivoluzione Fascista Exhibition, Rome (Sala del'22; interior and furnishings)
- 1932–36 Casa del Fascio (now Casa del Popolo), Como (building, interiors and furniture)
- 1933 Artist's Lakeside House, Triennale, Milan (building, interiors and furniture; with Gruppo di Como)
- 1933–35 Rustici House, Milan (building and fittings; with Piero Lingeri)

- 1936–37 Villa Bianco, Seveso (building and interiors)
 1936–37 Nuovo Campari Restaurant, Milan (building, interiors and furniture; with Piero Lingeri and Alberto Sartoris)
 1936–37 Asilo Sant'Elia Nursery School, Como (building, interiors and furniture)
 1938–39 Casa del Fascio, Lissone, Milan (building, interiors and furniture; with Antonio Carminati)
 1939–40 Casa Giuliani Frigerio, Como (building and interiors)

Terragni's furniture included cantilever designs in tubular steel and leather for the Casa del Popolo (1930) which were reissued after his death.

Publications

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Tessin Family

Swedish architects, designers and collectors

The Tessin family, which consisted of Nicodemus Tessin the Elder (1615–81), his son Nicodemus the Younger (1654–1728), and his grandson Carl Gustaf (1695–1770), represents the foremost Swedish architectural dynasty of the late 17th and early 18th centuries. Their work dominated Swedish architecture between 1650 and 1740 and was synonymous with the flowering of the Swedish Baroque style. They were collectively responsible for many of the most prestigious royal commissions of this period and together they transformed the nature of architectural practice and the position of the architect in Sweden. Internationally acclaimed, their work did much to raise the status of Swedish architecture and culture abroad.

The Tessin family's rise to fame coincided with the emergence of Sweden as a great power in Europe, when the unprecedented prosperity of the ruling class offered numerous opportunities for the patronage of the arts and when diplomatic ties with the French court were especially strong. During this period, the need arose for an architecture that would represent a visible expression of the country's new Imperial status and that would rival that of Europe's other great powers. As early as 1637 the French architect Simon De la Vallée was summoned to Sweden where he was engaged by the royal family and worked for several other members of the Swedish court. It is within the context of De la Vallée's work for the Chancellor Axel Oxenstierna that the name of Nicodemus Tessin the Elder is first mentioned. Born in Stralsund on the Baltic (formally annexed to Sweden from 1648), Tessin had moved to Sweden in 1636 and shortly afterwards he was apprenticed to De la Vallée as an engineer and assistant architect. However, De la Vallée's career in Sweden was cut short when he was killed in a duel in 1642. And it was his son Jean, together with Nicodemus Tessin the Elder, who was to effect the development of a new style of architecture in Sweden.

Tessin's study tour of Europe from 1651 to 1653 had an important influence upon his career. His first independent commission after his return home was for Governor Schering Rosenhane's palace on the Riddarholmen in Stockholm (c. 1654). This building was to alter the direction of architecture in Sweden both with regard to ground-plans and façades, and to architectural expression and interiors.

By the 1660s Tessin had become the undisputed leader of architecture in Sweden and was working on royal, domestic and public commissions. His foremost creation was Drottningholm Palace, begun in 1662 for the Dowager-Queen Hedvig Eleonora. Work on this building continued over several

decades and was completed under the direction of Nicodemus Tessin the Younger during the 1680s. Tessin the Elder's talents as an interior designer were concentrated on the Queen's State Bedchamber (1668–83) which was situated in the heart of the palace. The state bed is placed in an alcove and is separated from the rest of the room by a broken screen and balustrade. Much of the decoration was derived from antique sources, and included a wall divided by Ionic pilasters, richly formed door surrounds and architraves embellished with relief medallions, and a magnificent ceiling featuring sunken reliefs and paintings. The carvings are gilded and were set off by a background that was originally black (the colour of mourning) in deference to the room's function as a memorial to the late king, Karl X Gustav. A rich intarsia floor consists of various woods laid in a pattern that mirrors the divisions of the ceiling. No other 17th-century Swedish interior approaches the all-encompassing splendour and opulence of this room. The dignity of its classical architecture meant that even in the 18th century it was used for every ceremonial occasion such as, for example, the nuptials of Adolf Fredrik and Lovisa Ulrika, the heirs to the throne in 1744.

Tessin's models for Drottningholm were drawn from both contemporary French and Dutch architecture, while the ground-plan was modelled on Italian prototypes. A monumental staircase, vestibule and satellite rooms occupy the central portion of the palace. Here the walls are also divided by pilasters and wall-niches. Italian stuccatores were summoned to execute the richly ornamented stucco ceilings, which featured exuberant Baroque volute-cartouches and profiled mouldings framing the central panels, and the walls were ornamented with reliefs of trophies and other stucco decoration. The richest decoration appeared on the staircase itself. In the less important rooms the costly stucco was replaced by painted imitations.

A common thread running through Tessin's architecture was the desire for order and symmetry both in the plan and the façades, and in the interior walls and details. His interiors contain relatively powerful modelling with classicising mouldings and frames surrounding fireplaces, doors and overmantels, and the articulation of the walls follows a common theme. The closest prototypes appear in 16th-century Italian volumes of prints, in particular those by Vignola and Palladio, but French publications, such as the engravings by Jean Le Pautre, were also influential. And another important inspiration for the elder Tessin's work was Pierre Le Muet's *L'Art de bien bâtir*; he had his own copy of this book which is preserved in the Royal Library in Stockholm.

Tessin the Elder's prolific career stretched over four decades and has come closest to being identified as the architecture of Sweden's "Age of Greatness". He oversaw the gradual change from a North German / Netherlandish Renaissance style of architecture with brick façades and carved sandstone ornament, to a severe version of the Roman Baroque. This latter style became intimately associated with the work of his son, Nicodemus Tessin the Younger.

Tessin the Younger was brought up by his father to follow in his footsteps and he completed his architectural training with a seven-year (1673–80) grand tour of Europe which was sponsored by Queen Hedvig Eleonora. During this time he spent long periods in Paris and Rome. While in Rome he

studied under Carlo Fontana, a student of Gian Lorenzo Bernini, the leading exponent of Baroque art and architecture. However, it was in France, where he was received by Louis XIV at Versailles and made contact with many of the leading French architects and designers of the period, that he gained a knowledge of recent developments in interior design. The year after his return home his father died and he was entrusted with the completion of his unfinished commissions.

Tessin the Younger's significance for Swedish art was if anything even greater than his father's. He can be described as a Swedish equivalent of France's Charles Le Brun, and his activities ranged from architecture and different areas of applied arts, to painting and sculpture. He made a great contribution as a designer of patterns for silver, and he also designed interior details for churches, such as the royal pews in Storkyrkan (The Great Church) in Stockholm.

Another foreign tour – again to Paris and Rome – undertaken at the end of the 1680s brought him into contact with the newest styles and most fashionable figures in the international art world. These new influences were brought to bear upon the completion of the interiors at Drottningholm where the Elder Tessin's more restrained architectural subdivisions in the staircase and the satellite rooms of the upper floor were replaced with a programme of paintings with allegorical subjects commissioned from painters such as Sylvius and Ehrenstrahl. Among other changes, this entailed walling up the ceiling lunettes so as to provide a setting for painting.

Tessin's largest and most important commission, however, was the Royal Palace in Stockholm. The new north wing took form during the 1690s, while the remaining sections were designed after a fire in 1697 that had entirely destroyed the old palace Tre kronor (Three Crowns). The palace's Italian façade frames an interior strongly influenced by French designs, with painted ceilings depicting allegorical subjects combined with stuccoed ceiling mouldings featuring frieze sculpture and reliefs – coloured white as marble or gilded like bronze. Tessin the Younger's ambition that the palace should be as modern a project as possible entailed summoning the first contingent of French artists to Sweden: the brothers René and Évrard Chauveau, the sculptor Bernard Fouquet and the painter Jacques de Meaux. Karl XI's gallery in the north wing displays the foremost results of this endeavour.

Tessin the Younger's most complete and best-preserved building is his own palace on the Slottsbacken (1696–1700) which was already begun before the present Royal Palace's conception. His creation of a symmetrical Baroque construction with a walled garden in this uneven confined space was a masterly feat. In addition, the interiors of the Tessin Palace are elegantly planned, with a differentiation of the function of each room. The whole was executed as a French palace with an Italianate façade as an external framework. An arched, centrally placed doorway, which extends through onto the garden, leads to a staircase which rises up to the main living quarters containing Tessin's and his wife's apartments. These extend out from the main building to narrow wings which surround the garden courtyard. In the upper guest and entertaining apartments the original rich interiors have been preserved as the most important examples of Tessin the Younger's artistic ambitions. Allegorical ceiling paintings, and wall paintings with landscapes between columns in the salon,

were executed by French artists who were also active at the Royal Palace in the Stockholm.

Steninge Castle (1694–98) for Carl Gyllenstierna can also be regarded as another of Tessin's most important Swedish commissions and included the general plan, the garden and the main building. However, Tessin's greatest projects, his new town-plan for Stockholm, the rebuilding of the Louvre in Paris, and an Apollo Temple at Versailles, were never executed.

The third generation of the Tessin dynasty was represented by Carl Gustaf Tessin. The son of Nicodemus the Younger, Carl Gustaf was one of the chief propagandists of a style of architecture that was guided by the highest artistic ambitions, and he sought to bring his father's programme for the Royal Palace to a point at which his work could compete with other court architecture on an international stage. To this end he summoned a second contingent of French artists, such as Guillaume Taraval, Charles Guillaume Cousin and Jacques Philippe Bouchardon, ornamental sculptors and other decorators to the Swedish court in the 1730s. He also pressed for Taraval's drawing school at the Royal Palace to have its status upgraded to the Royal Drawing Academy in 1735.

Carl Gustaf trained as an architect under his father's guidance. Extensive study trips abroad during his youth, and access to a rich library with collections of drawings and engravings, also provided him with the best foundations by which to master every aspect of architectural expression ranging from gardens to festival arrangements.

After Nicodemus the Younger's death in 1728, Carl Gustaf took over the completion of the Royal palace and he continued in the role of superintendent until 1741. In practice, the executive architect of this project was his collaborator, Carl Hårleman, while Carl Gustaf became increasingly involved in political and administrative activities and he served as a leading courtier until his break with Queen Lovisa Ulrika in 1752.

From 1739 to 1742 Tessin served as the Swedish ambassador to France; he was appointed President of the Chancellery from 1747–52, and Councillor from 1741–61. In 1756 he withdrew from public life and retired to his manor-house, Åkerö, in Södermanland, which was designed by Carl Hårleman. The interiors of this building illustrate Tessin's high artistic ambitions. The ground-floor of the two-storey main building, which housed Tessin's great art collection, was decorated by the painter Olof Fridsberg. The large salon or dining room has walls divided up by painted Ionic columns with landscapes in a classical style after designs for wall decorations by J.-J. Le Lorrain brought by Tessin back from France. Countess Tessin's cabinet, by contrast, was furnished in a much more thoroughgoing Rococo style and a watercolour view of the room painted by Fridsberg represents one of the most complete illustrations of Swedish Rococo period decor. It shows a still-extant corner-cupboard whose painted decoration by Fridsberg was designed by Tessin following French graphic models by François Boucher and Charles-Antoine Coypel.

The significance of the Tessin family lay not only in the work they themselves produced, but also in the grandeur of their conceptions and in the internationalism of their approach to architecture and design. The work of Nicodemus the Elder and Nicodemus the Younger, in particular, effected a decisive break with indigenous Swedish Renaissance styles and estab-

lished a new form of Swedish Baroque that drew heavily upon the classical tradition and Continental models and that brought the architecture of the Swedish court into line with that of other European great powers.

URSULA SJÖBERG
translated by Antonia Boström

Tessin, Nicodemus, the Elder 1615–1681

Born in Stralsund, 7 December 1615, of German extraction. Trained as a fortifications engineer; apprenticed to the Royal Architect Simon De la Vallée. Appointed Royal Architect to Queen Christina, 1646; undertook a study trip to Italy, France and Holland, 1651; returned to Sweden, 1653; appointed Stockholm Town Architect, 1661. Collector of prints, drawings and architectural books. Died in Stockholm, 24 May 1681.

Selected Works

Interiors

- 1654 Schering Rosenhane Palace, Stockholm (building and interiors): Baron Schering Rosenhane
- c.1662 Drottningholm, near Stockholm (palace and design for garden): Queen Hedvig Eleonora
- 1669–81 Strömsholms Palace, Västmanland (building and interiors): Queen Hedvig Eleonora
- 1670 Mälsåker Palace, Södermanland (building and interiors): Baron Gustaf Soop

Tessin, Nicodemus, the Younger 1654–1728

Born in Nyköping, 23 May 1654. Studied under his father Nicodemus Tessin the Elder, and learned architectural drawing at the German school in Stockholm; studied languages and mathematics at Uppsala University, 1670–72. Went on his first study trip to Italy, via Germany, and was apprenticed to Bernini and Carlo Fontana, 1673–78. Travelled to England, where he met Christopher Wren, and then to France, studying interior and garden design, 1678–80; second visit to Denmark, the Netherlands, France and Italy, 1687–88. Throughout his career he was in royal service: became court architect on the death of his father, 1681. Married 1) Countess Hedvig Eleonora Stenbock (died 1714); 2) Maria Barbro Horn af Marienborg. Via Daniel Cronström (1655–1719), the Swedish ambassador in Paris, he collected an enormous number of decorative and architectural prints and drawings. Designed a number of churches in Stockholm, and continued his father's involvement in the re-designing and building of the new Royal Palace, Stockholm, 1697–1728. Appointed Marshal of the Court, 1701; ennobled, and named Chancellor of Lund University, 1714. Also acted as a royal counsellor. Died in Stockholm, 10 April 1728.

Selected Works

Tessin's own drawings, and the huge number of prints that he amassed, are now divided between the Nationalmuseum and Royal Library in Stockholm: these are particularly rich in designs for Versailles.

Interiors

- 1689 Drottningholm Palace, near Stockholm (vestibule, staircase and park): Dowager Queen Hedvig Eleonora
- 1690s Tessin Palace, Stockholm (building and interiors)
- 1693 Amalienborg, Copenhagen (designs for unrealized palace): King Christian V of Denmark
- 1697–1728 Royal Palace, Stockholm (designs for new palace and interiors): Dowager Queen Hedvig Eleonora and Charles XII
- 1697–c.1704 Château de Roissy-en-France (building, interiors and gardens): Count d'Avraux
- 1712–14 Projects for the Louvre, Paris and for Apollo Temple, Versailles (unrealized): Louis XIV
- 1719 Designs for throne: Augustus II of Poland

Publications

Catalogue des Livres, Estampes et Dessins du Cabinet des Beaux Arts et des Sciences Appartenant au Baron Tessin, 1712 (now in Kungliga Biblioteket, Stockholm)

Tessin, Carl Gustaf 1695–1770

Born in Stockholm, 5 September 1695, the son of Nicodemus Tessin the Younger, who trained him in architecture; took drawing lessons from Hans Georg Müller. Sent with royal support on a 5-year study trip, visiting France (where he met Watteau, and received drawing lessons from Jean Bérain), Italy, Germany and Austria, 1714–19. There he began to amass an important collection of prints and architectural drawings. Appointed High Commissioner of public buildings, collaborating with Carl Hårleman, 1728. Married Countess Ulrika Lovisa Sparre af Sundby, 1728. Appointed Superintendent of the Castle Works, 1728, and head of the Office of Manufacture, 1729. Active as a diplomat and politician, and as an art historian. Died in Åkerö, Södermanland, 7 January 1770.

Selected Works

Tessin's important collection of drawings is held at the Nationalmuseum, Stockholm.

Interiors

- 1720s–53 Royal Palace, Stockholm (completion): Charles XII
- 1740s Åkerö Manor, Södermanland (together with C. Hårleman): Carl Gustaf Tessin

Further Reading

This bibliography applies to all three members of the Tessin family. Groth 1990 includes good illustrations of the interiors. Grate 1994 provides a comprehensive artistic and historical context for the Tessin the Younger's career and useful earlier bibliography.

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1700-tal. *Tanke och form i rokokon* (exhib. cat.), Stockholm: Nationalmuseum, 1980

Thonet, Michael 1796–1871

German designer, entrepreneur and furniture manufacturer

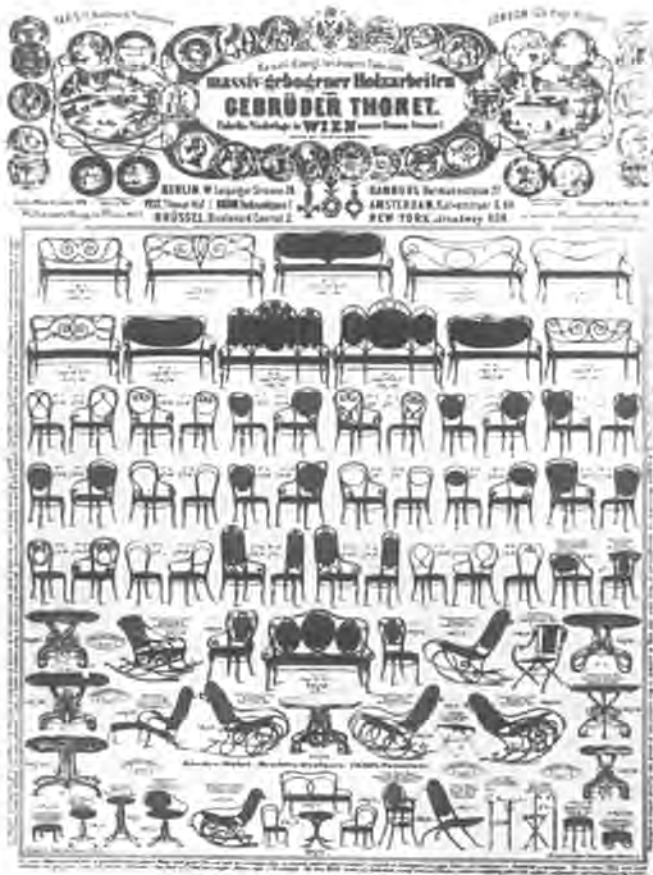
Through his experiments with the bentwood process, Michael Thonet pioneered the mass production of furniture, and his chairs have become design classics. Born in Boppard-am-Rhein in Prussia, he trained as a cabinet-maker and set up in business there in 1819, specialising in parquetry. In 1830 he began experimenting with bent laminated strips of wood for making chairs – initially glueing four or five veneers together, then taking rods of beechwood and boiling or steaming them in glue and water to make into lightweight, curvilinear furniture. The process was also being investigated in New York City by German-born John Henry Belter, although his designs lacked the flexibility and flair of Thonet's.

In 1841 Thonet took out patents on his process of bending wood laminates in England, France and Belgium. His work attracted the attention of Prince Metternich and he was invited to Vienna, where in 1842 he set up business with furniture-maker Karl Leistler, supplying furniture to Prince Liechtenstein. In 1849 he worked for five years on the neo-Rococo interior decoration of the Liechtenstein Palace with English architect, P.H. Devignes.

Exhibiting his furniture at the 1851 Great Exhibition at Crystal Palace, Thonet was awarded the bronze medal for innovation, originality and elegance of form, setting a new precedent in industrial aesthetics which was taken up in the 1920s by the architects of Modernism. With the material and structural continuity of his early steam-bent laminated chairs, Thonet anticipated the modern chair. As the architect Frank Gehry declared, Thonet's achievements meant "the elimination of the extraneous, the unification of the essential, the celebration of the natural, the quest for the comfortable, and the popularisation of the beautiful". In 1853 Thonet was joined in the company by his five sons, forming Gebrüder Thonet and installing the first steam machines at the Mollard Mill in Vienna. By 1856 the company was employing some 70 people.

Thonet's *Side Chair*, Model No.14 of 1857, made out of bent solid beechwood, moulded laminated wood, and solid beechwood with wooden seat, embodies the principles associated with the Modern Movement in its minimal use of materials, lightness, versatility of form and suitability for mass production, a new phenomenon which began to permeate commercial and domestic interiors. Products of the Gebrüder Thonet company included coat hangers, kneelers, cafe chairs, hat stands, rocking chairs, music stands, baby cribs, sleds and tennis racquets.

The first company factory was opened in Koryčany, Moravia, in 1857, with a first-year output of 10,000 items of furniture. Here the *Consumer Chair*, Model No.14, consisting



Thonet designs from catalogue, 1873

of just six individual pieces of bentwood, was developed and manufactured. A second factory opened in Bystřice pod Hostýnem, also in Moravia, in 1862, followed by Halenkov and Vsetín, due to the abundance of quality wood in the region. Between 1859 and 1914, an incredible 40 million Model No. 14 chairs were produced, with Thonet employing 25,000 workers in some 60 factories throughout Europe. Since it first appeared, 50 million chairs of this classic design have been produced. At the 1867 World's Fair in Paris, with 60,000 visitors, Gebrüder Thonet won a gold medal for the *Demonstration Chair*. Developed by Michael's son August Thonet, it was made from two long, twisted bentwood rods – the ultimate *pretzel*.

At the time of Michael Thonet's death, the company was producing 400,000 items annually. By 1871, it had showrooms as far afield as Barcelona, Brussels, Bucharest, Chicago, Madrid, Milan, Moscow, Munich, New York, Naples, Odessa, Prague, Rome and St. Petersburg. After Thonet's death, his sons carried on the business and opened more factories, towards the end of the century manufacturing some 4000 items of furniture per day. In 1880, the company's administrative headquarters, Thonet House, opened in Vienna's prominent Stephansplatz. Following World War I, a major factory was established at Brno in Czechoslovakia.

In addition to their classic designs, Gebrüder Thonet also manufactured bentwood furniture for other avant-garde

designers, among them the architects Adolf Loos, Josef Hoffmann, Josef Frank and Marcel Kammerer. Marcel Breuer, Mies van der Rohe, and André Lucat also had their designs made by the company. In his early furniture, Le Corbusier was influenced by Michael Thonet's designs and frequently used the *Wiener Stuhl* (Viennese Chair) in his interiors, including the Pavillon de l'Esprit Nouveau at the Paris Exhibition of 1925. In the mid-1920s the Bauhaus began experiments with tubular steel furniture, manufactured again by the Thonet company.

Many of the ideas developed and manufactured by the company started by Michael Thonet in the early 19th century are alive to this day, fresh and fashionable

PETER LIZON

See also Bentwood Furniture

Biography

Born in Boppard-am-Rhein, Prussia, 1796, the son of a tanner. Apprenticed to a local cabinet-maker. Married Anne Crass, 1819; five sons all later involved in the running of Gebrüder Thonet. Opened a small cabinet-making shop c. 1820; experimented with bent-veneer chairs from 1830; first successful chair, 1836; first patents taken out, 1841. Moved to Vienna, 1842; worked as a cabinet-maker for Karl Leistler, 1843–49. Established Gebrüder Thonet and opened factory and shop, Vienna, 1853; granted non-renewable Imperial patent for the manufacture of bentwood furniture, 1856; new factories in Moravia, 1857 and 1862; other factories followed during the 1860s and 1870s and furniture was exported throughout Europe and the United States. Company exhibited at numerous international exhibitions; awarded a gold medal, Exposition Universelle, Paris, 1867. Died in Vienna, 3 March 1871; the company passed to his sons; merged with Kohn-Mundus after 1918; introduction of tubular steel furniture, 1929. It continues today as the Thonet Company, York, Pennsylvania, and Gebrüder Thonet AG, Frankenberg, Germany.

Selected Collections

Large collections of company catalogues and business records are in the Thonet Company Archives, York, Pennsylvania, and the Archives of Gebrüder Thonet AG, Frankenberg. Specialist collections relating to the manufacture and design of Thonet furniture are in the Austrian Museum of Applied Art, and the Technical Museum of Science and Industry, both in Vienna. Additional holdings of Thonet furniture are in the Museum of Modern Art, New York, and the Shelby Williams Industries Chair Museum, Morristown, Tennessee, which houses the Steinfeld collection of bentwood chairs.

Further Reading

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Thornhill, James 1675/6–1734

English artist and decorative painter

A master of the flamboyant and heroic Grand Style, Sir James Thornhill was one of the foremost artists of the 17th century, and he did much to establish the Continental tradition of large-scale decorative painting in Britain. His career coincided with the final phase of the English Baroque style. An adroit manipulator of political factions and intrigue, he was patronised by royalty and members of the court, acquired various titles and rose to high office. His output was prodigious and his commissions included vast decorative schemes in many of the royal palaces and great houses, including Hampton Court, Blenheim and Chatsworth. Yet, ironically, he was the only decorative artist of renown working in this period who was actually British.

Following the austerity of life during the interregnum – the period of Oliver Cromwell's leadership – the latter half of the 17th century exulted in a revival of the arts in Britain. The enthusiasm for flamboyant display and ostentation is reflected in the technical excellence of those decorative artists whose work was both highly esteemed and highly paid. These artists helped to raise the status of decorative painting in Britain, which previously had been very low, although because of the generalised and fluid nature of artistic practices during the period, all art forms flourished, and notions of status were not necessarily central. It was not until the second half of the following century that artistic hierarchies were firmly established and the various forms of artistic practice were categorised separately.

The artistic world of 17th-century England centred on the court, and this, in turn, was dominated by a succession of artists from the Continent. This tradition, established by Sir Anthony Van Dyck, was continued by artists such as Sir Peter Lely and later Sir Godfrey Kneller. While these artists were concerned essentially with painting portraits, other Continental artists gained commissions in the field of decorative painting – namely Antonio Verrio and Louis Laguerre. A rival to Laguerre, Thornhill came to prominence after the death of Verrio.

Thornhill's training followed a traditional apprenticeship.

He was apprenticed in 1689 to Thomas Highmore of the Painter-Stainers' Company. Through Highmore's connections, he progressed to working under Verrio on the decoration of Hampton Court in 1702–04. Having purchased his freedom from the Painter-Stainers' Company in 1703 or 1704, Thornhill received significant commissions, including the decoration of the Sabine Room at Chatsworth and the dome over the nearby stone staircase.

In 1707 Thornhill received the commission to decorate the Great Hall at Greenwich Hospital (1708–27). The principal decoration, set in an oval on the ceiling, is that of William III and Mary bringing peace and freedom to Europe, surrounded by various mythical and allegorical figures. The hall is created in a grand Baroque style, and the remainder of the decoration is an elaborate allegory based on the Protestant Succession, including depictions of *The Landing of William III*, *The Landing of George I* and a group portrait of George I and his family.

It is recorded that Thornhill had dilemmas concerning the portrayal of the king and queen. He listed his "Objections that will arise from the plain representation of the King's landing as it was in fact ...". However, the resulting Baroque fantasy does not appear to rest uneasily compositionally, and depicting the king as he "should have been and not was" demonstrates that Thornhill was, if anything, a flatterer.

Thornhill was quick to grasp the need to work in a Continental style to satisfy the court, yet he promoted himself as an Englishman to gain favours from the British aristocracy. It was through this contact with influential figures that he received the commission to decorate the Prince and Princess of Wales' bedchamber at Hampton Court c.1714. The decoration of the room incorporates both allegorical references and portraits of the monarchy, thus stressing directly, and by subtle allusion, the power of the Royal House.

One of the most prestigious commissions that Thornhill received was the decoration of the dome of St. Paul's Cathedral. His success in gaining the commission rested perhaps more on political manoeuvres than ability, as his rivals for the job were painters of considerable note. But as he was the only Englishman in the running it was felt that the task should go to him.

Eight scenes depicting the life of St. Paul decorate the cupola. Painted in grisaille, these scenes are set in elaborately painted *trompe-l'oeil* architecture which owes a debt to Continental decorative schemes. The dome was begun in 1716 and completed in 1719 and, as one young viewer said to Thornhill at the time, "... we should now be able to vie with Paris for history painting which we have been so deficient in before".

Thornhill sought to improve the status of decorative history painting, and thus his own reputation, by acquiring various titles, such as president of the first academy of painting in 1715, following in the footsteps of Kneller, and in 1718 he was appointed History Painter in Ordinary to the King. In March 1720 he became Sergeant Painter to the King and in May of the same year he was knighted – the first English-born painter to receive this honour.

This period marks the busiest in Thornhill's career, and includes the interior of the Great Hall at Blenheim Palace



Thornhill: design for state bedchamber

(1716), which celebrates in grand, heroic style the victory of the Duke of Marlborough at Blenheim.

In 1718 Thornhill was decorating the staircase and ceiling of Charborough House with mythological scenes centred around the Judgment of Paris, and demonstrating his versatility at Eastbury Park (after 1719) by depicting the Ascension in the Chapel while decorating the Dining Room with appropriate mythological figures such as Bacchus, Venus and Ceres.

Thornhill's flamboyant, elaborate, Grand Style was not, however, universally popular. A new generation of arbiters of taste, or aesthetes, was laying down artistic doctrines that did not include the ostentatious display that so characterised Thornhill's work. These leaders of style – Lord Burlington and his protégé, William Kent – sought to impose their own artistic taste by taking over the H.M. Board of Works, the official commissioning body of the government. For Thornhill this meant losing to Kent in 1723 the major commission to decorate Kensington Palace – a commission promised to him by the previous Board of Works.

Thornhill continued to work after this coup until his death in 1734 but, as Paulson has noted, this ousting of position was “essentially doctrinal”. As Thornhill was displaced, “the school of fashionable purists led by Lord Burlington captured the citadel of architecture, the Office of Works, and sealed the doom of the Baroque school of Wren”. It was the end of an era.

DORCAS TAYLOR

Biography

Born in Dorset, 25 July 1675 or 1676. Apprenticed to the painter Thomas Highmore (1660–1720), London, 1689; assisted Antonio Verrio 1702–04; purchased his freedom from the Painter-Stainers' Company, 1703 or 1704. Married to Judith Thornhill: daughter Jane married William Hogarth. First independent commissions from c.1704; principal works for interiors, including Chatsworth, Greenwich and St. Paul's, executed between 1708 and 1725. Visited

the Netherlands, 1711, and Paris, 1717. Director, Sir Geoffrey Kneller's Academy, London, 1711; Governor, 1716. Appointed Painter in Ordinary to the King, 1718; made Sergeant Painter and Master of the Painter-Stainers' Company, 1720; knighted, 1720. Painted scenery for Drury Lane opera *Arsinoë*, 1705, and for court theatricals, 1718; designed a rose window for Westminster Abbey before 1721; decorated the lid of a harpsichord for Handel; and executed some book illustrations. Elected Member of Parliament for Weymouth, 1722; Fellow of the Royal Society, 1723. Died at Thornhill Park, near Stalbridge, Dorset, 4 May 1734.

Selected Works

Collections of Thornhill's drawings for decorative commissions are in the British Museum and the Victoria and Albert Museum, London. Sections of Thornhill's work for the Guildhall are in the collection of the Corporation of London, Guildhall, London. Many of Thornhill's large-scale paintings also survive *in situ* in houses such as Blenheim, Chatsworth, and Moor Park.

Interiors

- c.1702–08 Chatsworth House, Derbyshire (ceiling of the West Entrance Hall; walls of the Little Dining Room; walls and ceiling of the Sabine Room; ceiling of the West Front Staircase; ceiling of the Yellow Silk Drawing Room): 1st Duke of Devonshire
- 1702–13 Easton Neston, Northamptonshire (monochrome decoration on the ceiling and walls of the Hall, and the Staircase walls): Thomas Fermor, 1st Earl of Pomfret
- 1705 Stoke Edith, Herefordshire (walls and ceiling of the Hall and Staircase; overmantels in the Green Velvet Bedroom and Mr. Foley's Bedroom): Thomas Foley
- 1708–27 Greenwich Hospital, Kent (ceiling of the Lower Hall (1708/9–12); side walls of the proscenium; walls and ceiling of the Upper Hall (1718–25); walls and cupola of the Vestibule (1726–27))
- c.1710 Hanbury Hall, Worcestershire (ceiling of the Hall; ceiling of the Dining Room; walls and ceiling of the Staircase): Thomas Vernon
- c.1714 Hampton Court Palace, Hampton, Middlesex (Queen's Drawing Room, Chapel, Queen's Closet, Queen's Bedchamber, and Staircase)
- 1714–21 St. Paul's Cathedral, London (decoration of the cupola, lantern and Whispering Gallery of the dome)
- c.1715–20 Sherborne House, Dorset (walls and ceiling of the Staircase and Staircase Hall): Henry Seymour Portman
- 1716 Blenheim Palace, Oxfordshire (walls and ceiling of the hall, and the Saloon; large design for a tapestry): 1st Duke of Marlborough
- 1720–28 Moor Park, Hertfordshire (walls of the Hall and Gallery; also stuccowork): Benjamin Styles
- 1725–27 Guildhall, London (overmantel, overdoors and ceiling for the Court of Aldermen)
- 1731 Thornhill Park, near Stalbridge, Dorset (ceiling of the drawing room and gallery): Sir James Thornhill
- c.1731–32 Queen's House, Greenwich (Queen's Bedchamber)

Publications

Sketch-book Travel Journal of 1711: A Visit to East Anglia and the Low Countries, edited by Katharine Fremantle, 2 vols., Utrecht: Dekker & Gumbert, 1976

Further Reading

There is no recent monograph on Thornhill. The most useful study of his work appears in Croft-Murray 1962 which includes a catalogue of his decorative projects and numerous bibliographical references.

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Three-Piece Suites

It seems likely that the three-piece suite, a seating feature in the living-room or lounge of most British homes, originated as a contraction of the seven- or nine-piece sets of upholstered drawing room seating that were popular in the homes of the comfortably-off Victorian middle-classes of the 19th century. Reduced to the armchairs and the settee, the three-piece ensured the enjoyment of similar comfort, and family-centred life and values, in the smaller parlours of less affluent homes too. Established as a centrepiece of the home, the three-piece suite has been sustained with undiminished continuity and few fundamental changes since. Upholstered suites may still include matching items such as footstools and chaise-longues, but the three-piece set consisting of a two- or three-seater settee and two identical easy-chairs is still the unit favoured in the lower-priced sector of the market.

The rise in popularity of the three-piece suite is usually associated with the suburban semi-detached mass housing of the inter-war years, as an outcome of the “Suite-itis” which according to unsympathetic design commentators, afflicted the newly-settled homemakers. But the three-piece upholstered set, along with the bedroom suite and the dining suite, were the customary items for which most couples saved through long engagements, to begin married life with virtually complete homes; or else a hire-purchase agreement could be entered into. Suites had long been staple commodities of the furniture trade.

The suite, and hire-purchase, were never restricted to modest homes, as advertisements in interior design magazines, manufacturers’ brochures and the stock of shops serving the

wider social spectrum will reveal, but the suite has been stereotypically associated in design-advice literature with a lower-class lack of imagination or vulgar bad taste. But luxurious three-piece suites also appear in Gordon Russell’s work for wealthy clients.

The retail trade has traditionally been accused of refusing to expose the mass-market to more progressive design and exploiting the suite’s eye-catching potential to increase sales. But its longevity is due more to the manufacturers’ combining cosy, homely, symbolism with the enrichment of stylistic significations.

Many styles associated with comfort, or in fashion, have been incorporated, ranging from the European historical, for example, Queen Anne and Knole styles, and varieties of Victorian and Edwardian padding and buttoning, to more exotic fringed and tasselled “Turkish” conceits of “saddle-bags and velvet”. This versatility is allied to a capacity for hybridisation which is the most striking characteristic of the three-piece suite, and, second to comfort, may be that which most endears it to popular taste and inevitably inspires execration from design purists and style cognoscenti.

Stylistically, perhaps the suite’s most interesting and bizarre period was the 1930s, when it ranged from the sober simplicity of wide-armed club styles in brown or green rexine, softened with matching velvet seat cushions, to Moderne styles sporting exuberant Art Deco-derived geometrical curves, in velvets and moquettes, jazz-patterned, or with Cubist-like abstractions of natural forms and lines. The ubiquitous sunburst motif featured on carved or pressed wood arm fascias, or inspired the shape of upholstered backs, with two colours divided by lines of piping. New types of leather-cloths, for example *Vynide* and *Dermide*, were suitable for such effects, and added washability to the emulation of leather’s luxury without its price.

In trade brochures of the time, new ways of advertising furniture appeared, showing a mixture of the glamorous with the homely which the suite styles of the time incorporated. A catalogue of Smarts & Co. of c.1935 shows film stars at home endorsing fashionable suites, and attractive young couples are pictured enjoying up-to-the-minute fireside comfort in massive armchairs and settees. Evocative copy emphasises the suite’s functions: A soothing, sympathetic lounge suite like this makes you feel like a giant refreshed after a hard day and a comfortable harbour when you feel tired, but it retained great dignity of appearance.

During and after World War II, suite furniture came under the critical scrutiny of government commissions, set up to improve the standards of British industry. Design reform institutions, such as the Council of Industrial Design, sought to educate mass taste to develop a demand for Modern, designer-led furniture, advocating unit or modular furnishing, and individually designed seating based on principles which differed from those of popular taste. After release from the imposition of Utility designs, not unexpectedly, mass demand and the trade returned for a while to pre-war traditions of the suite, and its hybrid and historicising forms continued unabated until the Scandinavian-influenced Modernism of the 1950s – the Contemporary, or Festival of Britain style – was assimilated into popular mass-produced furniture. Light, wooden arms and legs replaced the padded scrolls and floor-length bases.

Upholstered seating for the mass-market of the 1960s and 1970s incorporated innovations such as tension springs, Pirelli webbing and latex foam padding, and achieved the lighter, leggy effects derived from Modernist design. However, such new technology was also used for the substructure of traditional, bulky suites, and only the tapered profile and more steeply angled arms with wood knuckles quoted the Contemporary style. Fibre-glass or metal frames might also be the hidden supports of orthodox fringed and ruched Regency styles. However, the more avant-garde, organic form of the 1950s, by designers such as Arne Jacobsen, Eero Saarinen and Charles Eames, penetrated the popular market and were in vogue by the 1960s and 1970s, but popular desire for the three-piece suite format survived, producing some curious conversions of single chair forms to settees – the pedestal or swivel leg presented a problem for assimilation.

New plastic-coated PVC and vinyl covers such as *Airskin* and *Gantskin* were favoured, especially in shiny black, for the low-backed buttoned and quilted suites which featured in many homes of the 1970s. They established a middle ground between Modern and traditional forms, and some incorporated features of contract furniture design.

A fashionable revival of 19th-century styles, including American traditional styles, still survives from the heritage-conscious 1980s, coexisting with some Continental forms, and has broadened the appeal and quality of the suite again.

The furniture trade categorises the plethora of styles as “Traditional”, “Classic” or “Modern / Contemporary Traditional” and encompasses Victorian, Chesterfield, high-backed, and hybridised heavily-upholstered types, as well as “Cottage” suites. This category is associated with a variety of textile covers – velvets, Jacquards, brocades, floral chintzes and orientally-inspired prints. The “Modern” styles, aimed at the younger consumer, are characterised by lower backs and fewer but longer back-cushions; they are generally plainer, unless they are of the quilted duvet or pinch-pleated styles. The Classic types may share aspects of both foregoing categories. Usually fairly plain and with low backs, they feature the padded, scrolled arms or the squarer form of club styles. The covers may range from the ubiquitous acrylic velvet, *Dralon* to the modern flatweave, to damask or brocade, retaining the piped articulation of some of the Traditional styles. Changes in colour and textile offer fashionability, and suites are named to give added connotations of luxury and glamour, comfort and dependability, or the allure of stylish foreign resorts.

The three-piece suite remains a phenomenon of the average British home, symbolic of the family in its form and matching components, and offering hospitable accommodation for visitors, to the extent of the discreet incorporation of a bed in the settee. The bed-settee – most famously the *Put-U-Up* introduced by Greaves and Thomas in the 1920s – is the only invader which has been successful. This is due to the total disguise of its secondary function as sleeping accommodation by which it avoids disrupting the conventions of sitting-room furnishing.

A threat to the dominant three-piece format arose in the 1980s with popularisation of the set of two matching settees (with or without a chair) – perhaps due to the advent of central-heating in more homes, the settee need no longer be placed opposite and the chairs symmetrically at each side of the

fireplace, the customary focus. The occasional table (by the mid-1930s), or the coffee table (by the 1950s), and the standard lamp had become usual accessories to this arrangement.

The three-piece suite is possibly part of a vernacular culture, as it expresses the continuity and values of ordinary lifestyles and conservative tastes. Remaining one of the most familiar, widely acquired strategies of British furnishing, it evolved independently of high-culture aesthetic values, and lacking the kudos of named designers, it is without a place in legitimate design history.

CHRISTINE MORLEY

See also Sofas

Further Reading

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Tiepolo, Giambattista 1696–1770

Italian artist, engraver and decorative painter

G.B. Tiepolo was the most important decorative painter of 18th-century Venice, although his powers were by no means limited to the field of decorative work. From an early age his work was in great demand both at home and abroad and he was employed by several foreign patrons, including the Prince-Bishop of Würzburg. During the 17th century Venice’s economy had declined, until by the time of Tiepolo’s first years as a painter the city was largely serving Europe solely as a source of luxuries. Although there were new commissions within the wealthy families or the religious orders of Venice, it was from abroad that the bulk of painting commissions came, and, like many Venetian artists, Tiepolo travelled far. His last



Tiepolo: staircase ceiling, Residenz, Würzburg, 1751-52

decade was spent working in Spain for the crown, where his decorative style continued in fashion after the advent of a more Neo-Classical taste in Italy.

Tiepolo was a pupil of Piazzetta, from whom he learned economy and a respect for form: unlike Tiepolo, Piazzetta built up his compositions with near-monochrome colouring and, although Tiepolo was to develop a love of exotic colours and patterned fabrics, he never lost the lessons imbibed from his master of the importance of draughtsmanship and overall control of design.

The artistic tradition of Venice had always been distinguished by its decorative qualities, a taste for sumptuous patterns and colours which reached its apogée in the 16th century in the work of Veronese. To this, Veronese added *sotto in su* architectural effects in his ceiling paintings. Throughout his training, any Venetian painter would have been very conscious of Veronese, more so than of the more sober Titian, little of whose work had remained in Venice. Tiepolo was an artist in whom contemporaries felt that they saw recreated the glories of Veronese; but in retrospect this is a judgement that

does not do credit to Tiepolo, since his work is of more sophisticated and complex a nature than Veronese's.

The majority of Tiepolo's decorative schemes are in fresco, although he was equally able to work in oil. Fresco was not the natural medium for Venetian painters, since the salt air and damp had always made it a poor medium in which to work: traditionally large painting cycles, such as in the Doge's palace or at the Scuola di San Rocco, consisted of huge canvases set into gilded wooden compartments. However, fresco was practised on the mainland in Venetian country homes, the most famous of which is Veronese's Villa Barbaro, so that it would not have been difficult for Tiepolo to have learned fresco. He seems to have had a natural affinity for the paler colour imposed by the medium, since his palette lightened after his first major fresco commission at Udine, a lightness which he retained in most of his oils thereafter. Most striking in Tiepolo's use of fresco is the surety of his execution and his draughtsman's skills. Fresco allows for no *pentimenti*, yet Tiepolo was confident enough of his drawing to execute drastically foreshortened figures. The same skill in draughtsman-

ship allowed him to fit human figures into the sometimes awkward shapes imposed by an interior, without their suffering from the restriction. A number of drawings survive which appear to be experiments with foreshortened figures with no known scheme in mind, suggesting that he enjoyed the challenge. He also worked fast, and was able within the *giornata* of wet plaster not only to paint figures, but also to dress them in elaborately patterned fabrics and jewels.

His greatest originality lies in the methods by which he achieved his illusions of height in ceilings. In the tradition of Veronese and the later Roman Baroque illusionists, such as Pietro da Cortona or Padre Pozzo, a number of his ceilings contain fictive architecture which rises up into the skies above our heads. For these effects, he worked usually in collaboration with Mengozzi-Colonna, his *quadratura* specialist: their most outstanding joint creation is in the Palazzo Labia where balconies for musicians and distant balustrades are glimpsed in the corners of the room. In others of his compositions, vertiginous figures look down at the spectator from the edges of these ceilings, emphasising their height above ground level, as in the soldiers lounging on the steps in the ceiling of Gesuati.

Yet the Gesuati is unusual in its reliance on architecture for its effects; as his career advanced, Tiepolo became more confident and dispensed with architectural aids to the illusion of height. Instead he relied on foreshortened figures, presenting them as steeply as possible while still maintaining legibility, to create a more virtuosic illusion of infinite skies. With the Rococo artist's freedom from a tightly-filled, symmetrical composition, Tiepolo developed a distinctive design of sky which is largely empty, save for a few birds, angels or putti; this design is the more realistic for this economy, and could be called an *Amor Vacui*. Although the groups in Tiepolo's ceilings are sparsely placed and few, he makes them visually enthralling by clustering figures together with clouds and drapery so that the whole forms a knot with an unexpected and complex outline. These clotted groups never, however, obscure the most important elements of any narrative, such as the scapular given to S. Simeon (Carmine), or the rosary given to S. Dominic (Gesuati): these are isolated and remain legible even from their great height.

When, more rarely, commissioned to do a whole room, Tiepolo, with great originality, conceived of the entire room as one surface, out of which he created a new, illusionistic world. Palazzo Labia is the summation of these effects: the realities of the room, the windows and doorways, are absorbed into the illusory structures, so that the spectator has difficulty in separating reality from fiction.

Perhaps one of the most important skills for a decorative painter is the ability to respond to his site. This is not simply a matter of matching colour and painted light to the existing location, although the Kaisersaal at Würzburg shows Tiepolo well able to equal the rich marbles and gilded stucco with a sumptuousness of paint all the more astonishing given the naturally paler colour effects of fresco. It is more a matter of designing in a scale and ambitiousness appropriate to the space. The degree to which Tiepolo does this may be gauged by comparing his *modelli*, where they survive, with the finished frescoes. Frequently the *modelli* reveal his instinct for what would work in large scale, where tightly clustered groups of figures are replaced in the finished fresco with a more open

design, and the architecture is diminished, sometimes even to be replaced with open sky or landscape. The *modello* for the ceiling of the Scalzi in Venice, showing the miraculous transportation of the Holy House of Loreto, has the Virgin perched on the roof of the Holy House, with a very indistinct lightly coloured figure of God behind and above: in the finished fresco (now destroyed), the group around God was strengthened, darkened and enlarged, the better to fit the waisted space of the nave.

The best example of all of these skills brought together is at Würzburg, in the Treppenhaus. Here Tiepolo is at his finest as creator of skies with minimal architecture, of daringly foreshortened figures, of rich bright patterns and intricate details, and of one final element not yet mentioned, his humour. Figures peer over the edge, enjoying the joke of the illusion they represent, or are given very ordinary attributes or actions, despite their elevated mythological status, with a delight in the light-hearted that was a characteristic of Tiepolo's art throughout his life.

CHANTAL BROTHERTON-RATCLIFFE

Biography

Giovanni Battista Tiepolo. Born in Venice, 5 March 1696. Probably studied under Gregorio Lazzarini. First known work was for the Ospedaletto, Venice, 1715–16; elected to the Venetian painters' guild, 1717. Married Cecilia, sister of the painters Francesco and Giovanni Guardi, in 1718; two sons: Gian Domenico (1727–1804) and Lorenzo (1736–76). Collaborated with Girolamo Mengozzi-Colonna on church decoration, 1724–62. Summoned to Udine by the Patriarch of Aquileia, Dionisio Dolfin, to decorate the patriarchal palace, 1725; in Milan working for Casati family, 1731; in Venice, Bergamo and Vicenza, 1732–36; refused commission for Stockholm Royal Palace, 1736; worked on church decoration in Venice, 1737–39; returned to Milan, 1740. In Venice collaborating with Mengozzi-Colonna, and employed by Labia family, 1750. With his sons, worked in Würzburg at request of Prince-Bishop Carl Philipp von Greiffenclau, 1751–53; worked in Venice, Padua and Udine, 1754–62. First President of Venice Academy, 1755. Travelled to Madrid with his sons, 1762. Died in Madrid, 31 January 1770.

Selected Works

The Victoria and Albert Museum, London, has a large holding of Tiepolo's drawings.

- 1724–25 Palazzo Sandi, Venice (ceiling frescoes)
- 1726–29 Patriarchal Palace, Udine (staircase, gallery, Throne Room, Sala Rossa): Patriarch of Aquileia, Dionisio Dolfin
- 1731 Palazzo Dugnani-Casati, Milan, (frescoes in Salone): Count Giuseppe Casati
- 1734 Villa Loschi Zileri dal Verme, Biron, near Vicenza (Salone monumentale and Salone d'Onore)
- c.1736 Villa Corner, Merlengo (ceiling frescoes): Corner family
- 1739 Scuola della Carità, Venice (ceiling)
- 1740 Palazzo Clerici, Milan (vault of gallery): Marchese Giorgio Antonio Clerici
- 1743 Villa Cordellina, Montecchio Maggiore, near Vicenza (wall and ceiling frescoes): Carlo Cordellina
- 1745–48 Palazzo Labia, Venice (ballroom walls and ceiling, Sala degli Specchi): Labia family
- 1751–53 Kaisersaal and Residenz, Würzburg, Franconia (staircase and ceilings): Prince-Bishop Carl Philipp von Greiffenclau
- 1757 Villa Valmarana, Vicenza (atrium and four ground-floor rooms): Leonardo Valmarana
- 1758 Palazzo Barbarigo, now Ca' Rezzonico, Venice (ceiling)
- c.1760s Villa Marchesina, Vicenza (frescoes): Giorgio Marchesina

- 1761 Villa Pisani, Strà, near Padua (ballroom ceiling): Pisani family
 1762–66 Royal Palace, Madrid (throne room, guard room, and Queen's antechamber): Charles III

Further Reading

The most up-to-date accounts of Tiepolo's career in English are Christiansen 1996 and Alpers and Baxandall 1994. Gemin and Pedrocco 1993 is also useful for earlier bibliography and good illustrations. For the Würzburg Residence see Büttner and von der Mülbe 1980. Tiepolo's drawings can be studied in Knox 1975.

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Tiffany, Louis Comfort 1848–1933

American designer and painter

The name of Louis Comfort Tiffany is now synonymous with high-quality decorative vases and glass lamps produced during the late 19th and early 20th centuries. Tiffany began his career, however, as a landscape painter. Indeed, he continued to draw and paint throughout his life and although, professionally, he subsequently concentrated on designs for ceramics, jewellery, and tableware, his major contribution to interiors was in the spheres of decoration and stained glass. A lover of the sumptuous and opulent, he lived in a style that has been compared to that of the Medici princes, and he promoted several projects aimed at increasing public support for the decorative arts, eventually converting his elegant country home into a centre for the study of the arts. Like his rival, John La Farge, Tiffany was cultivated, charming and socially-skilled. He moved easily

among artistic leaders and businessmen alike and was frequently called upon to provide decorative plans for churches, mansions and civic buildings. Moreover, he was wealthy and well-connected in his own right. He was born the son of the founder of Tiffany and Company and the family name was clearly sometimes instrumental in helping to secure commissions. For example, Tiffany's father was a founder-member of the Union League Club, New York, where his firm carried out some of their finest work and created decorations for the grand staircase, various windows and tapestries.

Tiffany's early training was in the fine arts and he formed a close friendship with the painter Samuel Colman. The two travelled together through Spain, North Africa and Egypt in 1870 and Tiffany's later glasswork was strongly influenced by the Hispano-Moresque and Roman glass that he saw on this trip. In 1879 he joined with Colman, Lockwood de Forest, and the needlework artist Candace Wheeler, in forming Louis C. Tiffany and Associated Artists, a firm of art-decorators that combined expertise in textiles, ceramics, glass and other decorative arts. With Tiffany as director the company devised overall decorative schemes for many wealthy and famous clients, including George Kemp and Cornelius Vanderbilt II in New York, and Mark Twain in Hartford, Connecticut. They also provided interiors for several important institutions, notably the library and veterans' room in New York's 7th Regiment Armory, and by 1882 Associated Artists was sufficiently highly thought of and well-known for President Chester Arthur to invite Tiffany to redecorate several major rooms in the White House.

Tiffany's interest in overall decorative schemes was probably influenced by the work of Aesthetic artists such as J.M. Whistler whose notorious Peacock Room was completed in 1877 and whose *Butterfly Suite*, designed with the architect E.W. Godwin, was exhibited at the Paris Exposition Universelle in 1878 and published widely. These interests were encouraged further though Tiffany's acquaintance with Oscar Wilde whose lectures on "House Decoration" he had attended during the course of Wilde's American tour in 1882–83.

Tiffany's first interiors featured a combination of oriental and Indian motifs and included ornate lamps, fireplace tiles, and windows containing the opalescent glass favoured by John La Farge for its texture and depth. But his interest in working almost exclusively in glass was growing: he took out patents for some of his own glass processes in 1880–81, and he split off from Associated Artists to form Louis C. Tiffany and Co. in 1883. The company was renamed the Tiffany Glass Company and incorporated with Tiffany as president in 1885; in 1892, it was reorganized as the Tiffany Glass and Decorating Company.

The stained-glass side of Tiffany's business became increasingly popular with architects and other professionals, even as the public bought his vases, lampshades and other tablepieces. After 1888, when the architect Stanford White split with La Farge, his stained-glass contracts were passed to Tiffany. Other major commissions also flowed into his office, the most lucrative being the decoration of the Ponce de León Hotel in St. Augustine, Florida, for the great Florida resort developer, Henry Flagler; five churches between 1889 and 1893; the new library for the Pratt Institute, Brooklyn, in 1896; and mansions for William K. Vanderbilt, Whitelaw Reid, and Mr. and Mrs.



Tiffany: living room, Laurelton Hall, Oyster Bay, Long Island, c.1902; photo c.1924 by David Aronow

Henry Havemeyer. Tiffany continued to paint and exhibit during this period, and he also began to study historical and contemporary glass more systematically. The organic style of the French designer Émile Gallé impressed him when Tiffany saw it at the Paris Exhibition of 1889, and his own designs became more abstract and evocative. At the same time, his deepening relationship with the influential critic, dealer and entrepreneur, Siegfried Bing, meant that his work also achieved a renown in Europe that was unprecedented in the history of American decorative arts. In 1895 he made series of ten stained glass windows for Bing that were designed by a group of distinguished modern French painters including Henri Toulouse-Lautrec, Pierre Bonnard, Edouard Vuillard, and Paul Sérusier, that were exhibited in Paris at the Société Nationale des Beaux-Arts. Even more celebrated was the group of three rooms designed for display in the manufacturers and Liberal Arts Building at the Columbian Exposition of 1893 and which became a main attraction of the fair. One room, the chapel, consisted of a white marble altar, with a white and iridescent glass mosaic front. This space was filled with organically flowing designs and the columns were covered with glass mosaics of abstract design, but the twelve stained glass windows were the stars of the million-piece glass ensemble. Tiffany also showed six of his paintings at the Exposition but

his chapel was so successful that it was purchased and later donated to the Cathedral of St. John the Divine in New York.

Business remained brisk for the Tiffany company through the turn of the century, but the impact of new forces that favoured a more restrained approach to architecture and decoration put him on the defensive. Nevertheless, there were still many large-scale commissions. These included the glass curtain for the National Theatre in Mexico City, that had 200 panels, each three feet square, and that weighed 27 tons, and the glass mosaic, 15 by 49 feet in dimension, of Maxfield Parrish's painting *The Dream Garden*, that was made for the Curtis Publishing company of Philadelphia, and finally, the window called *The Bathers*, based on one of his paintings that Tiffany made for his own magnificent home. Although these later works are often figurative, their overall design is far more abstract than the earlier orientalisising and Middle Eastern-inspired work: dream and inspiration had replaced the exotic and the mysterious. By the time that Tiffany died in 1933, there were approximately 900 glass studios operating in the United States and his name had lost some of the lustre of the early years. The Tiffany Glass and Decorating Company was simply viewed as one among a large number of commercially successful studios.

Many of the mansions and churches on which Tiffany

worked have been destroyed or remodelled, leaving only the smaller, more portable items produced by his firm to represent the Tiffany name in museums and private collections. Thus, although Tiffany's contribution to the development of stained-glass decoration was both substantial and extremely influential, it is items such as bottles, vases, lampshades and applied panels, decorated with flame and ostrich-plumed designs that are more accessible and better-known in the United States and Europe today.

DAVID M. SOKOL

See also Associated Artists

Biography

Born in New York City, 18 February 1848, the son of Charles Louis Tiffany, owner of Tiffany and Company. Studied painting informally under George Inness, c.1867; enrolled at the National Academy of Design, New York, 1866–67; studied painting in Paris under Léon Bailly, 1868–69. Travelled through Spain, North Africa and Egypt with Samuel Colman 1870. Married 1) Mary Woodbridge Goddard, 1872 (died 1884): 3 children; 2) Louise Wakeman Knox, 1886 (died 1904): 3 children. Active as a painter in New York from the early 1870s; first experiments in glass manufacture, 1873; involved in interior decoration from 1879; first designs for mosaics and wallpaper, 1880. Formed interior decorating company, L.C. Tiffany and Associated Artists, New York, in partnership with Samuel Colman, Lockwood de Forest and Candace Wheeler, 1879; partnership dissolved, 1883; established Tiffany Glass Company, 1885; reformed as Tiffany Glass and Decorating Company, with glass manufacture in Corona, New York, 1892; firm's name changed to Tiffany Studios, 1900. Registered *Favrile* trademark for glass products including vases and lamps, 1894. Appointed Design Director of the family business Tiffany and Company, 1902. Created Louis Tiffany Foundation to assist young artists, 1918. Retired from Tiffany Studios, 1919; business divided into Tiffany Furnaces for the manufacture of *Favrile* glass, and Tiffany Studios, 1919; Tiffany Furnaces dissolved, 1924; Tiffany Studios declared bankrupt, 1932. Exhibited stained glass and glassware at numerous national and international exhibitions including World's Columbian Exposition, Chicago, 1893; Salon, Société Nationale des Beaux-Arts, Paris, 1895, including designs by Pierre Bonnard, Ker-Xavier Roussel, Edouard Vuillard, Maurice Denis, Henri de Toulouse-Lautrec, Felix Vallotton and Paul Sérusier; Siegfried Bing's L'Art Nouveau Gallery, Paris, 1895; Exposition Universelle, Paris, 1900; Turin Exposition, 1902. Received numerous medals and awards including the Légion d'Honneur, Paris, 1900. Died at Laurelton Hall, Long Island, 17 January 1933.

Selected Works

Large collections of Tiffany's glassware and examples of stained glass are held by the Corning Museum of Glass, Corning, New York, the Metropolitan Museum of Art, New York, and the Smithsonian Institution, Washington, DC. Cartoons and designs for the company's stained glass and examples of Tiffany's watercolours and paintings are in the Metropolitan Museum of Art. A long list of Tiffany windows, which updates the company's own lists of 1893, 1897 and 1910, appears in Duncan 1980.

- 1880 Veterans' Room and Library, 7th Regiment Armory, New York (decoration with Associated Artists)
- 1880–81 Union League Club, New York (entrance stairway and halls with Associated Artists)
- 1881 William S. Kimball Residence, Rochester, New York (decoration and furniture with Associated Artists)
- 1881 Mark Twain House, Hartford, Connecticut (decoration with Associated Artists)
- 1881–82 Cornelius Vanderbilt II Mansion, New York (decoration with Associated Artists)

- 1881–82 J. Taylor Johnson House, New York (parlour with Associated Artists)
- 1882–83 The White House, Washington, DC (decoration with Associated Artists): President Chester Arthur
- 1885 Tiffany Mansion, 72nd Street, New York (decoration; building by Stanford White)
- 1889 Chittenden Window, Yale University, New Haven
- 1890–92 Henry O. Havemeyer House, New York (redecoration)
- c. 1900 Preston Bradley Hall, Chicago Public Library (mosaic mural, decoration and glass dome)
- 1911 National Theatre, Mexico City (glass mosaic curtain)
- 1912 Joseph R. DeLamar residence, Madison Avenue, New York (*Peacock* and *Cockatoo* glass panels)
- 1914 Laurelton Hall, near Oyster Bay, Long Island (*The Bathers* stained glass window): L. C. Tiffany
- 1915 Curtis Publishing Company, Philadelphia (*The Dream Garden* mosaic mural by Maxfield Parrish)

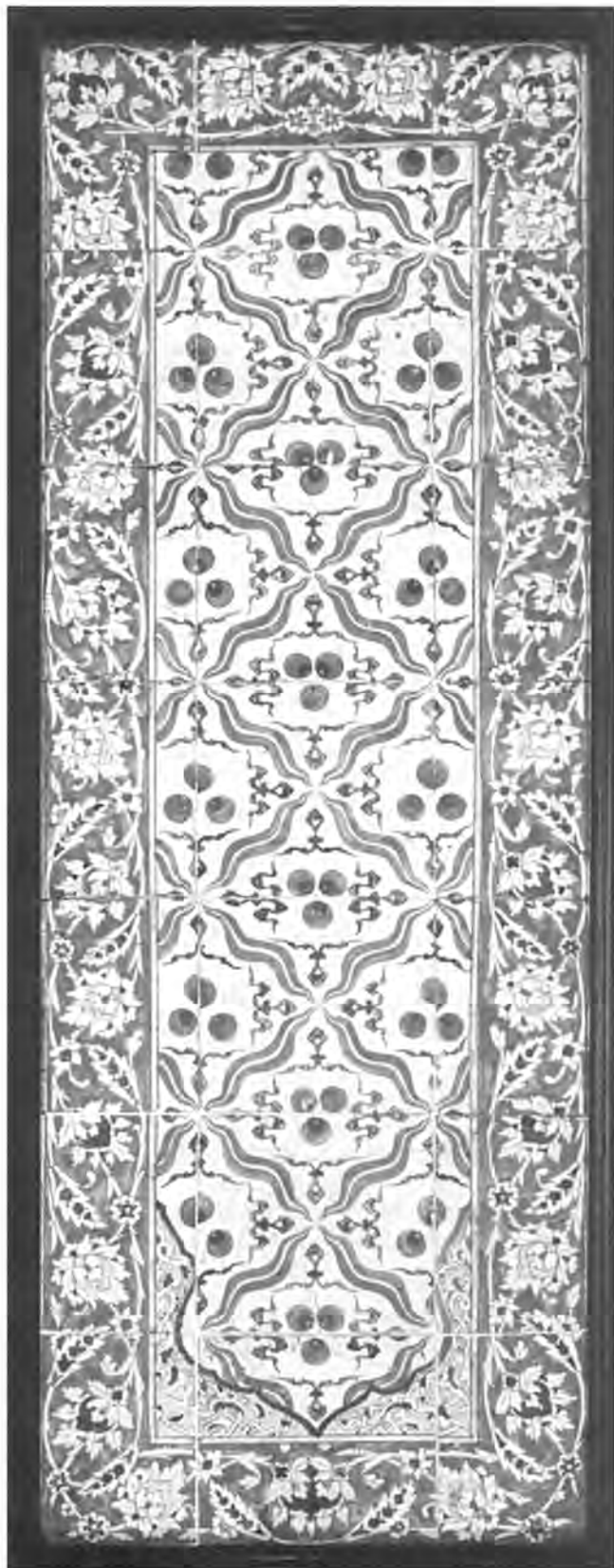
Publications

- "American Art Supreme in Colored Glass" in *The Forum* 15, 1893, pp.621–28
- "The Gospel of Good Taste" in *Country Life in America*, 19, November 1910, p.105
- "What is the Quest of Beauty?" in *International Studio*, 58, April 1916
- "The Quest of Beauty" in *Harper's Bazaar*, December 1917, pp.43–44
- Tiffany Glass and Decorating Company Catalogues: *Tiffany Favrile Glass*, 1896; *Tiffany Glass Mosaics*, 1896; *A List of Windows*, 1897; *A Partial List of Windows*, 1910

Further Reading

A full and scholarly account of Tiffany's career, including discussions of his work as a decorator and designer of stained and blown glass, appears in Duncan 1992 which also includes a chronology, bibliography, a list of the company's catalogues, and numerous references to primary sources. For a more detailed account of his stained glass see Duncan 1980. A biography and bibliography also appears in Burke 1986.

- Artistic Houses, Being a Series of Interior Views of a Number of the Most Beautiful and Celebrated Homes in the United States*, 2 vols., New York, 1883–84; reprinted New York: Blom, 1971
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- Duncan, Alastair, Martin Eidelberg and Neil Harris, *Masterworks of Louis Comfort Tiffany*, New York: Abrams, and London: Thames and Hudson, 1989
- Duncan, Alastair, *Louis Comfort Tiffany*, New York: Abrams, 1992
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- Garner, Philippe, *Glass 1900: Gallé, Tiffany, Lalique*, London: Thames and Hudson, 1979
- Kaufmann, Edgar, "At Home with Louis C. Tiffany" in *Interiors* (US), December 1957, pp.118–25, 183
- Koch, Robert, *Louis C. Tiffany: Rebel in Glass*, 3rd edition New York: Crown, 1982
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Tiles: panel from the palace of Fuad Pasha, Turkey, 18th century

Tiles

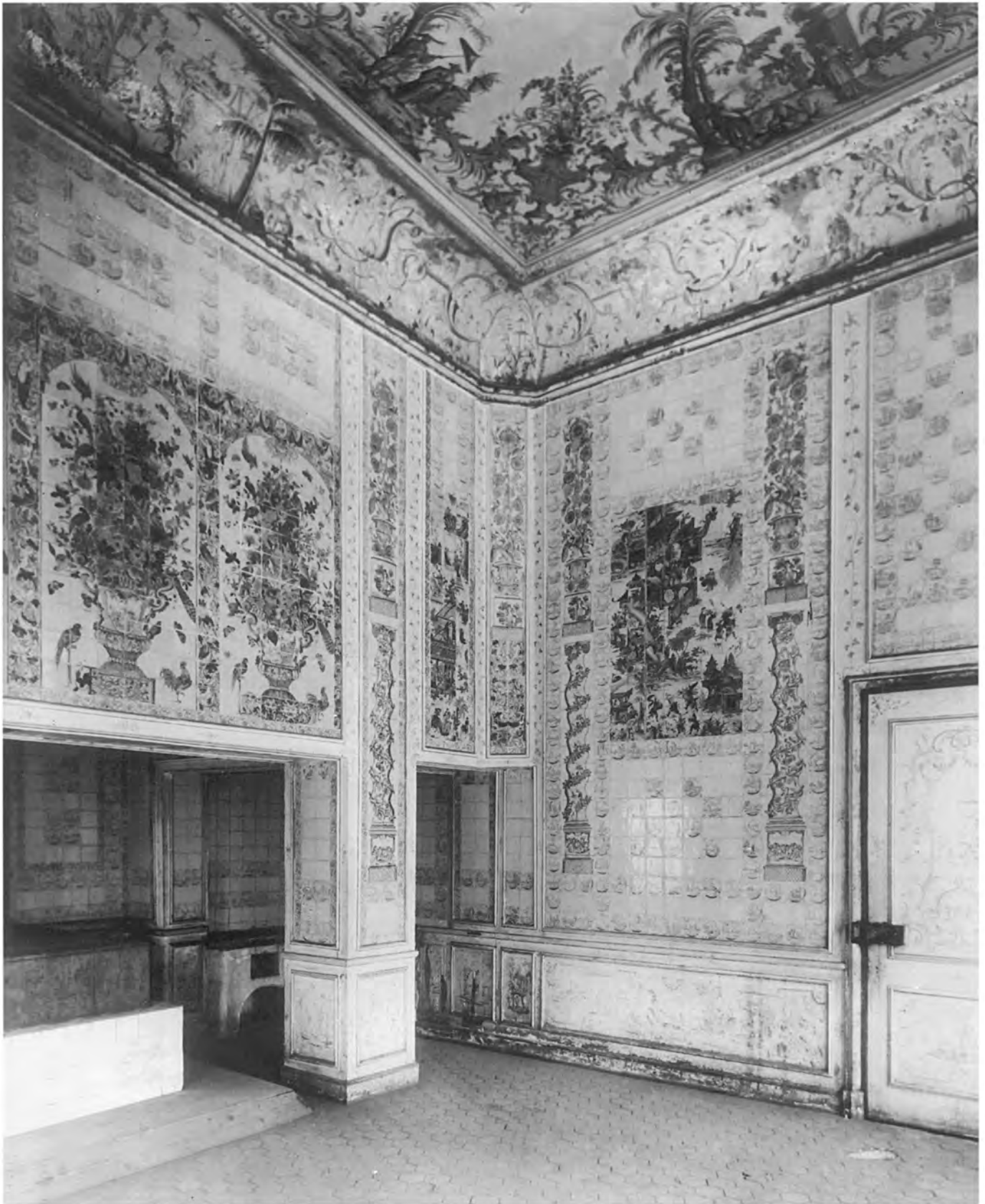
The history of ceramic tiles in Europe goes back to Roman times when mainly plain terra-cotta tiles were used in Roman baths and as construction material for walls and roofs. The origins of decorative tiles in architectural interiors in Europe are to be found in the Middle Ages when a Northern European and Southern European tradition of tile production and application emerged.

In Northern Europe, cathedrals and abbey churches, and the palaces and houses of medieval kings, bishops, and merchants, were decorated with inlaid tiles. This is a type of ceramic tile in which a pattern or figurative motif is inlaid with a contrasting coloured clay into the main body of the tile. The inlaid floor tiles at Clarendon Palace near Salisbury, Westminster Palace in London, and those at the Château de Suscinio at Morbihan, near Vannes, Brittany, are examples of applications in secular buildings. A very fine ecclesiastical example of medieval inlaid tiles *in situ* can still be seen in the 13th-century Westminster Abbey Chapter House, London. A second type of tile produced at this time was the stamped relief tile which received its decoration when the clay was pushed into a mould with a relief or intaglio design at the bottom of the mould giving the tile either a raised or indented surface pattern. Although relief tiles were used in Britain, they were more commonly employed in Germany in churches and castles.

In Southern Europe a different tradition evolved. The Moorish builders of the 14th-century Alhambra Palace, Granada, Spain, used coloured ceramic mosaic tiles as wall coverings in combination with decorative plasterwork in rooms and courtyards. This Moorish trend in interior tile decoration was also practised in the Palace of Peter the Cruel in the Alcázar, Seville, where much of the original decoration can still be seen today.

Another type of tile that emerged in Spain was the tin-glazed tile. These tiles are covered with a lead glaze to which tin-oxide has been added which when fired becomes an opaque white. This provides a surface on which patterns and pictures could be painted, thus offering more decorative and figurative design possibilities for the tile-maker. A thriving centre of tin-glaze tile and pottery production grew up in Valencia during the 14th and 15th centuries. Tiles painted in blue on a white ground, with the addition of lustre if required, were made for use on floors and ceilings. Spanish tile-makers sometimes moved to France to carry out special commissions such as for the Papal Palace at Avignon in 1362 and for the Duc de Berry in Poitiers between 1384 and 1386.

Italy's proximity to the Middle East meant that the tin-glaze technique had also found its way there during the Middle Ages. By the Renaissance the manufacture of such tiles had developed into a flourishing industry and the addition of colours such as green, yellow, and orange, as well as the more conventional blue, resulted in the stunning maiolica technique. These tiles were painted with a great variety of different patterns, including portraits and heraldic devices, and were used on the floors of churches and the palaces of princes and popes. The tiles made for pope Nicholas V in the Castel Sant'Angelo, Rome, and the magnificent floor tiles produced for the palace of Isabella d'Este in Mantua in 1494, represent two well-known surviving examples.



Tiles: Delft tiles in the kitchen, Amalienburg, Schloss Nymphenburg, 1734–39



Tiles in the Arab Hall, Leighton House, London, 1877-79

The Italian maiolica technique spread to Northern Europe at the beginning of the 16th century. In France, Masseot Abaquesne in Rouen made polychrome maiolica floor tiles for the Salle d'Honneur at Château d'Ecouen, near Paris, in 1542 depicting the Montmorency arms. The Italian potter Guido di Savino emigrated from Castel Durante in Northern Italy to Antwerp in Flanders and by 1513 had established a flourishing maiolica workshop in that city. It seems likely that he supplied the fine polychrome pictorial floor tiles for The Vyne, a Tudor mansion at Sherborne St. John, Hampshire, England, where they can still be seen today in the chapel of the house. Several of Guido di Savino's sons moved away from Antwerp and settled in Holland and England. In this way the maiolica technique spread gradually across Northern Europe and by the end of the 16th century it formed the basis for the rise of the Dutch Delftware industry.

The reasons why tiles became such an important building component in Dutch architecture are complex. Replacing wooden houses with brick-built dwellings became a major trend in the larger cities. The expanding economy and lucrative sea trade created wealth which was shared by a much greater section of the population than was the case in other European countries. A large prosperous middle class could afford small but well-built houses decorated with tiles. If in the 15th and 16th centuries maiolica tiles had been mainly used on the floor, the Dutch began to use their tiles on the wall. The demand for tiles led to the establishment of tile factories throughout Holland and, by the beginning of the 17th century, they were being made in towns such as Rotterdam, Delft, Haarlem, Amsterdam, Utrecht, and Harlingen in Friesland.

Diverse practical reasons informed the application of tiles in the Dutch domestic interior. Many houses in towns and cities stood alongside canals, which made the cellars damp. Cellars were therefore lined with tiles to keep the damp out and make them more hygienic storage places. Open fireplaces were lined with tiles to make them more fireproof, and the glazed tile surface helped to reflect the heat into room. In many houses the skirtings were tiled to close the gap between the floorboards and the wall so as to keep out vermin and make cleaning easier. Kitchens were tiled to create waterproof and hygienic surfaces. And as walls were often painted with white-wash that brushed off on clothes, narrow areas such as staircases were frequently lined with tiles.

In addition to these practical motivations, the tiles in Dutch houses also created opportunities to create aesthetically pleasing surfaces by decorating them with patterns and scenes. Many different types of subject matter developed throughout the 17th century, ranging from animals and flowers, to scenes from daily life, ships, landscapes and children's games. The early 17th century tiles continued to be painted in polychrome under the influence of the Italian maiolica technique, but with the importation of and fashion for Chinese blue-and-white porcelain, Dutch potters adopted a blue-and-white palette. This gave rise to what is now the popular conception of the blue-and-white Dutch Delftware tile.

Dutch tiles were made in large numbers not only for the home market, but also for export abroad, and they were frequently used as luxury items for the decoration of palaces and castles in France, Germany, Poland, Russia, Portugal, Denmark, and Britain. The fashion for Delftware tiles in

palaces was much encouraged by their use in Louis XIV's Trianon de Porcelaine at Versailles in 1670 and the Pavillon des Bains at Château de Marly in 1688. Dutch tiles were also used on a large scale at Château de Rambouillet between 1715 and 1730 by the Comte de Toulouse in his Salle de Faïence, which included large seascape panels by the Rotterdam tile-painter Cornelis Boumeester.

Nor was it only in France that kings and the aristocracy favoured Delftware tiles. In Germany there are sumptuous early 18th century tiled interiors still extant in the Schloss Falkenlust, Brühl, and in Munich the pavilions in the park of Schloss Nymphenburg feature elaborately tiled rooms and kitchens. Opulent tiled interiors using Dutch tiles also became part of the early 18th century palaces erected by Peter the Great in St. Petersburg, Russia. Rooms were covered in tiles from top to bottom, including the ceilings, as surviving examples at the Menshikov Palace and the Summer Palace show.

In Britain the use of Delftware tiles was more modest. Queen Mary commissioned the French architect Daniel Marot to design a Water Gallery at Hampton Court decorated with large blue-and-white tiles made at the Grieksche factory in Delft in 1689. During the 18th century English potters produced their own versions of Dutch tiles in London, Bristol and Liverpool. These tiles were used in fireplaces and wash-basin alcoves and sometimes as signs for inns and coffee shops, but the production of English Delftware tiles was small in comparison to the Dutch output.

Portugal developed its own distinct tile culture during the 17th and 18th centuries and tiles were used on a large scale in the interiors of palaces, hospitals, convents, and churches. Their treatment of tile design is more monumental and is better-suited to the decoration of large expanses of wall. The tiles at the 17th-century Fronteira Palace, Benfica, Lisbon, and the 17th and 18th century tiles at the Convent of Madre-de-Deus, Lisbon are important examples *in situ*. In the second half of the 19th the Portuguese used tiles as an exterior cladding for buildings on a large scale.

In Central Europe as well as Scandinavia the tiled stove was a permanent feature of many interiors, providing sustained heat during the cold winters. Ceramic stove tiles are very thick and were often made with a surface moulded in relief to create a larger surface area and thus provide increased heat radiation. Stove tiles were commonly decorated with moulded and painted images, providing an added aesthetic feature to the stoves.

The great ceramic traditions of the Middle East had already influenced tile production in Spain in the 14th and 15th centuries, but major new developments were created with the formation, establishment, and expansion of the Ottoman empire during the 15th, 16th and 17th centuries. The painted pottery and tiles made at Iznik, Turkey, are one of the great cultural products of that time, and were used with great effect in the interior decoration of the Topkapı Palace in Istanbul. Thousands of tiles cover the walls in the Harem and other parts of the palace as well as the interiors of pavilions in the palace gardens. Ottoman tiles exerted a great influence on late 19th century European tile design when the infatuation with all things oriental had a marked effect on European art, architecture, and design.

Great changes were brought about by the Industrial



Tiles: display for Minton at the 1876 Philadelphia Exhibition

Revolution which had far reaching implications for the manufacture, decoration and use of tiles. Already in 1756 John Saddler in Liverpool had perfected a method of printing on tiles which would eventually replace the traditional method of hand painting. By 1770 Wedgwood had perfected his cream-coloured Queen's Ware which was a ceramic body stronger, denser, and more hard-wearing than the soft earthenware body of Delftware. Wedgwood also made cream-coloured tiles from this new type of glazed earthenware suitable for use in dairies and baths. With the invention of better clay bodies, new machines, and production techniques, great transformations in the tile industry took place in the 19th century. The tile manufacturer Herbert Minton led the field, and British technology spread throughout Europe where machine processes developed in Britain were adopted by the tile industries of Germany, France, and Belgium.

Minton exploited an invention by Samuel Wright of Shelton made in 1830 for manufacturing inlaid (a 19th-century term for this type of tile is *encaustic*) floor tiles. At first their main use was in the field of ecclesiastical architecture, but soon it spread to other building types such as domestic housing, town halls, and hospitals. The encaustic tiles made by Minton were very durable and were decorated with a great number of different designs or could be custom made to carry emblematic devices or inscriptions. The Gothic Revival architect A.W.N

Pugin used them in his churches, but he also made lavish use of them in the decoration of the new Palace of Westminster and his own house The Grange in Ramsgate. By the late 1860s the applications of encaustic tiles had become so widespread that Charles Locke Eastlake was able to recommend them unreservedly in his *Hints on Household Taste* of 1868 for use in the domestic interior.

In 1840 Richard Prosser patented a method for dust-pressing clay. This invention was again exploited by Herbert Minton who bought a share of the patent and adapted it to the manufacture of wall tiles. Dust clay is compacted in a tile press under great force, creating a perfectly formed blank which requires little drying time and on which, after the biscuit firing, patterns or illustrations can be printed or painted directly. Tile presses were capable of a large output which meant greatly increased production. Tiles could now be mass produced and decorated with printed or machine moulded patterns. Their price now came within the reach of most householders and this is why the explosion of tile making in the Victorian period, combined with improved standards of hygiene, led to such widespread usage in all types of buildings.

In the 19th-century home they were used in the bathroom, the kitchen, and in the cast-iron grate, while encaustic floor tiles graced the hall. They were used extensively in such buildings as fishshops, butcher's shops, dairies, public houses, hospitals, schools, and libraries. Tiles were also used in furniture like wash stands, chairs, sideboards, and umbrella stands.

If Minton & Company in Stoke-on-Trent had dominated the early years of Victorian tile production, other firms came on the scene in response to an ever growing demand. Maw & Company, which was founded in 1850, had grown into one of the biggest tile companies in Britain by the 1880s. Their purpose-built tile factory at Jackfield, Ironbridge, Shropshire, had an output of millions of tiles supplying a large cross-section of customers.

On the Continent, machine-made tiles were produced in large numbers by the German firm of Villeroy & Boch, Mettlach, while in France such firms as Loebnitz in Paris, and Boulenger in Auneuil, became formidable tile manufacturers. The factory accounts of Villeroy & Boch from the second half of the 19th century show that they supplied tiles for the interiors of a diverse range of buildings such as domestic housing, hotels, government buildings, churches, railway stations, museums, schools, factories, banks, public baths, theatres, town halls, post offices, and slaughter houses.

The Arts and Crafts movement, whose ideas were articulated by John Ruskin and William Morris, brought a reaction to unbridled machine production. Ruskin and Morris's romantic and idealistic notions about hand-production also affected the manufacture and design of tiles. Morris & Company imported Dutch tile blanks which they decorated with designs by Burne-Jones, Philip Webb and Morris himself. They also had hand-painted tiles made in Holland according to their own designs for use in the houses decorated by Morris & Co. Such tiles were used in Wightwick Manor, Wolverhampton, and in Morris's country retreat Kelmscott Manor.

William De Morgan, who was associated with Morris & Co., became the Art and Crafts tile designer par excellence. He set up his own tile and pottery workshop and one of his major surviving tiled interiors is Debenham House, 8 Addison Road,



Tiles: hand-painted tile panels with landscape scenes on the walls of the Mountain Daisy public house, Sunderland, c. 1895; also Craven Dunnill tiles on floor, walls and bar; Ironbridge Gorge Museum Library

Kensington, London, where painted tiles with floral patterns and animals enrich almost every room.

The late 19th century Aesthetic movement and its patrons valued not only the handmade tiles of Morris and De Morgan, but they also appreciated imported Iznik pottery and tiles as part of their interior furnishings. A prime example is the Arab Hall at Leighton House, Kensington, constructed between 1877 and 1879 and lined with authentic Turkish tiles. This fascination with Middle Eastern tiles is also evident at Sledmere House, near Driffield, Yorkshire, where the Turkish Room is a copy of the Sultan's apartment in the Valideh Mosque, Istanbul.

Between 1890 and 1914 Art Nouveau tiles became a common feature throughout Europe. Most countries seemed to make their own variety. Many Art Nouveau tiles were machine-made and the decoration pressed into a relief pattern during the production process. They were then decorated with bright opaque or translucent glazes and used with great effect in many turn-of-the century buildings. The architect Antoni

Gaudí made particularly creative use of Spanish Art Nouveau tiles on the exteriors and in the interiors of many of his buildings in Barcelona.

Tile production at the turn of the century represented the last episode in the first machine age of decorative tile making. In Germany, Britain, Belgium and France, World War I brought the manufacture of tiles to a virtual standstill, and after 1918 there was a more pragmatic approach to tile production dictated by changed economic circumstances and different kinds of demand.

During the inter-war period the industrialised countries of Europe adopted increasingly automated processes in the manufacture of goods. Tiles were no exception, and if previously tile presses had been operated by hand or steam, the use of electricity ushered in the emergence of the fully automated tile press. The introduction of tunnel kilns allowed for non-stop production and greater control over the firing process.

Much of the demand at this time lay with the housing industry, and, under the influence of the Modern Movement, the use

of plain tiles outstripped the demand for decorative tiles. In British homes open fireplaces were still much in use, in contrast with the Continent where metal stoves or central heating had become the norm. Fireplace manufacturers in Britain tried to meet demand by adopting prefabrication methods known as “slabbing” which consisted of bedding tiles in plaster or concrete. These slabbed panels could be fixed into position by workmen other than skilled tilers.

The strict functionalism of the International Style was offset by another inter-war phenomenon, Art Deco. Although Art Deco tiles were machine-pressed, they were often decorated by hand using the slip-trail method and brightly coloured glazes, or they were hand-painted. Fine Art Deco tiles were made by Maw & Company and Pilkingtons, while Carter & Company produced several interesting painted tiles series designed by such artists as Harold Stabler and Dora Batty. Craft potters like Bernard Leach produced fine art tiles for use in fireplaces.

After World War II Modernism in architecture continued unabated throughout the 1950s and 1960s. The few decorated tiles that were made were now often screen-printed with abstract motifs. Some exciting designs in this field came from the hands of the Italian designers Ettore Sottsass and Gio Ponti in Milan. Another feature of this period was the involvement of well-known artists in one-off tile schemes, such as Miro's *Wall of the Moon* for the Unesco Building in Paris, or Matisse's tile decorations for Chapelle du Rosaire at Vence, near Nice.

The revival of the hand-decorated tile developed in parallel with the emergence of Postmodernism. This has resulted in a two-tier market. On the one hand there is a market for a more discerning customer whose demands, mainly for the domestic interior, are catered for by a growing body of small potteries and studios specialising in well designed, hand-made tiles. On the other hand there is still the mass-produced tile for popular consumption increasingly supplied by Spanish and Italian manufacturers.

The scope for using tiles as a functional and aesthetic medium in the interior and on the exterior of buildings is still as great as ever. The present-day tile designer also has a vast history of examples to draw on, which, if properly recognized and acknowledged by architects and interior designers, will ensure a creative future for this particular medium in the decorative interior.

HANS VAN LEMMEN

See also Delftware; Maiolica

Further Reading

Two useful and well-illustrated surveys of the use of tiles in architecture appear in Lemmen 1993 and Herbert and Huggins 1995. For a general history of European tiles see Lemmen and Malam 1991, and for a survey of Islamic tiles see Oney 1987.

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Toiles de Jouy

Literally translated as “cloth from Jouy”, the term *toile de Jouy* has become synonymous with monochrome printed furnishing fabrics, usually with a design in red, blue or black on a light-coloured ground. Yet its origins are far more historically specific and relate it to a particular type of fabric (cotton or linen), a particular form of design (monochrome), a particular method of printing (copper-plate), and a particular location (Jouy-en-Josa, France). It is a fabric which has existed, largely unaltered in appearance, since the mid-18th century when the original technique was developed, although in the latter part of the 20th century the methods of production are different.

The origins of the term lie in the establishment of one of the first legal cotton printing works in France: those set up by Christophe-Philippe Oberkampf (1738–1815) in Jouy-en-Josas in 1760 and operational until 1843. Developed on a site halfway between Versailles and Paris, with the status of a Royal Manufacture from 1783, this business manufactured block-printed, copper-plate-printed and roller-printed cottons (after 1797) during its brief existence. While the block prints were the bread and butter of the firm, it is to the copper-plate prints, that Jouy owes its fame – and its survival in the language of interior design today. These prints are well-documented and survive as fabrics, in sample books and in other archival material in the public domain and in the archives of many private collections in Europe and elsewhere. Most firms which now work in this idiom have access to original designs, many of which have been reproduced.

Ironically, given this legacy, Oberkampf began to use the technique of copper-plate printing in Jouy only in 1770, some 18 years after its first application in Ireland and seven years after its introduction in France by Gayet et Mongirod at Sèvres. It was a method of printing which relied on the engraving of fine lines into rectangular copper plates. The size of the



Toiles de Jouy: copperplate-printed cotton depicting scenes from the novel *Paul et Virginie* by Bernardin de Saint-Pierre, c.1795

plate dictated the size of the repeat pattern, and in the case of Jouy, they were usually 92–100 centimetres in length. The plates were placed in a press which was similar to that used for printing on paper, and the dye carried in the grooves of the plate was transferred on to the fabric. Copper-plate prints were characterised by several features: the large scale of their design repeats, the precision of the lines (the shading / hatching imitated exactly the lines of the artist's pen / brush), the use of a single colour and the many scenes incorporating human figures and animals. Extra colours were sometimes added by the use of wood blocks or freehand painted detail.

The pictorial nature of these fabrics probably contributed greatly to their prestige and popularity, as Oberkampff used well-known artists to design them; some 646 such designs were commissioned before 1818 (Bredif, 1989). Oberkampff, and others interested in this medium, also utilised as a source engravings of paintings or illustrations on paper – a medium which had expanded rapidly during the 18th century. Jean-Baptiste Huet is perhaps the best known of the artists who worked for this particular enterprise, and he provided the prototype for such designs as *La fête flamande*, *La liberté*

américaine, *La fête de la fédération*, *Psyche and Cupid*, and a variety of less grandiose schemes of Neo-Classical medallions, cartouches and lozenges. His subject matter was typical of the range of themes chosen for representation, including references to classical antiquity, contemporary political and social events and preoccupations, and a fascination with the orient and with country life.

Today, many high-class furnishing fabric manufacturers worldwide, including Brunschwig et Fils, Cowtan and Tout, Nobilis Fontan, Osborne and Little, and Zoffany, produce so-called *toiles*, in a great variety of patterns, often derived from 18th-century sources. Colourways are more diverse than in the 18th century, with green, yellow, turquoise, terracotta and purple taking their place alongside the more traditional red, black and blue. Methods of production have also changed, with screen-printing replacing the more time consuming process of engraving copper plates. The base fabric may also vary the effect (cotton or linen), and a finishing glaze is sometimes added to give a shiny surface.

The use of *toiles* within interiors has been similarly varied. The legitimate establishment of cotton printing in Europe coin-

cided with the movement away from the *gravitas* and formal etiquette of the French court towards an increasing interest in the pastoral and rural identified in the writings of Rousseau and the milkmaid games of Marie-Antoinette in the Petit Hameau. In this context, the light, airy designs of *toiles de Jouy* became popular as furnishings. In the summer months, in grand houses, they replaced heavier winter wallhangings, upholstery, and loose covers of silk or wool used in winter. Initially, their expense limited them to upper-class houses with walls of suitable dimensions for the large scale of the designs and the erudite nature of some of the imagery. The popularity of *toiles* did not cease with the Ancien Régime, but continued into the 19th century. It was used, for example, in the Empress Eugénie's bedroom at Compiègne in the mid-1850s. Into the 20th century, *toiles* have coexisted alongside more modern French designs in some of the more expensive ranges of furnishing fabrics (often with coordinated wallpaper). Neither their production nor consumption is, however, limited to France. Features in such glossy magazines as *World of Interiors* testify to their international appeal and to their appropriateness for bedrooms or private apartments rather than more public living spaces.

LESLEY ELLIS MILLER

Selected Collections

Large specialist collections of Toiles de Jouy textiles are held in the Musée Oberkampf, Jouy, and the Musée de L'Impression sur Etoffes, Mulhouse. The Mulhouse museum also contains four of the Jouy factory's pattern books; additional pattern books are held by the Musée des Arts de la Mode, Paris, and an important collection of designs and preparatory drawings by Jean-Baptiste Huet is in the Musée des Arts Décoratifs, Paris.

Further Reading

A scholarly and well-illustrated survey of Toiles de Jouy and other textiles produced by the Jouy factory is Brédif 1989 which also includes an extensive bibliography of primary and secondary sources. For a comprehensive study of the career of C.-P. Oberkampf see Chassagne 1980.

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Trains

From the initiation of the celebrated Stockton and Darlington Railway in 1825 – the first steam-powered public railway – the idea of a passenger service took a few years to mature. By 1830 a railway line between Bodmin and Wadebridge in Cornwall provided an early attempt at passenger seating in the form of open front-facing timber benches reminiscent in shape of domestic fireside settles. In September of that same year, the opening of the Liverpool and Manchester passenger service took place and the United States inaugurated its own first railway. The flood gates were then opened to rapid development in Europe, North America and beyond, with intense competition accelerating the transport revolution. The design of carriages evolved within the scope of a limited range of alternative layouts which have been used with relatively little change over the whole of rail history.

In Britain and the rest of Europe separate compartments were introduced from 1834. The earliest examples were built by Nathaniel Worsdell (1809–86) for the Liverpool and Manchester line. The exterior of these vehicles resembled three horse-drawn coach bodies combined on a four-wheel truck but still fitted with the traditional coach seating arrangement. The first royal carriage, built for Queen Adelaide by the London and Birmingham Railway in 1842, followed this design and is now preserved in the National Railway Museum at York. More open saloon arrangements were preferred in the United States so that freedom of movement and sociability could enliven long journeys and relieve tedium.

A pioneer in the field of passenger comfort and a great innovator was George M. Pullman. He produced his first sleeping car in 1859 and was able to negotiate passage of these cars from one line to another, thereby reducing the need for frequent changes of train and all the attendant inconvenience. Georges Nagelmackers, an engineer from Belgium, absorbed these American ideas and incorporated them with his own when he returned home to establish the Compagnie Internationale des Wagons-Lits, aimed at providing luxury travel in Europe. His enterprise resulted in the first Orient Express from Paris to Istanbul in 1885. Sleeping cars had been developing in conjunction with the railway systems which were covering lengthening distances in many parts of the world. Those designed by Samuel Sharp, built in Hamilton, Ontario for the Great Western Railway (GWR) of Canada (1857), predated and could have inspired Pullman's work. In Britain, London to Scotland night trains ran first class sleeping cars from 1873. Dining cars providing meals *en route* were introduced from 1863 on the Philadelphia to Baltimore line, from 1876 by the GWR of Canada, and from 1879 on the London to Leeds line. Pullman "Hotel Cars", with sleeping, dining and kitchen accommodation ran in the United States from 1867, with Canada and Britain following suit in the next few years. Gradually more innovations were introduced – vestibule car connections, gas lighting, vista-domes (Canada), corridor cars,

electric lighting and steam heating, all added to passengers' convenience.

Royalty in Europe had taken readily to rail travel as soon as it was available and Queen Victoria's comfort had already been considered in 1840 when the Great Western Railway began to anticipate her use of their line and produced a 21-foot, three-compartment carriage for Queen and Consort. This was fitted up by a Mr. Webb of Old Bond Street, and, according to contemporary newspaper reports, it had a saloon "handsomely arranged in the rich style of Louis XIV ... with rich crimson and white silk and exquisitely executed paintings, representing the four elements by Parris". Other railways were quick to emulate the Great Western, the Great Northern providing, in more English style, a carved walnut table, pale green silk curtains and a dark maroon carpet with a pattern echoing that of the House of Lords. The New Royal Southampton Railway Carriage had interior wall hangings in drab silk damask, a white silk ceiling with crimson velvet and silver relief motifs of rose, shamrock and thistle – the national emblems of the United Kingdom – and peach window draperies, tasselled and fringed. The Kent and East Sussex Railway made its own contribution to the Royal Saloon range in 1848. Yet another coach for the Queen was built by the London and North-Western Railway in 1869, an example of the High Victorian interior executed within the necessarily long and narrow dimensions of a railway carriage. It featured well-padded Saxe-blue watered silk upholstery and a padded paler blue upholstered ceiling, deep honey-coloured woodwork and a light blue carpet over-patterned in red. It was Queen Victoria's favourite Royal Saloon; she used it for many years, and it is now exhibited at the National Railway Museum as one of the gems of the collection.

Public First Class carriages were also extremely ornate during the 19th century. This was particularly the case in North America where Raphaelesque, or Second Empire, classical motifs and arabesques were complemented by luxuriously padded button-backed upholstery, curtains, blinds, light fittings and even potted plants. Decorative styles in European trains were less florid but comfortable and well appointed for long-distance journeys. Wagon-Lit stock was in use for sleepers and restaurant cars, and in 1903 a new series of Sud Express saloons running between Paris and the Spanish frontier achieved "a serene and restful atmosphere" by way of its mahogany and American birch woodwork, grey self-coloured embroidered wallcoverings and thick carpeting patterned with briars and ferns. Pullman cars ran on the Midland line from London to the North, and their popularity from 1874 onwards justified the supplements payable for their extra comfort. The Southern Railway adopted these cars on the London to Brighton line in 1908, and from 1929, the celebrated Golden Arrow all-Pullman train ran between London and Paris.

Train interiors followed general design trends rather slowly, being subject always to constraints of space and technical policy. Railway companies inevitably prioritised the locomotive and engineering aspects of their enterprises, with the result that interior designs changed slowly and were often quite conservative. A few elements of Art Deco found their way into the railway world in the 1930s, sometimes subdued as in the streamlined Milwaukee Road steam train Hiawatha (1935). In Britain an eccentric venture into modern design by Oliver

Bulleid appeared in the Bognor Buffet cars (1938) where black-edged scalloped tables, counter and structural ribs gave a strange effect, exceeded only by that of the Southern Railway's later mock-Tudor Tavern Cars (1949) complete with oak beams and diamond leaded window panes. Greater success had been achieved with interior design and decoration when the London and North Eastern Chief Mechanical Engineer, Nigel Gresley, had called for outside professional design advice from White Allom Ltd. on new carriages for the Flying Scotsman (1928) and later for sleeping cars (1930–31) for which Waring and Gillow's schemes were accepted. Another specialist firm, Trollope and Sons, dealt with the furnishings on the Great Western's Plymouth boat trains during this period, incorporating modern walnut veneers, stippled vellum ceilings, Wilton carpets, silk damask curtains and separate armchairs.

The extent to which "good" design, applied throughout an integrated transport system, could change public and management perceptions and morale was demonstrated under Frank Pick at London Transport after 1935, and this experience was brought to bear on the policies of the British Transport Commission's Design Panel, set up in 1956 some years after nationalisation in 1947. An exhibition of new prototype carriages at Battersea in 1957 produced a number of practical and unified designs. These represented a new generation and a fresh approach created by British Rail itself at Doncaster, by Cravens Ltd. and, for Birmingham Carriage and Wagon, by Sir Hugh Casson. All relied on simpler lines, good quality serviceable materials and the forward-looking impetus for which the 1951 Festival of Britain was in part responsible. New carriages for the Pullman Car Company also benefited from the Design Panel's advice in 1959 and electric trains for Glasgow, from the drawing boards of the Design Research Unit, again proved the value of good design in terms of enthusiastic passenger approval and increased ticket sales. British Rail continued with its Design Panel policy and much good work was achieved by designers Wilkes and Ashmore, with close attention being paid to heating, lighting and ventilation, and to ergonomical considerations, luggage racks, and small but important details such as rubbish disposal and ease of cleaning.

Luxury still holds a fascination, and two outstanding recent examples of railway carriage design form a suitable tailpiece to this survey. The first, claimed as being the most luxurious train in the world, was the Blue Train in South Africa, which had 5-star hotel ranking and compartments all arranged as private rooms, including three with private baths. On the 26-hour journey, passengers were reported as dressing formally for dinner in the evening. The second example is less ostentatious but nevertheless an impressive instance of modern design and furnishing for an elegant double saloon Pullman car. It was designed by Uli Huber, Teo Jakob and Charles Keller, and was built especially for the Swiss Railways to be used by Pope John Paul II during his 1984 visit to Switzerland.

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Trompe-l'Oeil

Derived from the French verb *tromper*, meaning to deceive or trick, the term *trompe-l'oeil* refers to the use of illusionistic effects to simulate the appearance of three-dimensional objects, patterns or materials on a two-dimensional surface. Its aim is to fool observers – momentarily at least – into believing that what they are looking at is real when in fact it is only an image or representation. The technique has been used in various ways and in several different media including inlaid furniture, printed wallpapers and textiles, and even on stone and wooden floors. It is most often, however, associated with painted decoration, where it falls into two broad categories: the imitation of architectural features and materials, and the depiction of figures, landscapes and other representational scenes. Its appeal has been based on its ability to surprise, amuse or shock, and also on the straightforward delight in painterly skills and sophisticated decorative effects. The heyday of *trompe-l'oeil* decoration occurred in Italy during the Renaissance and Baroque periods but it also proved popular at various times in later periods, and a taste for *trompe-l'oeil* painting has resurfaced among certain interior decorators today.

The earliest examples of *trompe-l'oeil* decoration appear in Etruscan tombs, such as the Tomb of the Monkey, Clusium (Chiusi), which date from the last few centuries BC where attempts were made to treat architectural features in three dimensions to give the effect of sloping ceilings and false doors. The probable reason for such effects was the desire to re-create a familiar and apparently more spacious and pleasant background to a joyful after-life. During the first century AD, the walls of Roman villas were painted with complete architectural schemes of dadoes in marble, pilasters, architraves, friezes and formalised motifs surrounding painted panels of mythical or historic subjects and false windows and doors through which gardens, landscapes or further ranges of additional buildings appear. Wall surfaces in Livia's Villa and the Farnesina House in Rome (both now in the Museo Nazionale) were treated in this way, full of colour and skilfully executed. The House of

the Vetii, Pompeii, dating from before the eruption of Vesuvius in 79 AD, took this style of decoration even further, with an upper storey containing painted representations of galleries and figures who looked down on the real inhabitants of the house below. Pliny the Elder's story about a bird that attempted to peck at painted grapes also indicates that *trompe-l'oeil* was a familiar aspect of painting during the classical period.

The use of hieratic and stylised treatments characteristic of Byzantine and medieval art ran counter to this trend, but from the Renaissance artists sought to revive and improve upon the classical tradition of realism. Their efforts were also greatly encouraged by Brunelleschi's formulation of the rules of perspective which were used to great effect in Masaccio's paintings at the turn of the 14th and 15th centuries, particularly in the delineation of architectural features and the accurate use of shadows. These works and the paintings of Northern European artists such as Jan van Eyck were not intended to deceive the eye, but they represent important steps forward in the pursuit of an increasingly realistic depiction of the natural world which was essential for the development of *trompe-l'oeil*.

Around the same time there was growing interest in grisaille painting which was often used on the reverse of triptych altarpieces. Nicolas Froment painted two grisaille panels in 1475 on a triptych in Aix-en-Provence Cathedral which represented stonework niches containing sculptures of Gabriel and the Virgin Mary crowned by late Gothic style canopies. Grisaille, which Larousse defines as "different mixes of black and white to give perfect imitation of bas reliefs" is a highly effective *trompe-l'oeil* component which had overtones of the heroic world. Its monochromatic palette lent contrast and emphasis in contexts which were usually dominated by naturalistic colours. Trophies expressing military or musical themes, or picturing harvesting, gardening or building implements, were all well-suited to grisaille rendering executed in the *trompe-l'oeil* manner. Niches and arcading were favourite subjects and could readily lead the eye into imagined larger interior spaces, although on a limited scale.

Intarsia, a type of decoration formed out of inlaid wood veneers was another popular *trompe-l'oeil* medium. It was used extensively on furniture from the 15th century and during the Renaissance period it was also used to decorate the panelling of studioli, imitating the appearance of cupboards whose doors stood open to disclose every detail of their contents and interiors. Such rooms were masterpieces of the wood-cutter's art and were extremely striking. The degree of illusionism is sometimes breathtaking, leaving an impression that the room really is lined with half-open cupboards containing real objects. One of the earliest and best-known examples was executed for Duke Federigo da Montefeltro in the Palazzo Ducale, Urbino (after 1477).

With the flowering of the Renaissance, Italian artists achieved new levels of virtuosity, and from the end of the 15th century there was increasing interest in illusionism of all kinds. New steps were taken to extend interior architecture – through the depiction of galleries, balustrades and domes in painted decoration, seemingly created out of thin air – and to build up eloquent artistic statements that greatly enhanced the appearance of the interior. Andrea Mantegna's decoration of the

Camera degli Sposi in the Palazzo Ducale, Mantua (1470s) initiated this trend, dissolving real and imagined architecture in a scene that included a pageant of contemporary courtiers looked down upon by putti who appear to lean over a circular balustrade in the frescoed ceiling. In Baldassare Peruzzi's Hall of Columns in the Palazzo della Farnesina, Rome (1518–19), architectural perspective was used to create an illusion of reality in the representation of columned loggie, flanked by statuary in niches, which lead out onto convincingly realistic views of the Roman landscape beyond. The absence of figures in Peruzzi's frescoes makes the illusion of fictive architecture and extended space all the more plausible. The natural conclusion of this tradition of *trompe-l'oeil* architecture was Charles-Louis Clérissieu's remarkable Ruin Room in the monastery of S. Trinità dei Monti, Rome (c.1766), which was painted in shades of reds, blues, greys, and greens to resemble an ancient ruin complete with crumbling walls, with decorative and architectural details and a ruined vaulted ceiling.

The desire to extend the confines of the room reached new heights in the mid- and late 16th century in the work of Mannerist painters such as Giulio Romano whose Sala dei Giganti in the Palazzo del Te, Mantua (1525–35) involved the disintegration of the divisions between the ceiling and the wall. The viewer is entirely surrounded by an apocalyptic scene of giants battling amidst tumbling buildings while cloud-borne deities look on from above; the sense of chaos and vigorous action is almost overpowering. Illusionistic trends in monumental figure painting culminated in the work of artists such as G.B. Tiepolo whose decorations in the Palazzo Labia, Venice and later in the Würzburg Residence, have a weightless, airy quality that seems to defy the ordinary conventions of architectural space. Similarly dramatic effects were also visible in the contemporary Villa Lechi, Brescia (1741–45) where splendid sweeps of Bibiena-like staircases, painted by Giacomo Lechi and Carlo Carloni, adorn the ballroom walls.

Although French artists were familiar with illusionistic decoration, the Renaissance delight in dissolving architecture or conversely in creating realistic buildings in two-dimensions did not attract a wide following in France. Fantasy made a modest appearance as part of the French Baroque style in examples such as Francesco Romanelli's decoration in the Palais Mazarin (1646–47) and the Salle des Saisons in the Louvre (1655–57) but no strong tradition of *trompe-l'oeil* mural painting developed.

A few good examples of illusionistic wall painting appeared in England, with Antonio Verrio's Heaven Room at Burghley House, Stamford (1695–96) setting the standard. Verrio's earlier work at Windsor Castle, based on the Order of the Garter, was unfortunately destroyed, but Sir James Thornhill's Painted Hall (1708–12) in the Royal Hospital, Greenwich, remains as a fine example of an interior where the use of grisaille and polychrome decoration is carefully balanced in relation to the overall architectural setting devised by Christopher Wren and Nicholas Hawksmoor. Louis Laguerre also achieved success with a mixture of grisaille and full *trompe-l'oeil* at Blenheim Palace, (c.1720). *Trompe-l'oeil* effects in another medium exist at Harewood House, Yorkshire, where Thomas Chippendale produced carved wood versions of complicated draped and tasselled pelmets as part of Robert Adam's design for the Library of 1761.

With a general lessening of interest in the creation of grand apartments of parade, painters' illusionistic skills found expression in the smaller scale of easel paintings. They still pursued ultra-realistic subjects, but the results played a less prominent role in the overall design of the interior. Painted cabinets with their contents, pictures of pictures, and novelty pictures sometimes showing torn canvas or broken glass all illustrate the artistic urge to trick and manipulate the viewer's reactions. And, dating from much earlier, *Vanitas* reminders of mortality were still popular. Dutch painters had always excelled in this tradition and Cornelis Norbertus Gysbrechts, active in the third quarter of the 17th century, showed an outstanding talent for *trompe-l'oeil* renditions of everyday objects.

None of the more progressive design movements of the 19th and 20th centuries have proved sympathetic towards the illusory character of *trompe-l'oeil* decoration. Indeed, much design theory from the Gothic Revival onwards stressed the idea of "honesty" in construction and "truth" to materials, and within this context the visual tricks involved in *trompe-l'oeil* were perceived as either morally deceitful or a sham. More mainstream tastes, however, continued to be beguiled by the possibilities of *faux* stone or woodwork. Marbling and graining, which had been popular in many high-class interiors since the mid-18th century, became even more widespread in the mid- and late 19th century, particularly for halls and stairways. Such effects were also imitated in printed wallpapers, as were patterns simulating the appearance of ceramic tiles and stucco mouldings. The fashion for easel painting in *trompe-l'oeil* was also kept alive in the United States by W.M. Harnett (1848–92) and J.F. Peto (1854–1907), although it attracted only limited interest.

A few 20th-century British artists have received commissions for *trompe-l'oeil* murals, notably Rex Whistler who executed a number of important works before his untimely death in World War II. His decorations at Porte Lympne, Kent (1933–34), Plas Newydd, Anglesey (1936–38) and Mottisfont Abbey, Hampshire (1938–39) all contain elements of grisaille and *trompe-l'oeil* within the context of architectural or pastoral fantasies portrayed in a light and whimsical manner. Graham Rust is a more recent exponent of this genre whose virtuoso treatment of the ceiling over the staircase at Ragley Hall, Warwickshire (1969–83) represents a modern interpretation of an historic tradition. Unusually, this work depicts a religious subject – the Temptation of Christ – within a secular setting, but it follows historical precedents by including recognisable family figures leaning over a balustrade in a Baroque-style setting that pays homage to James Gibbs's work in Ragley Hall executed more than two centuries earlier.

Similarly, several up-market interiors in the United States, including Pompeian-style decorations in the J. Paul Getty Museum, Malibu, and some vernacular schemes in Colonial Williamsburg, have been decorated in a *trompe-l'oeil* style. More often, however, such treatments are restricted to scaled-down effects such as Neo-Classical *faux* marble entrance halls or false windows with painted views that are better suited to the size and requirements of city apartments or town houses. Mass-produced imitation pilasters and entablatures in varying degrees of correctness can also supply the demand for a quick and easy facelift, but are obviously a far cry from the effects in

the Palazzo della Farnesina or the Palazzo Labia. The time and expense involved in large-scale *trompe-l'oeil* painting prohibits the possibility of a full-scale revival, but the extra intensity provided by its qualities of illusion and surprise should ensure its continued – albeit limited – presence within the more exclusive interior designer's and artist's repertory of techniques and skills.

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See also Mantegna; Marbling and Graining

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Tubular Steel Furniture

Furniture made from nickel or chrome-plated steel tubing did not enter the living room until after World War I. Although iron or brass tubing had been used for chairs and beds before that time, these items were found only in hospitals, barracks or on café terraces. The successful invasion of the home by tubular metal furniture went hand in hand with the rise of modern architecture – new interiors required new, compatible furniture.

The first tubular steel chair was designed by Marcel Breuer at the (Dessau) Bauhaus in 1925, and on Breuer's own testimony was inspired by his new bicycle. However, the chair was actually produced in a training workshop of the aircraft manufacturer Junkers, since Breuer's experience was limited to wooden furniture, while Junkers was experimenting with

metal seats for its aircraft. Breuer's basic aim was to design an easy chair (*Clubsessel*), but without the usual casing of upholstery. The result was a transparent skeleton of steel tubing, with lengths of polished yarn fabric stretched between the tubes to form the seat, back and arms. With its linear pattern of nickel-plated tubing complemented by the austere surfaces of the stretched material, the chair resembled a piece of industrial equipment. The aesthetic concept of this chair, which was given its marketing name of *Wassily* chair by Dino Gavina only in the 1960s, took its inspiration from the work of Gerrit Rietveld: it was an austere, additive composition of elements.

Breuer's subsequent tubular furniture designs were simpler in composition and more in keeping with the specific material properties of tubular steel: elasticity and flexibility. The addition of separate elements was replaced by the curving, continuous, one-piece tubular line. Examples include the model B9 stools (1925–26), the model B10 table (1927) and the model B5 chair.

Although the tubular furniture designed by Breuer was used in the Bauhaus (lecture theatre, canteen, lecturers' houses), it was manufactured at the Standard-Möbel workshop in Berlin. The company was set up for this purpose by Breuer himself and his compatriot Kálmán Lengyel. A further boost to the development of tubular steel furniture was given by the Dutch architect Mart Stam (1899–1986). In 1926 Stam constructed a chair from gas pipes, with no rear legs. The sawn-off sections of pipe were connected with elbow joints. On the ground they formed a U-shaped sledge, rising vertically at the front to seat level and then running back at right-angles in the same U shape to the end of the seat before again rising vertically to form the back. A wooden plank was used for the seat. The result was a cantilever chair with a single through line and a simple Cubist shape. Like Breuer, Stam had no experience with metal. The only possible explanation for his choice of gas pipes is his Functionalist predilection for industrially manufactured material, which evoked no aesthetic associations.

This chair was also the starting point for Stam's cantilever chair design for the interior of his houses at the Werkbund Die Wohnung exhibition in Stuttgart (1927). Mies van der Rohe, who was introduced to the cantilever principle by Stam, also designed a cantilever chair for the same occasion, though not Cubist in shape but with rounded, semi-circular front legs. So, at the opening of the Werkbund exhibition visitors could see two types of tubular chair without rear legs: one with Stam's severely Cubist structure and the other with Mies's elegant curves. There was a further difference between the two chairs. Because Stam persisted in using thin tubing (22 mm in diameter) and sharp angles, it was necessary to reinforce his chair internally, thus destroying the springy effect of the floating seat. The sturdier tubing chosen by Mies (25 mm in diameter), and the semi-circular front feet, gave his chair genuine resilience.

Tubular steel furniture had several qualities that appealed strongly to Modern architects at the time. First, a tubular steel chair was the product not of craftsmanship but of industry. It was made of industrially prefabricated material and was potentially cheap if mass-produced and hence available to everyone. Second, it was hygienic and easy to maintain. And third, it was both physically and optically light and suitable as a standard product for standardised tract housing. In fact



Tubular steel furniture by Mart Stam for the Weissenhofsiedlung, Stuttgart, 1927

tubular steel had all the qualities that were also attributed to Modern architecture. But in practice things proved less ideal. Many designs were produced only in ones and twos or in small runs and were very expensive; even the successful simple cantilever chairs were more expensive than comparable wooden chairs. The actual features of hygiene and lightness were of little importance, but the figurative qualities were all the more so: the transparent tubular furniture fitted into the spatial continuum which the Moderns were aiming for in their designs and the cool, functional look of the steel tubing evoked the image of aesthetic economy and the beauty of machinery. Hence tubular steel furniture – and particularly the cantilever chair whose simplicity and austerity of line also represented a triumph over gravity – like the white, unornamented Cubist buildings, has become synonymous with modernity. It is not surprising that tubular furniture should have been presented to the public at exhibitions of modern architecture. In Stuttgart Breuer, A. Korn, J.J.P. Oud, H. and B. Rasch, and S. van Ravesteyn also exhibited such items, even though the majority of their designs were still conceived in terms of wooden furniture. However, subsequent exhibitions of Modern architecture in Brno (1928), Breslau (1929) and Stockholm (1930) also featured new tubular steel furniture designs.

In 1928 Breuer produced an improved version of Stam's chair, with wider tubing and less sharp angles, which made the chairs more resilient and comfortable to sit in. These were the models B33, B32 (with arms B64), designed for the firm of Thonet, which was preparing to produce tubular steel furniture. In contrast to Stam, who wished to see his chair as the embodiment of the strict right-angled principle, Breuer paid more attention to comfort and elegance. For instance, the B32 and B64 models, which enjoyed lasting success, and were later given the name *Cesca* chair by Gavina, had a typical Thonet seat and back rest: a beech frame with woven cane. Between 1928 and 1930 Breuer produced a further series of designs for additional items of tubular steel furniture: tables, occasional

tables, desks and cupboards, so that the range was sufficient to furnish a complete interior.

Although Breuer's work was crucial to the basic concept of tubular steel furniture, designers in various countries were already experimenting with this type of furniture between 1927 and 1930. The work of Le Corbusier and Charlotte Perriand in particular made a lasting contribution to the genre. However, their designs are different in character, and they were less interested in the material properties of steel tubing. Chrome-plated tubing was used mainly for its aesthetic quality to produce a dazzling composition. The same applies to other French designers like René Herbst or Jean Burkhalter. The only exception is Jean Prouvé, whose designs are genuine mobile sitting machines.

Around 1930 steel tubing became more generally accepted and even fashionable. This meant that tubular steel furniture was no longer restricted to the interior of the severe white buildings of the Modern architects, but reached a wider (affluent) public. The mounting demand prompted the second generation of designers, mostly interior designers and to a lesser extent architects, to produce further variations on standard solutions already achieved. This sometimes resulted in complicated and fantastic designs which Stam deprecatingly dubbed "tubular steel macaroni", and plagiarism was quite common. From 1930 onwards tubular steel furniture also began to attract manufacturers who had originally held back from involvement in the field. The Thonet company was one of the few to assess the future potential of tubular steel furniture correctly as early as 1928. The growth in sales led irrevocably to much copyright litigation, in which Stam's business representative, the Hungarian Anton Lorenz, played a major role. In commercial terms the fashionable designs were of less importance. The largest sales were achieved by simple steel chairs. Their use became so widespread that in Germany, for example, sales continued to rise even after 1933.

Around 1935 fashion swung back to wooden furniture, but

simple tubular metal chairs remained popular as utilitarian objects well into the post-war period, with examples still being used in institutions and more High-Tech environments today. In this way the dream cherished by avant-garde architects of cheap popular furniture was finally realised, though separately from their architecture.

OTAKAR MÁČEL
translated by Paul Vincent

See also Breuer; Chairs

Selected Works

Collections including significant holdings of Tubular Steel furniture by its principal exponents, including Marcel Breuer, Mies van der Rohe, Le Corbusier and Charlotte Perriand, can be found at the Stedelijk Museum, Amsterdam, the Bauhaus Archiv, Berlin, the Museum of Modern Art, New York, the Musée des Arts Décoratifs, Paris, and the Vitra Design Museum, Weil-am-Rhein.

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U

Udine, Giovanni da 1487–1561

Italian painter, draughtsman, architect and stuccoist

Giovanni di Francesco Recamador, or Ricamatori, called Giovanni da Udine after the town in which he was born in northern Italy, was a celebrated 16th-century painter, architect and decorative artist. His first biographer, Giorgio Vasari, writing in 1550, mentions his particular skill in representing still-life subjects, animals, cloth, instruments, vases, landscapes, buildings and verdure. And also that he invented a recipe for stucco consisting of ground white marble mixed with white travertine lime in place of the usual pozzuolana. This recipe enabled him to reproduce in interior decoration the forms of classical grotesques that he and Raphael had rediscovered in the ruins of Rome near San Pietro in Vincoli and the palace of Titus. Udine was the great early master of the revived grotesque in paint as well as plaster and he also incorporated their form into the borders and fields of tapestries.

Giovanni was trained first in Udine with the painter Giovanni di Maestro Martino, moving prior to 1510 to Venice where he seems to have taken up the manner of Giorgione; the painting, *Venus and Love* (National Gallery, Washington) is perhaps from this time. He is next heard of in Rome (c.1513) working in the circle of Raphael on the ceiling of the Stanza di Eliodoro and then, a year later, on the still-life details in Raphael's *Saint Cecilia* and on parts of the cartoon of the *Miraculous Draught of Fishes*. From that time on Giovanni played an important role in Raphael's workshop, working most notably on the Stufetta (or bathroom) and the Loggetta for Cardinal Bibbiena, the Vatican loggias (1517–19) and the Loggia di Psiche (1519) at the Villa Farnesina, where according to Vasari he painted in the borders with all manner of fruits, flowers and foliage and also a great quantity of animals in the lunettes, surrounding the festoons.

After Raphael's death, from 1520–27, Giovanni worked with Giulio Romano (c.1492/99–1546) on the "grotesque" decorations at the Villa Madama. He is also recorded in Florence at the Palazzo Medici, from about 1521–27, involved with the decoration of two rooms after designs by Michaelangelo, and he painted glass with grotesque ornament in Michelangelo's Biblioteca Laurenziana in 1526. Also in the 1520s, in Rome, he worked on various temporary displays, most notably at the Castel Sant'Angelo and the Campidoglio,

and then back at the Villa Madama on a project for a fountain and grotto for Pope Clement VII for whom he had decorated a stufetta at the Castel Sant'Angelo.

About 1530 Giovanni seems to have moved his base of operations back to Udine and there are records of work he did on the decorations of his own house on the Borgo Gemona in 1535. There was plenty of work in the area to keep him busy; in 1535 he worked at the church of Santa Maria dei Battuti in Civedale, and in 1539 on some stucco decorations at the Palazzo Grimani in Venice. Also in 1539 he oversaw the reconstruction of the choir of the Cathedral at Udine and in 1547 he was working for Pier Luigi Farnese at Piacenza. In 1552 Giovanni was named public architect for Udine and this led to a range of further commissions; in 1553 for a baldacchino for the parish church of Santa Maria in Carnia; in 1554 for the decoration of the house of Bernardo Maniago in Udine; in 1556 for the decoration of the studiolo at the Castello di Colloredo at Monte Albano; and then various works later at the church of San Lorenzo in Monte di Buia, and at the Cathedral at San Daniele del Friuli. In 1560 he was back in Rome, working on the loggias of Pius IV and, according to Vasari, retouching parts of the first floor of the Vatican loggias. He died in July 1561.

Giovanni's was a busy and not untypical professional life ranging over various fields of work. But he is now remembered for the decorations in the Vatican loggias where he revitalised the Roman grotesque. "Grotesques" was the name given to the newly discovered painted decorations on the walls and ceilings of ancient Roman buildings such as the Domus Aurea of Nero, which were uncovered in the late 15th century. These decorations consisted of circular or rectangular panels containing figures, connected into an overall composition by an elaborate framework or by a thin scaffolding of attenuated architecture, vases, trophies, acanthus, putti, scrolls and so on. Giovanni made a detailed study of the grotesques in the Domus Aurea and of the Roman plasterwork in the more easily accessible Colosseum. His name is scratched in the Domus Aurea near that of Nicoletto da Modena and it was Giovanni who first introduced Raphael to its antique decorations. Together they pioneered a new style of decoration that utilised archaeological motifs combined with inventions of Giovanni's own including real and imaginary animals, flowers and plants, garlands, shells, and fruits. Moralists criticised the use of such inventions as challenging the authority of God's creations. But to patrons

and the public, the co-mingling of real and imaginary and illusionistic elements was irresistible and Giovanni's Roman decorations exerted a powerful influence on taste for more than 200 years. Many examples of his work were reproduced as engravings which were disseminated all over Europe. The decorations at the loggias were engraved by Pietro Santo Bartoli (c.1635–1700), Giovanni Volpato 1733–1803) and Carlo Lasino (1759–1838), while those at the Farnesina were engraved by Nicolas Dorigny (1657–1746).

Giovanni's work was also the source of several later styles. Vasari notes that at the grotto at the Villa Madama, Giovanni added stucco knobs and bosses, cockle shells, sea snails, tortoise shells, and other shells large and small. When such a form of decoration was revived in France in the second quarter of the 18th century it took its name – *rocaille* – from the forms of the shells so prodigally used. Later, as more classical effects became popular, the same antique forms were revived as an important part of Neo-Classical decoration. The decorations in the bath-house built in the early 1770s for the Comte de Lauragais at the Hôtel de Brancas, Paris, and designed by the architect François-Joseph Bélanger, was one of several celebrated examples that clearly owed much to classical prototypes and Giovanni's interpretation of grotesque ornament. Indeed, so popular did this style become that arabesque and grotesque motifs were reproduced in wallpaper and textile in the late 18th and early 19th centuries.

DAVID CAST

See also Raphael

Biography

Giovanni Nanni or Giovanni Recamador. Born in Udine, in 1487, the son of a tailor, Francesco Recamador. Trained under the painter Giovanni di Maestro Martino, 1502–06; perhaps travelled to Ferrara, 1506; worked in Venice, perhaps in circle of Giorgione, c.1506–12; moved to Rome, where he met Peruzzi, c.1513; worked with Peruzzi on church decoration and at the Farnesina, 1513–16; made detailed studies of newly discovered grotesques at the Domus Aurea and the Colosseum; collaborated with Raphael at the Vatican on the second set of loggias, and at Palazzo Madama, 1518–20. Worked in Florence, 1520–22; travelled to Udine, 1523, then returned to Rome to work for Pope Clement VII, 1523–26. Summoned by Michelangelo to Florence to assist on decoration of Biblioteca Laurenziana, 1526; returned to Rome, leaving again for Udine after the Sack of Rome, 1527; worked on various tasks for the Pope and Andrea Doria, 1529–31; in Florence, 1532–33; returned to Udine where he acquired property, 1533. Married Costanza de' Becaris, 1535: 12 children. Commissioned to decorate Palazzo Grimani, 1537–40; elected local councillor in Udine, 1538; provided designs for Murano glass, c.1541; active for Udine Town Council (architect, 1542–49; superintendent of public works, 1552). In Rome, working for Pope Julius III, 1550, when he was appointed Keeper of the Seal; working at Castello di Spilimbergo, 1555; active on decorative stuccoes and paintings in palaces in Udine, 1556–59; in Rome in 1560. Died in Rome, 17 July 1561.

Selected Works

- 1513–19 Farnesina, Rome (with Raphael and Peruzzi): Agostino Chigi
- 1516 *Stufetta* (bathroom) Bibbiena, Vatican Palace (grotesque ornament; with Raphael): Cardinal Bibbiena
- 1516–17 Stanze, Vatican Palace, Rome (with Raphael): Pope Leo X

- 1517 Palazzo Melchiorre Baldassini, Rome (fresco and grotesque decoration; with Perino del Vaga): Melchiorre Baldassini
- 1517–19 Vatican loggias and loggetta, Rome (grotesque stucco decoration): Pope Leo X
- 1518–20 Villa Madama, Rome (grotesque stucco decoration, with Giulio Romano and Perino del Vaga): Cardinal Giulio de' Medici
- 1520 Designs for set of 20 tapestries for Sala di Costantino, Vatican, Rome: Pope Leo X
- 1520 Palazzo Vecchio, Florence (decoration of a room)
- 1520 Palazzo Branconio dell' Aquila, Rome (façade decoration): Raphael
- 1523 Sala dei Pontefici, Vatican Palace, Rome: Pope Clement VII
- 1523 Sala del Consiglio, Castel Sant'Angelo, Rome: Pope Clement VII
- 1524 Set of mythological tapestries: Pope Clement VII
- 1526 Biblioteca Laurenziana, Florence (designs for stained glass): Michelangelo
- 1539 Palazzo Grimani, Venice (with Francesco Salviati): Cardinal Grimani

Further Reading

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United States

Early buildings of the 17th-century colonial settlements on the North American continent survive in small numbers, generally with the status of carefully preserved "landmarks". The interiors of such buildings have undergone changes over the centuries as owners and occupants altered plans, colors and finishes and replaced furniture as times and styles changed. Efforts to create "restorations" that reproduce the spaces of the earliest colonial buildings are always of uncertain authenticity. What is clearly certain is that settlers arriving in America



USA: north room, Jan Martense Schenck house, Mill Island, Flatlands, Brooklyn, built c.1675

invariably brought with them the ideas and habits that were typical of their places of origin at the time of their immigration.

Since most of the earlier settlers did not come from aristocratic or wealthy families, their ways of building and furnishing were, generally, those of modest peasant-farmers. American houses in the country usually belonged to simple farmers and were cottages or farmhouses typical of one or another European practice of the 1600s which themselves represented the vernacular building of the late Middle Ages, little changed by Renaissance influences. In New England, in the northeast coastlands of America, settlers came from England. In the central colonies, arrivals were from England, Holland, Germany and Sweden. The English settlers of Jamestown, Virginia, arriving in 1607, proceeded to build a town with row houses like those of Oxford, or the villages of the Cotswolds, despite the fact that the open lands of America did not suggest such concentrations of building. Dutch settlers tended to build cottages in stone but, since stone was available only in rough, fieldstone form and brick was available only as an import until brickyards were established, most building was in timber.

As forests were cleared to open agricultural land, wood was generously available and became the primary building material

used by the settlers from northern Europe in the heavy framing system known as "half-timber" construction. The exposed timbers, with infilling typical of European practice, proved impractical in the American climate and, since a wood was readily available, was given up in favor of a wood external skin in the form of wood shingles or wood boards of the kind known as "clapboard". The Hoxie house (1637) in Sandwich, Massachusetts (on Cape Cod) is of this type, with a shingled exterior and tiny windows as a defense against cold and possibly hostile natives. The Whipple house in Ipswich, Massachusetts (1640) has a clapboard exterior and upper floors that overhang those below in the manner of European town buildings of the late Middle Ages. Dutch settlers built houses such as the Jan Martense Schenck house of 1675 (now preserved in restored form in the Brooklyn Museum) with box beds, Delft tiles edging fireplaces and, where owners could afford it, an elaborate wood *kas* (storage cabinet) imported from Holland.

Internally, rooms were much like those of European cottages, with frame members exposed, with floors of wood planks and ceilings of wood beams and boarding. Walls were sometimes plastered, but most often were also of wood boarding, while the essential fireplaces were of brick. Furniture was also of wood, with tables and benches of simple board

construction, while chairs might make use of turnings for legs and back structure, boards for the typical "ladder back" and seats of carved planks or woven rush. Occasional examples of more elaborate chests use design typical of English Jacobean or Restoration period work, often simplified to suit the limited skills of American craftsmen.

The resulting interior, almost entirely of wood, might include some objects such as chests painted in some basic color, often red or green; other color came from rugs, blankets and quilts made of fabrics that might be dyed in color tones. Such simple house interiors were typical of the houses of America from the time of the first Pilgrim landing in 1620 until well into the 18th century. There was, of course, no thought of interior design as a professional area of specialization; all interiors were simply the result of vernacular building techniques furnished with the furnishings chosen by owners and occupants from the limited possibilities available.

Somewhat different vernacular types developed in the more southern colonies where brick building became more common (as in Virginia) or where French settlers brought their own traditions, as in Louisiana and Florida. Spanish settlers introduced still another vernacular tradition into the American south, southwest and, eventually, into California where masonry was more widely used, with wall surfaces stuccoed or plastered. The Palace of the Governors in Santa Fe, New Mexico dates from 1610–14, while the church and convent of San Estevan in Acoma, New Mexico was built between 1629 and 1642. At Laguna, New Mexico the church of San Jose (c.1700) has a handsome interior with plain, whitewashed adobe walls, elaborate carved wood screening behind the altar and wood roof beams overhead, with carved details where they meet the walls.

Furniture in all of these interiors, whatever the European origins of their occupants, was also of simple wood construction, and interiors developed a strictly vernacular quality now often admired and, with doubtful authenticity, imitated in the houses, furniture and other products designated as "colonial" in style.

The designation "French colonial" is used to describe such buildings as the house with surrounding verandas known as Parlange near Baton Rouge, Louisiana (c.1750), while the Cabildo in New Orleans (1799), the work of an identified architect, Gilberto Guillemard, is a public building of quite sophisticated classical design in the idiom called "Spanish colonial".

Other than houses, the only significant buildings were churches and related religious structures and, as colonial wealth increased, town halls and "state houses". The typical religious building of New England was a meeting house, a simple box-like structure with pews for seating but without decorative features in accordance with the attitudes of Puritan religious belief. The "Old Ship" Meeting House in Hingham, Massachusetts (1681) has an austere interior typical of the New England meeting house tradition with exposed wood structural members, pews and pulpit in the colors of the natural wood, and with plastered walls between the wood members.

The few public buildings included town halls, typically similar to the meeting houses with their simple wood structure and unornamented interiors. The Capitol building in

Williamsburg, Virginia of 1704 is an example of a more sophisticated public building in brick by an unknown architect. The existing building is a reconstruction based on scanty evidence in surviving foundations and in an old woodcut illustration. Its highly sophisticated interior detailing may owe more to the restoration architects of 1928–34 than to the original building. The main building of the College of William and Mary, also in Williamsburg, is an anonymous work of 1716, but the design is traditionally attributed to Sir Christopher Wren on the basis of an illustration known as the Bodleian Plate, showing the design for the building thought to have been proposed by Wren.

A gradual shift toward more sophisticated design, as well as the expression of increasing wealth in the American colonies, brought about a transition into what is usually known as the Georgian era, beginning around 1720. As time went on, churches began to appear more closely modeled on European precedents, but still of generally simple, less ornamented character. Awareness of the Wren churches of London and similar buildings in other English cities was introduced into American practice in the 18th century through the importation of such books as Colen Campbell's 1715 first volume of *Vitruvius Britannicus* and James Gibbs's 1728 *A Book of Architecture*. Old North Church (Christ Church) in Boston (1723) with its balconies and simple classic detail suggests a simplified version of a Wren London church. The designer was a cabinet-maker and book dealer named William Price, a semi-professional architect. Philadelphia's Christ Church (begun 1727), with its balconies supported by correctly detailed Doric columns and its Palladian window behind the altar, is thought to be at least in part the work of the amateur architect Dr. John Kearsley, who was also a member of the committee of three responsible for the State House (now called Independence Hall) in Philadelphia (begun 1732), with its Palladian window and stately interiors paneled in typical Georgian fashion.

As the wealth of the colonies grew, an increasing number of large houses were built. Stratford Hall in Westmorland, Virginia, an anonymous work of c.1725–30, is a massive brick building with an unusual H-plan that suggests awareness of Sebastiano Serlio's *Architettura* rather than Palladio, while its interiors are richly detailed and furnished in English Georgian style. A continuing increase in strongly Georgian interior detail represents characteristics that reflected a firm knowledge of the English practice of the time. In Virginia the 1730 mansion of Westover and the great house of Carter's Grove (1750–53), both possibly the work of Richard Taliaferro, are typical, with their detailed interiors and elaborate staircases in carefully correct Georgian idiom.

The churches of the southwest and California were exceptional in their greater inclusion of decorative and symbolic ornament which often suggests the Baroque traditions of Spain. The interior of the church of San Xavier del Bac near Tucson (1775–97), for example, has a cruciform plan and much elaborate plaster detail and a rich altar retablo. The design is credited to Ignacio Gaona, a Spanish architect working for the missions of the region.

In the east coastal colonies with strong attachment to England, the design vocabulary of Georgian England became the norm for the large plantation houses that were often designed by their owners, well-educated "gentlemen" who



USA: parlour, Joseph Russell House, Brooklyn, c.1772

regarded the study of architecture as an important part of their daily concern. From 1743 to 1787 the original farmhouse built by the Washington family at Mt. Vernon, Virginia, was gradually expanded and elaborated until, as the home of George Washington, it became a virtual manor house. Although built of wood, it displayed an imitation stone ashlar exterior and was given such fashionable features as the large Palladian window that dominates the ballroom at one end of the house. Other rooms have carefully detailed mantels and other woodwork and ornamental plasterwork suggesting awareness of the style of the Adam brothers.

Thomas Jefferson's self-taught knowledge of architecture was developed during his travels in Europe. His extensive building at Monticello (1768–82) includes a main house built in brick, and contains a domed rotunda, no doubt inspired by Palladio whose *Quattro Libri* was well known to Jefferson. The interiors revealed a taste for fashionable French architecture and decoration, and several items of furniture had been purchased during Jefferson's stay in Paris between 1784 and 1789.

Smaller "mansions", often quite modest in size and often designed by their owners or by skilled craftsmen, were never-

theless frequently highly sophisticated. Mount Pleasant, for example, a park mansion in Philadelphia (1761–62), has much finely developed detailing and the seemingly inevitable Palladian window lighting its second floor central hall. A room from Samuel Powel's Philadelphia city row house of 1768 is now installed in the Metropolitan Museum of Art in New York. With appropriate period furniture and other artefacts (a tall clock, a candle chandelier) and with one wall covered with an imported painted Chinese wallpaper, it gives a clear sense of what the interiors of the houses of the affluent city dwellers of the era were like.

By the second half of the 18th century, wealthy east coast houses often included finely executed carved paneling and internal woodwork, wallpapers, painted floorcloths, patterned textiles and other luxuries such as imported china and clocks. Styles were strongly influenced by European fashions, and the majority of the better kinds of furniture and upholstery was still purchased in England. One of the most balanced and successful examples of a classically-inspired interior of this period is the parlour reconstructed from the Russell House (c.1772) in the Brooklyn Museum: the paneled walls feature a delicately carved, pedimented overmantel with Corinthian

pilasters flanked by arched niches, the whole surmounted by a deep dentilled frieze. The sparse furnishings in this interior not only emphasise its architectural character but also accord with 18th-century practice when rooms were used for a variety of purposes, and objects and furniture were frequently moved from room to room or even house to house as seasons or requirements changed.

Churches and other public buildings continued to be the work of amateurs such as Peter Harrison (1716–75) who was born in York, England, but came to America in 1739. By 1749 he was making drawings for building projects, although this appears to have been a sideline for which he had no formal training. King's Chapel in Boston (1749–64) is his best known work, with its paired classical columns supporting a balcony and with the obligatory Palladian window above the altar.

It is customary to consider the Georgian era in American design as having ended around 1790, to be succeeded by the Federal period extending until about 1820. Professionalism in architecture began to emerge toward the end of the 18th century, although architectural education still meant either apprenticeship or self-teaching. Responsibility for interior detailing was taken for granted by the full-time professional architect, while choice of furniture and other furnishings generally was left to the owner or other person in charge of a building. Small items were often imported from Europe, but an increasing number of American cabinet-makers, textile printers and other artisans produced work of high quality based on European practice learned at first hand or from books.

Charles Bulfinch (1763–1844), although self-taught, turned professional in 1796 and turned out a number of major buildings in a style that mixed awareness of the work of Palladio, Wren and the Adam brothers. He was the designer of a number of churches and of state houses for several former colonies including Connecticut, Maine and Massachusetts, where the domed and columned Representatives Room (1795–97) is a fine example of his style. He was appointed architect of the United States Capitol in Washington, DC in 1818, taking over a project that had begun with a successful competition entry by another amateur, Dr. William Thornton (1759–1826). The interiors of the Capitol, however, are the work of a true professional, Benjamin Henry Latrobe (1764–1820), who was trained in the office of Samuel Pepys Cockerell in England and who practised in London before coming to America in 1795. The handsome chambers for the two houses of Congress, semi-circular, columned rooms survive, although now with other uses. Latrobe was aware of specifics of Greek architecture and became a significant figure in the development of the Greek Revival in America. His domestic interiors displayed a spatial variety reflecting the geometries of vaulted construction, but were often built predominantly of wood and plaster. Within apparently simple Neo-Classical structures he developed sophisticated picturesque sequences of space and light, as in the John Pope House in Lexington, Kentucky (1811).

The establishment of a democratic system of government in the United States coincided with the availability of books providing detailed illustration of ancient Greek design. In his many books, Asher Benjamin (1771–1845) described and illustrated the details of ancient Greek architecture and offered designs adapting Greek practice to the American scene of his day in terms understandable to an intelligent carpenter. The

related ideas that Greek design represented a high point of aesthetic achievement and that the ancient democracy of Athens was a precursor of the American governmental system formed a basis for an enthusiasm for everything Greek. Temple-like buildings were built for banks, churches and for houses as well, and it became customary to introduce Greek detail into interiors. Latrobe had hinted at this direction with his use of Greek order detail in the Capitol, but the use of Greek detail in the work of William Strickland (1787–1854) is more consistent and more accurate. The Second Bank of the United States in Philadelphia (1818–24), for example, uses a Doric temple exterior and houses an Ionic, vaulted main banking room.

In private homes, Greek mouldings, plaster and woodwork details, and even full columns, became part of the stylish direction of the era. Furniture makers such as Duncan Phyfe (1768–1854) introduced design based on furniture images from ancient Greek vase paintings and added supposedly Greek detail to tables and sofas intended to relate to the interiors of houses that were externally Greek.

The Greek Revival, taking its clues from England, merged into a Gothic Revival beginning around 1830. The architects Ithiel Town (1784–1844) and Alexander Jackson Davis (1803–92), known for their US Customs House, New York, of 1833–42 in Greek Doric temple style (albeit with a domed and columned interior rotunda), made a transition into the Gothic Revival with such projects as the mansion named Lyndhurst in Tarrytown, New York (1838–67), with interiors full of “pointed” detail considered to be Gothic. A more convincingly accurate Gothic vocabulary appears in churches such as New York's Trinity Church of 1841–46 by Richard Upjohn, where the interior is a realistic simulation of an English parish church of the Middle Ages. As Gothic design became fashionable, it filtered down into a country builder's vernacular that came to be known as “carpenter Gothic” with pointed arches and so-called “gingerbread” decorative detail introduced wherever possible.

An enormously influential figure during the middle decades of the 19th century was the writer and designer Andrew Jackson Downing (1815–52), whose pattern books sought to promote what he described as “good taste” for the American middle classes, a section of society that had previously been largely uncatered to by architects. His best-known works were *Cottage Residences* (1842) and *The Architecture of Country Houses* (1850) which discussed the planning, ornament and color of suburban villas and small farmhouses. Numerous dwellings across the United States attest to the impact of these books. Rejecting the classicizing elements typical of public architecture as totally inappropriate for rural dwellings, Downing argued instead for the use of romantic and irrational styles such as Gothic, Italian or Elizabethan. He also promoted asymmetrical and irregular plans on the grounds of convenience, and advocated technical innovations such as indoor plumbing, thereby significantly improving the creature comforts of the middle classes. His writings and plans were widely available, and became prototypes for suburban residences which were reinterpreted many times over throughout the country.

Gradually a mixture of styles became typical of the Victorian era, with ornamental elaboration valued for its own

sake and little concern for its sources or logic. Historians continue to struggle to develop a terminology for the overlapping Victorian styles that drew on Greek, Gothic, French Renaissance and Italian themes while industrialization made elaboration increasingly cheap and available. Furniture makers such as John Henry Belter (1804–63) produced Rococo Revival furniture using newly developed techniques of plywood construction, while inventors developed patented furniture with adjustability and convertibility as functional capabilities. The overriding Victorian aim was for ornamentation along with generally dark and muted color tones and heavy textures. Woodwork, generally in oak, was commonly stained to a dark brown that, along with textured and flocked wallpapers in dull and dark colors, established a Victorian atmosphere of, at least to modern taste, dullness and gloom.

An exceptional alternative to the norms of Victorian taste appears in the design of the religious sect known as American Shakers. The ideals of the Shaker communities involved a respect for efficiency and an orientation toward simplicity and order. As a result, Shaker interiors were typically open and bright, with highly functional furniture in settings that used white walls with occasional strong, near-primary color.

The Craftsman Movement, inspired by the ideas of William Morris, offered another alternative to the elaboration and darkness of the dominating Victorian taste. Gustav Stickley (1858–1942) began the production of simple furniture, usually of oak, that he promoted through magazines and mail order catalogues, generating a style (often referred to as Mission style through supposed similarity to the furniture of the California missions) that had a considerable, although limited acceptance in America from the 1880s until about 1910 when it was pushed aside by an upsurge in another direction in popular taste.

The influence of the Arts and Crafts Movement can also be traced in the work of several California architects, including the brothers Greene and Greene whose houses such as the Gamble (1908) and Blacker (1907) houses in Pasadena had meticulously detailed interiors where wood was used for architectural detail and for furniture in ways that suggest both Arts and Crafts and oriental influences. In the Midwest, the “Prairie School”, including the architects George Elmslie and George Maher, produced work in or near Chicago from the 1880s to about 1900 that showed a parallel craftsmanly emphasis in interior detail.

At about the same time in Chicago, Louis Sullivan (1856–1924) became a significant figure in design history, combining a new emphasis on function as a key determinant in architecture with development of a rich and flowing style of ornament that can be viewed as related to European Art Nouveau. Sullivan’s interiors for the Chicago Auditorium (1887–90) include the highly original opera house that gave the building its name, the various public spaces of the auditorium itself, and the hotel that was a major part of the building. Sullivan continued to develop rich detail for the many small bank buildings he designed for various smaller midwestern cities such as Grinnell and Cedar Rapids, Iowa and Columbus, Wisconsin. Stained glass in strong color and abstract pattern often appeared in windows and light fixtures accenting finely detailed woodwork.

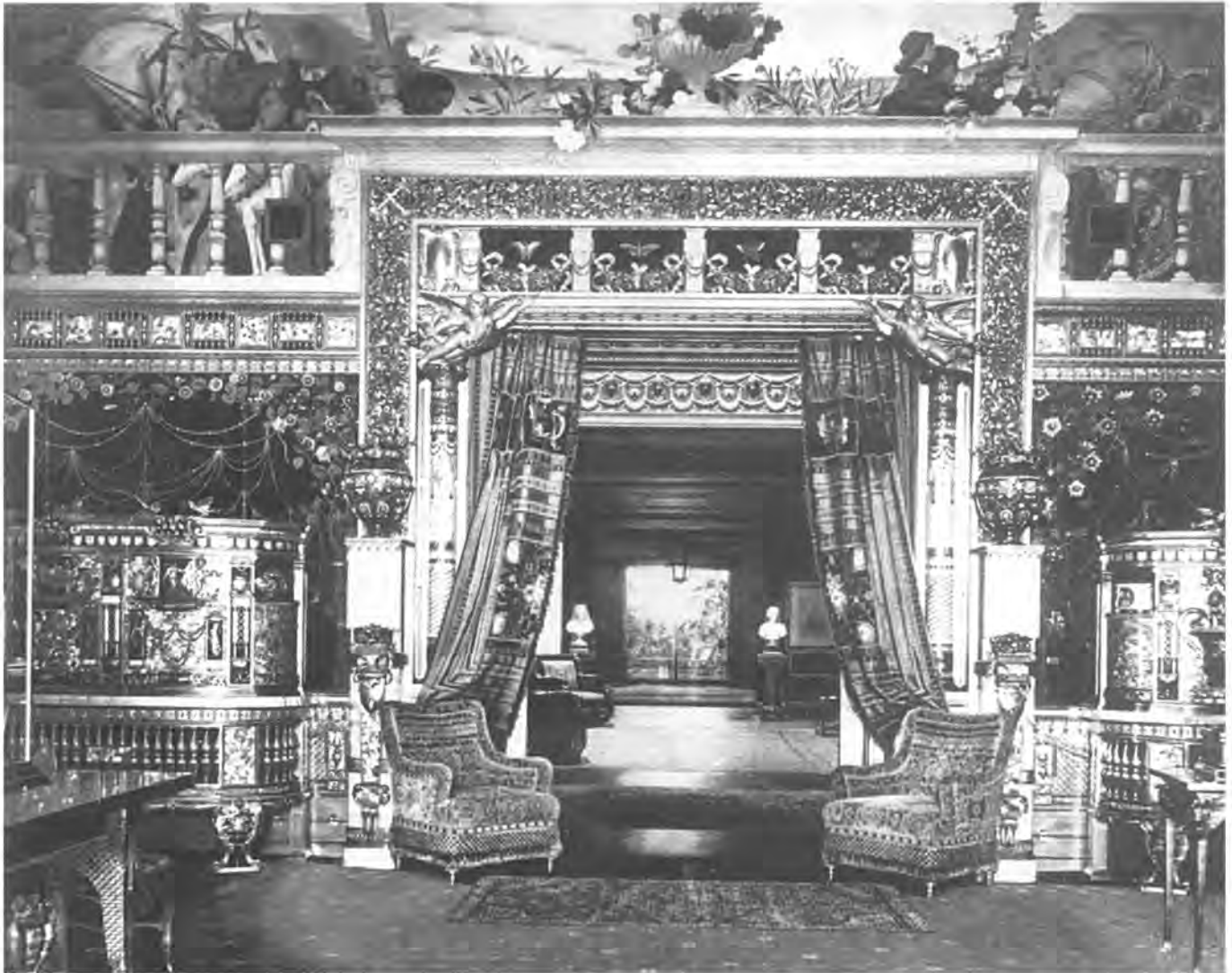
Louis Comfort Tiffany (1848–1933) was a specialist in the



USA: entrance hall, Stephen Decatur House, Washington, DC, by Benjamin Henry Latrobe, 1817

craft of stained glass, but his work included interior elements such as lamps (which usually used stained glass for shades) and furniture. During the early part of his career, Tiffany joined with the painter Samuel Colman, Lockwood de Forest and the needlework artist Candace Wheeler in forming L.C. Tiffany and Associated Artists, a firm of art-decorators that combined expertise in textiles, ceramics, glass and other decorative arts. With Tiffany as director, the company devised overall decorative schemes for many wealthy and fashionable clients including George Kemp and Cornelius Vanderbilt II in New York, and Mark Twain in Hartford, Connecticut. They also provided interiors for several important institutions including the library and veterans’ room in New York’s 7th Regiment Armory. Their work was in the vanguard of Aesthetic taste, a style that proved extremely fashionable for wealthy American interiors during the 1880s and 1890s and that was also taken up by several notable decorating firms such as Herter Brothers and the New York Art-Furnishers Kimbel and Cabus. But Tiffany’s reputation is primarily based on the many objects he created, using glass in ways that reflected Art Nouveau concepts that became widespread in wealthy interiors from the 1890s until about 1910.

Sullivan’s influence is also important in the work of the most famous of American architects, Frank Lloyd Wright (1867–1959). Wright worked for Sullivan and became an important designer in his firm, responsible for much of Sullivan’s detail, before striking out on an independent career.



USA: drawing room, William H. Vanderbilt residence, New York, by Herter Brothers, 1880s

Early work by Wright is strongly reminiscent of Sullivan, but it moved toward decorative detail more geometric than the usual flowing curves of Sullivan's ornament. The nature of Wright's architecture made interiors an integral part of each building, with highly individualistic detail including both built-in and movable furniture. The Robie house of 1909 in Chicago is a recognized masterpiece of Wright's early work, with finely developed interior spaces complete with furniture, including chairs with the high, slatted backs that are typical of his work. The office building for the Larkin Company in Buffalo, New York (1904) had a vast central atrium with surrounding floors of office space equipped with all-metal furniture of pioneering design. Wright's career was interrupted by his years in Japan (1915–21) when he devoted himself to the Imperial Hotel project in Tokyo. Wright's later work after his return to the United States constitutes a virtual separate career.

At the Chicago World's Columbian Exposition in 1893, Sullivan's startling Transportation Building made a disturbing contrast with the other major buildings that were of pseudo-Roman classical style designed by a number of Americans who

had studied at the Ecole des Beaux-Arts in Paris and had brought back to America the fashion for historic imitation promulgated by that institution. Professional architects in the early 20th century turned away from the originality of Sullivan and Wright and became experts in imitation of almost any historical style. What has come to be called eclecticism, the borrowing of any and all past styles, became the norm for architects, and was quickly adopted by interior decorators who were prepared to provide rooms styled to match a building's exterior.

Major buildings, museums, courthouses, state capitols and railway stations had interiors that were the work of their architects. Large firms, such as the New York office of McKim, Mead and White were adept at providing such spaces as the vast main concourse of the old Pennsylvania Railroad station in New York (1904–10, now demolished) designed to imitate the Baths of Caracalla in ancient Rome. Public spaces of the Woolworth Building in New York (1911–13) by Cass Gilbert (1858–1934) combine Gothic and Byzantine themes. The practice of interior decoration which had in the past been largely a

matter of semi-amateur choice of furniture, textiles and color, became in the 20th century increasingly professional, with decorators prepared to provide residential interiors in more or less convincing imitation of historical styles.

Elsie de Wolfe (1865–1950) is often thought of as the first American to be a fully professional interior decorator. Her 1913 book *The House in Good Taste*, itself strongly influenced by Edith Wharton and Ogden Codman Jr.'s *Decoration of Houses* of 1897, set forth goals of escape from the darkness and clutter of the typical Victorian interior in favor of brightness, simplicity and “good taste”, based on the use of carefully chosen antiques and decorative objects placed within, by the standards of the time, simple settings. Colorful chintz fabrics further brightened the de Wolfe interior. Before long other decorators were learning to serve the appetite for eclectic interiors made respectable in the eyes of their owners by the assembly of antiques (or reproductions) to simulate a room as it might have been in one of the European historic styles, French, English or, less frequently, Spanish or Italian.

In 1913 Nancy McClelland (1877–1959) established a decorating service within the John Wanamaker department store in New York, offering professional interior design in combination with the sale of furniture and other items to complete newly built or newly remodeled spaces. Ruby Ross Wood (1880–1950) began a career as an assistant to Elsie de Wolfe but soon established her own decorating practice and publicized her skills through her 1914 book *The Honest House*. Formal training in interior decoration gradually became available in such institutions as the Parsons School of Design in New York and in many colleges and universities where the subject was often made part of programs in what came to be called “Domestic Science”. The practice of basing interior decoration on imitation of historic interiors continued to dominate American work until well into the 1950s. In addition to residential spaces, the public rooms of hotels, the lobbies and auditoria of theaters (most spectacularly in the great movie palaces of the era) were lavish, often exaggerated imitations of historic styles. Even such exotica as Egyptian, Moorish and Oriental styles became commonplace.

In the 1920s and 1930s various challenges to these directions began to surface. Awareness of the styles called *Moderne* that were on display at annual exhibitions in Paris began to influence some interior design work. The emergence of the profession of industrial design, with its interest in both functional performance and the aesthetics of “streamlined” vehicles and aircraft, became a source for interiors, more often commercial than residential, in a style that has come to be called Art Deco. The building of skyscrapers, newly built railroad trains and aircraft, modern hotels and restaurants as well as retail stores all seemed to call for something other than slavish imitation of historic interiors. Some interior decorators began to produce Art Deco work, while industrial designers became increasingly active in interior design.

Donald Deskey (1894–1989) was a designer of furniture, lamps and other decorative accessories but soon took on commissions designing the interiors of apartments and houses. His interiors for the Mandel house on Long Island, New York were a showcase of Modernistic design. The interiors of the vast Radio City Music Hall in New York (1932) are among the best surviving examples of the Art Deco era. In combination,

the ideas of streamlining and the Art Deco style became the norm for the practice of such industrial designers as Raymond Loewy (1893–1986: Pennsylvania Railroad cars of 1938) and Henry Dreyfuss (1904–72: New York Central Railroad cars, 1936–38). Specialized interior design departments in the offices of these and other industrial designers became active in such work as retail store interiors and exhibition projects. The World's Fairs in Chicago in 1932 and New York in 1939 became showcases for such Modernism, while college-level training in industrial design was introduced in American schools including Carnegie Institute of Technology in Pittsburgh and Pratt Institute in Brooklyn during the 1930s.

Direct influences from Europe were brought to the American scene with the arrival of immigrants such as Joseph Urban (1872–1933), Paul Frankl (1887–1958) and Eliel Saarinen (1873–1950). Urban came from Austria in 1911 and was designer of remarkable interiors for the Ziegfeld Theater and the New School for Social Research, both in New York. Frankl arrived from Vienna in 1914, and was active in residential interior and furniture design. Saarinen came from Finland to head the Cranbrook Academy of Art in Bloomfield Hills, Michigan in 1932 where he was the designer of the school's buildings and their interiors.

Also in the 1930s the influence of a more rigorous functionalist direction based on the ideas of Bauhaus teaching was brought to America by several architects whose work can be characterized as International Style, with the avoidance of all ornamentation and with such typical elements as flat roofs, large areas of glass and, most often, white walls. These Modernists rejected the commercialism of Art Deco and streamline design and designed interiors for their projects in a more purist vein. Examples of this direction include Richard Neutra (1892–1970) from Vienna whose 1929 Lovell “Health House” in Los Angeles was a striking early example of functionalist Modernism. William Lescaze (1896–1969) from Switzerland produced, in collaboration with the American George Howe, the first modern skyscraper in America (indeed the first in the world) for the Philadelphia Saving Fund Society in 1929–32. Its main banking room, other public spaces and many private offices are still among the finest examples of early Modernism in the United States. R.M. Schindler (1887–1953) from Vienna worked for a time with Frank Lloyd Wright before establishing his own practice in Los Angeles, where he designed a number of houses with consistently modern interiors that often suggest De Stijl influence with their complex Constructivist forms.

With his return to America in 1921, Wright developed a second career. At his estate Taliesin in Wisconsin, he gathered a group of younger apprentices and accepted many commissions, including both residential and other, larger buildings. Wright's buildings always developed from interior space concepts, and he controlled every detail of the interiors to the maximum extent possible. The famous house over a waterfall, Fallingwater, in Bear Run near Pittsburgh (1936–39) is probably the most famous of Wright's houses. The combination of concrete and glass, suggestive of the International Style, with the use of stone, wood and other natural materials achieves a remarkable sense of unity and comfort. The office building and research tower for the S.C. Johnson Company in Racine, Wisconsin of 1936–46 includes one of the most remarkable

interior spaces of the modern era. The “great room” of the office building is formed by a cluster of concrete columns that enlarge to disc-shaped tops that form a roof with glass filling the spaces between the discs. Wright designed special furniture for the project in which circles and half circles are dominant forms.

Modernism in America was advanced by the arrival of several noted European architects who became important teachers and practitioners just before and just after World War II. Walter Gropius (1883–1969) at Harvard University, Ludwig Mies van der Rohe (1886–1969) at the Illinois Institute of Technology and (more briefly) Alvar Aalto (1898–1976) at the Massachusetts Institute of Technology brought about a drastic change in architectural education, as Bauhaus ideas of Modernism replaced the previous eclectic directions. A new generation of graduates from these schools and the other architectural programs that rapidly followed suit made Modernism the norm of professional design in buildings and the interiors they housed. The term “interior decoration” fell into disrepute as interior design came to be understood as having roots in functional architectural thought. The Museum of Modern Art in New York became a strong influence through its many exhibitions and publications presenting Modernism in architecture and in all phases of design.

A somewhat less rigorous form of Modernism was introduced into America with the formation of Cranbrook Academy in Bloomfield Hills, Michigan (near Detroit) with the Finnish architect Eliel Saarinen as its director. The buildings of the Academy and their interiors demonstrated Modernism that accepted natural and warm materials and craft-related design in textiles and other accessory elements. A number of influential designers were students and instructors at Cranbrook who went on to have a significant role in design in America. Among them was Eliel Saarinen’s son Eero (1910–61), an architect whose work always showed major concern for the character of interior spaces, as in the extraordinary interiors of the TWA terminal at New York’s Kennedy airport of 1956–62, with its flowing, sculpturally formed spaces.

A competition organized by the Museum of Modern Art in 1940 had as its winners Eero Saarinen and Charles Eames (1907–78) who together developed concepts for modern furniture intended for low-cost industrial manufacture. Although the winning designs never entered production, each man went on to develop a number of furniture designs that had wide acceptance for use in modern interiors. Eames’s designs in moulded plywood and in plastic became “classics” of modern furniture and major elements in the success of the Herman Miller Furniture company of Zeeland, Michigan. Saarinen’s designs were taken up by the firm of Knoll International and played a comparable role in the success of that company. Knoll established a “planning group”, in fact an interior design service under the direction of Florence Knoll (b.1917), a member of the Cranbrook-based group that included Eames and Saarinen. Her interior and furniture design further solidified the modern stylistic direction that became typical of the post-World War II era in America. Other Cranbrook-trained designers included Harry Bertoia (1915–78), a sculptor whose furniture designs were also introduced by Knoll.

Many large firms entered the interior design field, some with departments within even larger architectural offices such

as that of Skidmore, Owings and Merrill (often known as SOM). Some like ISD (for Interior Space Design) specialized in interior projects such as offices for major corporations and other institutional and commercial projects. Other designers worked as individuals or with smaller organizations sharing the conceptual ideas of the Modern Movement in somewhat varying personal styles. In 1946 George Nelson (1908–86) introduced an extensive line of modern furniture that became an important part of the Herman Miller product line including seating, modular storage units and, eventually, office systems. Alexander Girard (1907–93) carried on an interior design practice, but also contributed a flow of textile designs for Herman Miller.

In contrast to the directions of functionalist Modernism, many interior decorators continued successful practices devoted to residential interiors. Mrs. Henry Parish II (1910–94), known as “Sister Parish”, William Pahlmann (b.1900), William “Billy” Baldwin (1903–83) continued to produce florid, eclectic interiors in which more or less traditional forms were used with exaggeration, strong color and a sense of excess that had an appeal to many wealthy clients. Another group of decorator-designers adopted a somewhat more restrained vocabulary, accepting the ideas of Modernism to some degree, but blending modern ideas with efforts to adjust to the more conservative tastes of many of their clients. Among this group may be included T. H. Robsjohn-Gibbins (1905–76) who was born and trained in England but made a career in the United States beginning in 1936, Edward Wormley (b.1907), who was best known for his furniture design for the Dunbar Furniture Company of Berne, Indiana, Benjamin Baldwin who had a role in establishing the interior design department of SOM before starting his own practice, and Ward Bennett (b.1917) whose work came close to the purist Modernist direction often called “minimalism” for its extreme simplicity and restraint.

A number of design firms appeared in the post-war era that specialized in a particular area of practice. Office planning or, as often called, “space planning” developed as a specialty of such firms as ISD, Space Design Group and Designs for Business, organizations that employed a large staff, expert at planning large corporate office installations, supervising their construction and providing full decorating services. Awareness of the German concept of *Bürolandschaft* (office landscape) surfaced in America in the 1960s and instigated a conflict between design firms that accepted the concept of the “open office” with minimal partitioning and the more conservative firms that continued to plan offices as groupings of partitioned rooms. A variety of furniture systems were developed to relate well to open office planning. One of the first such systems to achieve popularity was the Action Office, developed by Robert Propst for Herman Miller in several successive steps in the 1960s and still in production in somewhat extended form. Other manufacturers soon introduced comparable systems, all characterized by screens or panels connected with furniture so as to make partition walls unnecessary. By the 1980s, the competition between “open” and “conventional” office planning had been resolved largely through acceptance of a blend of the two approaches, using furniture systems that offered the range of possibilities from fully open to totally partitioned office spaces.



USA: dining room by Gilbert Rohde

In residential interiors, the 1980s brought a variety of approaches including, among others, an upsurge in lavish, costly and often ornate interiors for the homes of the wealthy. Among the well known and highly successful practitioners in this group are Mark Hampton and Mario Buatta. The work of John Saladino strikes a balance between the lavish extremes of the era and a more restrained decorative approach. Architectural design continues to exert a strong influence on interior work through the work of many architects and through the influence that architectural directions exert on interior design practice. Critics and historians of recent architectural development have come to recognize several distinct approaches that have come to exist in parallel, often in competition with one another.

The term "Postmodernism", that would seem to refer to any work succeeding the Modernism of the 1920s to the 1950s, has come to identify a particular direction in which the Modernist emphasis on order and logic has given way to an openness to the pluralism favored in *Complexity and Contradiction in Architecture*, the 1966 manifesto by Robert Venturi (b.1925) published by the Museum of Modern Art. Although Venturi did not announce a Postmodernist movement, his challenge to the doctrines of Modernism and his

inclusiveness (including acceptance of reference to past historical styles) made his theoretical position an important basis for the Postmodern work that followed. Venturi's own interior work, such as his showroom for Knoll (1979) in New York, with its exaggeratedly massive mushroom-shaped columns and its conference room ceiling which quoted the Adam style, made it an available example of the direction he favored. His furniture for Knoll, including simple plywood chairs cut out in whimsical forms suggestive of period styles, are also demonstrations of Postmodern intention. Such interior spaces as those of the Seattle Art Museum (1986–92), with its monumental stairway, represent more recent Venturi projects.

The architect Michael Graves (b.1934) became known for several furniture showroom interiors that make use of pastel colors and strong but arbitrary forms that break away from the simplicity and austerity of Modernism. In furniture design and in the design of textiles and small decorative objects, Graves has had a further opportunity to demonstrate his personal style. In his major architectural projects such as the Clos Pegase winery in Napa Valley, California (1983), a variety of Postmodern interiors are integral to the buildings. The architecture of Robert A.M. Stern (b.1939) has moved gradually closer to straightforward historical imitation in the manner of



USA: designs by Frank Gehry for Knoll Furniture

the eclecticism of the 1920s and 1930s with interiors that move in a similar direction.

The term High-Tech has come to be applied to work that is based on the technology of modern building, giving emphasis to structure and the elements of mechanical systems such as air-conditioning ducts, plumbing pipes and lighting equipment. The High-Tech interior exposes and emphasizes ducts and piping and selects materials and forms, metallic surfaces and sharp edges, suggestive of mechanical origins. The work of the New York partnership of Hardy Holzman Pfeiffer, such as a health-care facility in Columbus, Indiana illustrates this direction. Interiors by Joseph Paul D'Urso (b.1943) make less aggressive use of mechanical elements, but can be related to the High-Tech direction through the use of mechanistic materials and surfaces and the incorporation of clearly industrially produced elements in furniture and equipment.

Belief that Modernism is by no means dead is supported by the work of a number of architects and designers who have not been persuaded either by the doctrines of Postmodernism or by the mechanistic emphasis of High-Tech. In seeking to describe this ongoing approach, some critics and historians have taken up the term "late modern" to identify work that is the continuing expression of the basic ideas of Modernism. The work of the architect I.M. Pei (b.1917) includes interiors having the dignity and simplicity associated with Modernism such as those of the East Building of the National Gallery of Art in Washington, DC (1971–78), the 1968 addition to the Des Moines Art Center and the Cleo Rogers Memorial Library (1966–71). The work of Richard Meier (b.1934) and of the firm Gwathmey Siegel and Associates shows a comparable loyalty to the concepts of Modernism. A number of houses by Meier make use of complex geometric forms, but the simple white surfaces and restrained forms of furniture make the use

of the term "late modern" appropriate. Charles Gwathmey (b.1938), originally a member of a New York-based group of five architects who became known as "the whites" (in reference to their almost unvarying color preference), has continued to produce work in his present partnership with Robert Siegel that often suggests a loyalty to the work of Le Corbusier with the use of such elements as tubular columns and areas of glass block.

A 1988 exhibition of architectural work at the Museum of Modern Art was titled "Deconstructivism", bringing this term into use to describe another emergent direction in architecture and the associated interiors. The use of elements that seem torn apart and reassembled in loose and irregular patterns characterizes Deconstructivist work. Although there is no identifiable "school" of Deconstructivists, the appearance of broken, torn and jagged forms in much recent practice internationally suggests that this is a direction taking on increasing life. American work of this kind includes projects by Frank Gehry (b.1929), such as the additions to his own home in Santa Monica, California (1979–87) or the spaces of the Weisman Art Museum in Minneapolis (1994). Gehry's influence in interior spaces is broadened by his designs for furniture and other objects such as lamps. The 1972 chairs of corrugated cardboard named *Wiggle* and *Easy Edges*, the fish lamp of 1983 and the extensive line of furniture made up from strips of moulded plywood (for Knoll, 1989–91) make Gehry design available to other designers. The work of Peter Eisenman (b.1932) has moved from an early involvement with basic geometry toward broken and irregular forms, as in the interiors designed to house the exhibition *Cities of Artificial Excavation* at the Canadian Centre for Architecture in Montreal in 1994. Among a number of recent projects by Michael Rotondi, Nicola, a Los Angeles restaurant of 1994,

uses complex overlapping and broken forms to convert space within a typical modern high-rise into deconstructed, angular activity.

An increasing interest in historic preservation has led to a developing practice in the restoration of structures that have fallen into decay and in “adaptive reuse”, that is, invention of new functions for older buildings worthy of preservation. The Frank Furness Academy of Fine Arts in Philadelphia (1876) and the New York Public Library (1898–1911) are examples of older buildings whose interiors had become shabby and neglected. In each, careful restoration of interiors has generated spectacular spaces fully functional in their original roles. Union Station in Washington, DC (1908), serving only minor functions as a railway station, has been brought into a new life through interior renovation that makes it serviceable as a shopping center, while preserving its dramatic and monumental interior spaces. The development of proposals for aesthetically valid and economically practical uses for older buildings no longer useful in their original roles has become a significant part of current interior design practice.

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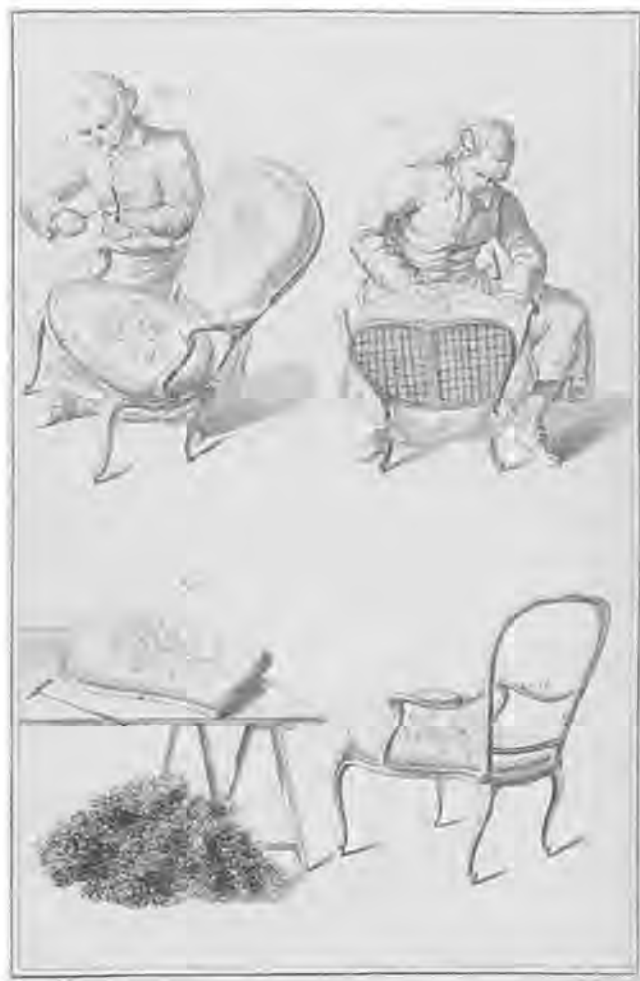
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Upholsterer, history and role of

Although references to “upholders” can be found as far back as 1258, and they were recognised as a separate “mystery” in 1360, the nature of their trade at that time bore little relationship to what is now recognised as upholstery work. However, they gradually achieved a degree of respectability when in 1465 the Upholders were granted a coat of arms. In 1474 a petition was presented by the Mystery of Upholders which indicated that their wares already included feather beds, pillows, mattresses, cushions and quilts. This petition demanded more control over scurrilous makers who filled mattresses with “cats tails and thistle down” and thereby brought the upholders into disrepute. This appeared to be a recurring problem, as in 1495, and again in 1552, Acts were passed forbidding the use of stuffings other than feathers or down. These measures began to control some of the apparent excesses, as in 1626 the Upholders Company was granted a Royal Charter indicating a recognition of their changed circumstances.

Originally they were dealers in old clothes, old beds, old armour and other diverse sorts of materials. The upholsterers’ shabby and unsavoury image took some time to shake off. In Stow’s *Survey of London* (1598), he observed that Birchin Lane in the City of London “had for the most part dwelling Fripperers or Upholders that sold olde apparel and household stuffe”. Their reputation, at times being accused of handling stolen property, and selling contrary to the established customs of the City of London, remained suspect into the 17th century.

The fitting up of domestic textiles in large households was originally carried out by the *tapissier* and the *fourrier*. Their work included the supply of canopies, wall tapestries, table



Upholsterer from Diderot's *Encyclopédie*, c.1770

carpets and other soft furnishings for interior decoration. It was these posts that were to be subsumed by the upholsterer during the 17th century. As wealthy clients were beginning to require interiors that were consciously co-ordinated, it was the upholsterer who began to play a pivotal role in house furnishing supply. This role was to eventually develop into the profession of interior decorator. Upholsterers were becoming arbiters of taste, not only through access to important homes and the circles of the wealthy, but also through their skills in introducing new styles and tastes. Several 17th-century upholsterers became wealthy and had a certain prominence in society.

After the Restoration, Robert Morris was appointed the King's Upholsterer and he supplied carpets, chairs, couches and bedsteads. However it was the important influence of France that is most noticeable at this time. In the Lord Chamberlain's accounts, John Casbert is recorded as an upholsterer supplying furniture, canopies and royal yacht decorations, while other listed names, such as John Poitevin, Francis Lapierre, and Philip Guibert, testify to the French connections. Indeed there were even examples of imported Parisian upholstery work to be found in England.

These instances begin to demonstrate that the role of the upholsterer was more of an orchestrator and co-ordinator than

simply a tradesman. Although the upholsterer could operate successfully only with the assistance of the silk mercer, the *pasementier*, the embroiderer, the cabinet-makers, and a whole range of other sub-contractors including feather dressers, linen drapers, glass merchants, blacksmiths, carvers, gilders, and the whole spectrum of building crafts, it was the upholsterer who was responsible for the works and who often took a profit on their contribution. Indeed it was noted at the time that the upholstery business was potentially a very profitable living.

Although architects began to exercise influence over interiors during the 18th century, by that time the upholsterer had already established himself as the master of integrated room schemes and decorations. This occasionally caused friction. Sir William Chambers was put out by Thomas Chippendale showing him designs for furnishing rooms for his patron. The architect requested his client to consult him as he considered himself "a very pretty connoisseur in furniture". By the mid 18th century the upholsterer's specialty as an arbiter of taste was recognised by contemporary commentators, and this established a particular relationship between retailer and customers that has remained to this day. Robert Campbell, in the *London Tradesman* (1747), was happy to say about the upholsterer that: "He is that man on whose judgement I rely on the choice of goods; and I suppose he has not only judgement in the materials but taste in the fashions, and skill in the workmanship". Campbell continues by describing the upholsterer, whose

genius must be universal in every branch of furniture: though his proper craft is to fit up beds, window curtains, hangings and to cover chairs that have stuffed bottoms. He was originally a species of the Taylor, but by degrees has crept over his head, and set up as a connoisseur in every article that belongs to a house ...

An example of the actual duties of an employee of an upholstery firm, in this case the business of Thomas Chippendale, is indicative of the work that was carried out. The upholsterer stayed at the client's house, often for months at a time. During this visit he received and unpacked the furniture and furnishings, "hung walls with damask or paper, made up bed furniture, upholstered the covered seat furniture, laid carpets and put up blinds (including those called Venetian), and made covers for every possible article, petty-cotes for the toilet tables, leather cases to encase the posts of the family bed, and oil-cloths for the sideboard tops".

The co-ordinating role of the upholsterer as a full house furnisher was always important, but the specialist emphasis on material and draperies never went away. These were usually associated with the conversion of textiles into finished "upholstered goods". This role in the decorating process involved them in making and fitting beds, curtains, hangings, and making stuffed chairs with tight and loose covers. Indeed the "proper craft" of upholstery itself demonstrated some subdivision. For example, the actual cutting out of expensive materials was seemingly left to male workers, while cheaper female labour was usually employed for all the sewing as they "never served an apprenticeship to the Mystery". There is evidence that chair-stuffing became a separate skill, while the chair-frame maker had been a distinct trade for a long

time. There were of course upholsterers who did not rise to the full decorator status and it was to these that Campbell was referring when he described "the young man who has a mind only to be a mere upholder and has no prospect of setting up in the undertaking way". He must handle the needle so alertly as to sew a plain seam, and sew on the lace without puckers, and he must use his sheers so dextrously as to cut a valance or counterpane with a gentle sweep according to a pattern he has before him". This reference clearly refers to operative upholsterers.

In addition to the wide-ranging upholstery tasks, the upholsterer also became involved in funeral and mourning decorations. The supply and fitting of black cloths throughout the house, as well as the supply of coffins and other paraphernalia associated with the funereal rituals, kept upholsterers busy. The connection between death and appraisal is obvious in the preparation of inventories, but descriptions of this aspect of their trade seem to indicate that upholsterers were also adjudicators in conflicts between parties. Campbell suggested that they always valued things at a low price as "they are obliged to take the goods if it is insisted on, at their own appraisalment". Upholsterers sometimes also added the title "Brokers of old goods" to their trade cards, an aphorism for second-hand dealers, no doubt resulting from their work as appraisers.

The importance of the upholsterer in the Regency period is testified to by the growth in numbers of practising tradesmen listed in trade directories, as well as an increasing number of pattern and design books especially aimed at this particular business. These works included George Smith's *Household Furniture* (1808), Ackermann's *Repository of Arts* (1809–28), John Taylor's *The Upholster's and Cabinet Maker's Pocket Assistant* (1825), and Thomas King's *The Upholster's Sketch Book*. Equally important was the publication in 1834 of Crofton's *London Upholsterer's Companion* which was a comprehensive account of the processes of upholstery, including the newly revived interior springing. The publication of this trade manual, which consolidated contemporary knowledge of upholstery techniques, demonstrates the growth of the business of upholstery. Not long afterwards, *The Workwoman's Guide* (1840) was published, perhaps giving an indication of the role played by women in the practical sewing and making-up of upholsterers' requirements.

In the 19th century the role of the upholsterer began to change. One path was for successful entrepreneurs who had developed upholstery businesses into comprehensive furnishing firms to continue to dominate the better class of trade. The other path was for the working upholsterers to remain as skilled craftsmen who were employed in the workshops of the larger enterprises. For the high-quality trade, the workers remained an all-round craftsmen for much of the century. Indeed it would be unjust to claim that upholsterers' skills deteriorated during this time, for some of the products of the 19th century were amazing in their proficiency and imagination in the cause of comfort and taste. At other levels, attempts were introduced further to divide the labour of upholstery workers. However, with the introduction of spring seats a new skill had to be learned. Initially this was a jealously guarded secret, held by immigrant upholsterers, but in a short space of time the new methods were common knowledge, and the basis of much upholstery and re-upholstery work. The descriptions

of the trade in the mid-19th century confirm the continuing role of the upholsterer. Henry Mayhew writing in 1850 commented: "The upholsterers who confine themselves to their own proper branch, are the fitters up of curtains and their hangings, either for beds or windows; they are also the stuffers of chair and sofa cushions and the makers of carpets and of beds; that is to say they are the tradesmen who in the language of the craft 'do the soft work' or in other words, all connected with the cabinet makers art in which woven fabrics are the staple". As well as this soft work, many upholsterers were still involved with funeral directing and the appraising business.

The publication of practical manuals on upholstery techniques from the 1870s onward indicate the decline of the apprenticeship system and the rise of a new breed of upholsterer. One such book was published in 1876, revised in 1912, and reprinted five times up to 1949. In addition to this change, the growth of department stores that separated the various components of the upholsterers' work into departments dealing separately with cabinet-making and furniture, soft furnishings, upholstery and the supply and fitting of carpets meant further division of labour and loss of prestige.

In the United States during the 19th century, the upholsterers craft was much diminished by a series of developments which reduced the skill levels required to make upholstered work. The introduction of prefabricated spring units, buttoning machines, and electric sewing machines meant that the bulk of the craft skills disappeared.

Indeed in the 20th century the role of the factory upholsterer has diminished further with continual developments in pre-fabrication of seats, cushions and other elements of upholstery, which, combined with the staple gun, have meant that upholstered furniture can be produced with semi-skilled labour. However, there remains a place for skilled craftsmen who are able to work with traditional methods and materials. The demand for traditional quality new work, as well as demand from heritage organisations and other customers for re-upholstery will ensure the future of the craft.

CLIVE D. EDWARDS

See also Architect; Interior Design

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Upholstery

All upholstery consists of four basic elements: the frame, the supporting system, the padding or cushioning, and the outer cover. Although textiles and various fillings had been used to make cushions and squabs since the Middle Ages, it was not until the 16th century that anything like true upholstered furniture was made, as the peripatetic nature of life among the upper classes was not conducive to fixed furnishings. When they had established a more static way of life, the demand for comfort grew rapidly and a range of upholstered articles began to meet their needs. Chairs backs and seats were covered with fabric and some examples had the whole frame covered with cloth.

By the beginning of the 17th century, variants of a simple upholstered back stool (or farthingale chair) were known in many European countries. By the end of the century all the upholstery techniques (with the exception of springing and certain stitching methods) were known and used. While the techniques of upholstery at this time were elementary, the effects were often sumptuous due to the rich textiles employed. The simple chairs developed longer and taller upholstered backs and set standards that survived well into the 18th century. The more comfortable easy chair that developed in the 18th century seems to have derived from invalid or sleeping chair models. These especially comfortable chairs had large down-filled cushions and padded backs filled with horsehair. Most forms of upholstered chair were finished with decorative trimming, piping or nailing.

The early techniques of upholstering were simple but workmanlike. Webbing, canvas and a variety of stuffing materials were employed to make up the seat or back. By the Restoration (1660), most fashionable families were employing upholsterers to supply comfortable seating and other furnishings often decorated with elaborate trimmings.

During the mid-18th century the upholstery procedures followed a similar pattern. Webbing was stretched to form an interlaced support over which was fixed hessian. Curled hair was laid onto this, and stitched through to the webbing to prevent excessive movement. A roll edge was made by fixing a tube of stuffing material to the front rail to maintain the shape at this wear point. A layer of linen was fixed over the hair, and then the final top covering was close fitted. In these systems the filling quality was all important. Hay, wool, and hair were

common, but there were also various attempts to develop alternative fillings. The ideas ranged from feather cushions to pigs' bladders filled with air.

Tufting, a technical development, which was originally meant to stabilise the fillings, soon turned into a design feature. This technique, introduced in England and America in the mid-18th century, suited the flatter, squarer design of their chairs rather than the more fashionable domed squab seats favoured in France. Loose seats and backs were also introduced because the often elaborate mouldings made it impossible to fix covers tightly. In addition, it meant that seats could be re-upholstered or removable covers could be used for the various seasons.

Springs, originating in the requirements for carriage suspension, found their first use in chamber or exercising horses. Some accounts propose that a German blacksmith was responsible for the invention of the coil spring, while there are various references to their use in 18th-century France. In 19th-century England the acceptance of upholstery springs seems to have grown rapidly. In 1826 Samuel Pratt took out a patent for improvements to springs. Pratt's patent defined the spring unit in such a way as to indicate that it had advantages that would be its selling points for many years. These included the sprung edge, reversibility, and the fact that the springs could be built either into furniture or fitted to a removable cushion.

The earliest attempts at securing springs were to solid boards as used in 18th-century chamber horses, with the result that they did not have the same degree of resilience that came with the later use of webbing. Some 19th-century American sofas exist with iron coil-springs stapled directly to board or slatted bottoms in this manner. The resultant upholstery work was inevitably heavier and less resilient than the conventional methods of using webbing, but it enabled spring upholstery to become available to a lower level of the market.

Apart from spiral springs, other endeavours were made to provide an "elastic base" for upholstered chairs. In 1841 John Wilkie, an upholsterer, and Charles Schiewso, a musical instrument maker, patented an early form of tension spring which used the principle of expansion and contraction of small springs mounted on straps. This was an important development, as it avoided the need to have a deep seat to accommodate the original hourglass-shaped springing.

Whatever patents or processes were devised to simplify the methods of spring stuffing, the problem for chair manufacturers still remained: that the full upholstering of an easy chair or sofa was a skilled trade that successfully resisted mechanisation for a long time. The most difficult parts consisted of the tying of the spring bed and the processes of even stuffing and tufting. Techniques were invented, however, to assist in the making of upholstered chairs. The first was simplifying the setting of springs in the interior seat. A simple solution to the seat springing problem was to make a spring unit which had only to be inserted into the frame. The sewing of covers was aided by the use of the industrial sewing-machine, but otherwise it seemed that the mechanical assistance that became available in other parts of furniture-making was not possible with upholstery. However, as buttoned or tufted upholstery was a major feature of the period it is not surprising that attempts were made to try to simplify the process by mechanised means. But not until the end of the century was a satisfactory method marketed. The tufting machine produced a

“blanket” of backing, stuffing and material top-cover together which could then be applied to a sprung frame with much more speed and ease than the traditional built-up process. Naturally this encouraged the division of labour and a consequent reduction in the skill required for upholstering chairs and sofas. There was also an attempt to mechanise other parts of the upholstery process. In 1878 it was reported that a Paul Roth of New York was exhibiting machinery that would produce a stitched edge, pack the hair into a seat and tie the springs.

Whatever the merits of these machines they were not exploited commercially, and it is fair to say that the upholstery trade remained generally unaffected by changes in technology until the introduction of man-made fillings, and staple guns in the 20th century. The production of a fully upholstered chair was based on the craftsman constructing the shape onto a pre-formed wood, or sometimes iron frame. This called for considerable skill in technique, as each chair had to be built up in carefully balanced layers. The main change in the process was the gradual division of labour into the three stages of stuffing, cutting out of covers and covering. However, as chairs were usually made to order in a wide variety of fabrics, the integration of the upholstery business into the factory situation was a slow process that still remained based on workshop practice well into the 20th century.

It is clear that the internal spring revolutionised upholstery practice and design in the 19th century. This is an obvious case of a technical improvement that affected the look of an object. Where seats were upholstered with a base of webbing and a simple mixture of fibres as padding, the depth of the seat did not need to be very great. Spring seated upholstery designs usually needed to take account of the depth required for the construction of the padding and spring system and also to take account of the increased tension on the frames. As soon as springs were introduced, a completely different profile had to be used to accommodate the rise and fall of the spring. The main result of this was the fully upholstered chair. This style of chair built up on a sprung base with layers of filling, an intermediate cover and a top covering material, has become a hallmark of Victorian furnishings. The main design feature that occurred as a result of the new method of stuffing was the buttoned seat and back which gave a particularly plump look to easy chairs of the time.

During the 20th century, the nature of all of these elements has changed in varying degrees. Perhaps the most significant change has been the gradual use of ready-made parts such as spring units, needled and layered fillings on paper backings, foam and polyether cushioning all cut to size, as well as ready-made frame sections, and the pneumatic staple gun, all of which meant that the skills of an upholsterer changed.

20th-century developments in upholstery were to change the internal structure of frames and to bring about the use of new materials to substitute for traditional ones. The traditional method of upholstery-frame making often relied on the separate craft of frame-makers. These craftsmen built wooden frames to a specification and then delivered them to upholstery workshops. These were usually a framework for the suspensions and coverings, and in many cases were completely hidden after upholstering. At various times fashion has created “show-wood” upholstery, which called for exposure of the frame.

This varied from a hint, such as an arm knuckle, to a fully polished show-wood frame with loose seat and back cushions, which called for considerable frame-making skills. In addition to wooden frames, the revival of the 19th century idea of metal frames was used both for internal and external frames.

The technical changes in upholstery have been related to both the internal structure and the external coverings. At the beginning of the century the spiral spring was supreme, but in the 1930s tension springs were introduced into Germany and England. This released the designer from having to create a deep section to a chair to accommodate the spiral springs: he could produce a more elegant easy chair while retaining the benefits of metal springing. In 1929 the development of latex-rubber cushioning was patented by Dunlop. When made up into cushions, this became an ideal partner to the tension-sprung chair. Post-war developments included four-point suspension (one-piece rubber platform) and the introduction of rubber webbing by Pirelli. Both these processes hastened the demise of the traditional spring, until the introduction of serpentine metal springs, which enabled manufacturers to produce a traditional-looking upholstery range without the cost of a fully sprung interior. Metals were also utilised by designers like Ernest Race, who created new lightweight organic shaped chair and sofa frames from metal rod.

In the late 1940s the hammock principle, used in upholstery based on aircraft seating and using rubberised hair filling, was patented by Christie Tyler. This suggestion was again taken up in the 1960s and early 1970s, when there was a fashion for chairs made from chromed tubular steel fitted with hammock cushions. With advances in technology and design strategies during the 1960s, chairs were produced which incorporated frame, structure, and padding in one item. The plastics revolution that allowed this was responsible for an incredible range of extremely varied objects which included: the *Sacco* chair filled with high resistance foamed polystyrene balls; the *Blow* chair in inflatable PVC; the *Pratone* of integral foamed polyurethane foam; or even the *Up* chair designed by Joe Colombo, which was made from polyurethane foam, vacuum packed in a box which “came to life” in your living room as it was unpacked. In the contract market, plastics became a valuable material for seating work.

Plastics also earned a place in post-war upholstery with the introduction of polyether and polyester foams for cushions and padding. Developments continued with substitutes for most traditional materials, for instance, man-made fibrefill in place of cotton-fibre wrap. The constructional use of plastics in chairs has been mentioned, but the development of polystyrene shells to create an extremely lightweight frame should be noted. External coverings have been revolutionised by the use of PVC-coated fabrics which were themselves a substitute for the earlier leathercloths.

Although upholstery design for the consumer market has remained stubbornly traditional, a variety of innovations have been introduced in the manufacturing processes. These include frames made from particle board or plywood, pre-formed plastic arm, wing and leg sections, and even complete plastic frames for “Queen Anne” chairs.

Contemporary upholstery work has ranged from the practical to the highly experimental. The exploitation of materials such as stretch fabrics to create sculptural shapes, the imagina-

tive use of foams to create fantasy furniture and the re-introduction of traditional products such as wicker, cane and grass point to interesting developments in the future.

CLIVE D. EDWARDS

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Utility Design 1941-1951

The Utility Scheme, which first came into effect with clothing, was introduced into Britain in the early 1940s. When World War II broke out in September 1939 many goods imported into Britain were quickly in limited supply due to the acute shortage of commercial shipping. Imported foodstuffs were rationed; every rationed commodity was given a "points" value and every family was allocated so many points per week. The points system was put to very similar use in the scheme to ration clothing and furniture.

On 1 June 1941, the British government introduced clothes rationing. Three main considerations informed this move: first, the need to control consumer spending in order to control the war-time economy; second, to re-align the clothing industry and release employees for more important war work; and third, to free up more factory space for the same end. Although organised along roughly the same lines as the points system food ration, clothing regulations depended upon the use of coupons. Each garment was given a certain number of coupons depending on material and labour costs; a woman's coat required 14 coupons for example, while a blouse needed only 5, a total of 60 coupons was allowed in 1941. The following year, the Civilian Clothing Order introduced Utility clothes.

The Utility Scheme was primarily the work of the President of the Board of Trade, Hugh Dalton. Having taken up the post in February 1942, it was he who gave Utility the unstinting backing it needed to succeed. Under Dalton's leadership, the Board of Trade asked every member of the Incorporated Society of London Fashion Designers to submit four basic outfits. The most suitable were then selected, mass-produced and appeared in the shops in 1943. All garments had to be

made from Utility fabrics and carry the "CC41" label; "CC" stood for Civilian Clothing and "41" for the year in which the mark was patented. It was not until February 1949 that coupon-free clothes would appear.

Although domestic pottery and crockery were not rationed, and not strictly speaking Utility pieces, these items too were produced with some degree of Government intervention. From 1 June 1942, the prices of domestic pottery were controlled. By April of the following year, the Board of Trade had prohibited the manufacture of all decorated and "unessential" items. Glazed but undecorated natural clay colours, white, brown and cream were now all that were allowed to be used. From the autumn of 1942 Wedgwood turned the whole of its factory output over to the manufacture of Utility items and became a key centre in the production of Utility ware. Wedgwood's Victory Ware, designed by the company's Art Director, allowed for the production of neat, simple, easily stackable items. All in white earthenware, the range comprised a plate, in three sizes; a meat-dish in two sizes; a soup dish; dual purpose bowl; cup and saucer; a beaker; a sugar or jam bowl; a jug, in three sizes; a teapot in two sizes; an egg-cup and sauce-boat. Commenting in 1942, the Design and Industries Association said of Victory Ware, "Good design – or the lack of it – has never been so apparent as it is under the new restrictions, and Wedgwood have come unscathed through the Utility acid test" (Geffrye Museum, 1974).

Of all the aspects of the Utility Scheme, furniture production was the most rigorously supervised. When Britain entered the war in 1939, timber was already in short supply. It was decided that the only way to get furniture to those who really needed it – "Bombees" – was, again, to ration it. In 1942 the Government set up an Advisory Committee headed by the designer Gordon Russell to advise on the designs for furniture. Russell had already been involved in the production of dignified furniture at low cost in his own company, Gordon Russell Ltd., and similar impulses inspired the Utility scheme. The Committee's brief provides a neat summary of the venture's aims: "to produce furniture of sound construction, in simple but agreeable designs for sale at reasonable prices, ensuring the maximum economy of raw materials and labour".

Designs by Edwin Clinch and Herbert Cutler were selected by the Committee and went into production at the end of 1942. This, the initial range of Utility Furniture, was to remain all that it was legally possible to produce for the remainder of the war, and even post-war changes in the design of the available items did not dramatically alter their appearance.

Throughout, Utility products in general, and Utility furniture in particular, retained a pared down functional simplicity and effected an aesthetic compromise between Modernism and traditional English design. Principles loosely derived from the Arts and Crafts Movement were transferred to mass production. The clean, straight lines, functional forms and immaculate finish of Modernism was worked alongside the use of oak and an attention to detail redolent of the best of English cabinet-making.

One of the most striking elements of the scheme is the fact that it represented an unparalleled example of total state control over something which directly affected many peoples' daily lives. A less well known feature of the Utility Furniture programme is the desire to influence public taste. "Here at last



Utility furniture for a living/dining room, 1942

is the chance to teach the public now growing up. To make them more critical of what is good design, what is bad and why, and so stimulate a demand for much better things" (Dover, 1991). It was therefore hoped that the example set by Utility would shape a whole new interior aesthetic, although a conscious attempt was made to moderate the tone of the scheme's corrective ideology lest the public shy away from its products. Official exhibitions favoured the "folksy" touch, with simple gingham check curtains and plain white walls to complement the simple, pared-down furnishings. And it is likely that a neat, light, somewhat sparse yet style conscious interior of the type proposed at the post-war Britain Can Make It (1946) and Festival of Britain (1951) displays was what was intended.

There is some debate about whether or not Utility Furniture achieved the ends set for it by Gordon Russell and his team. The evidence suggests that while many people recognised the need for such a scheme and acknowledged its undoubted quality, it was nevertheless not an aesthetic that they chose to adopt once controls were lifted in 1948. It was unfortunate that the Utility Scheme, despite its high standards, had become associated in the public mind with "making do", sobriety and austerity. Those who did favour a more modern Scandinavian-

influenced interior style following the war were in all likelihood simply reacting against the tastes of the previous generation, something which would probably have happened anyway. In the short term, however, the scheme served its purpose – the provision of good quality, value-for-money, well designed essential goods – remarkably well. Utility furnishings are still acclaimed by those who used them during the 1940s and the fact that so many pieces survive today is testimony to the robustness of their manufacture and design.

HARRIET DOVER

See also Russell

Selected Collections

Documentation including catalogues and photographic material relating to Utility Design are held by the Design Council, the Victoria and Albert Museum, and the Geffrye Museum, all London. The Victoria and Albert Museum and the Geffrye Museum also have examples of Utility furniture.

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Vanbrugh, John 1664–1726

British architect

Sir John Vanbrugh was one of a small group of architects whose work was at the forefront of the Baroque style in England, and his buildings include some of the most outstanding and well-known examples of this style as it emerged in the late 17th and early 18th centuries. He came to architecture relatively late in life after a colourful and varied career that included a spell in the army, a period as a successful playwright, a two-year imprisonment in France, and a venture at sea as captain of marines. Receiving his first commission in 1699, he produced astonishingly ambitious plans for a palace for his patron, the 3rd Earl of Carlisle, to be sited northeast of York at Herderskelfe where an earlier castle had been destroyed by fire. Here, as in other projects, Vanbrugh's main concern was with the architectural treatment, and he occupied himself with comparatively little in the way of applied ornament. Nevertheless, the extent to which he developed the entrance halls of his grandest houses, forming great central spaces, proportioned and modelled to announce beyond all reasonable doubt the importance of their owners, represents an important contribution to interior design.

Several of these interiors comprised collaborations with the architect Nicholas Hawksmoor. Hawksmoor had trained under the benevolent regime of Sir Christopher Wren at the royal Office of Works and he was employed to supply the practical and professional expertise that Vanbrugh himself lacked. The two men worked closely and successfully together for many years and Hawksmoor has now been accepted as responsible for much of the detailed interior work in both Castle Howard and Blenheim Palace. Yet it was Vanbrugh who headed the partnership and dealt with patrons, and the Vanbrugh style is consistently carried through at Audley End (1708), Seaton Delaval (1720–28), and Grimsthorpe Castle (1722–26) without the participation of Hawksmoor.

The sequence of great halls which so assert themselves started with a great flourish at Castle Howard, begun in 1700. The house was entered from the north, a novel experience at the time, and the building drew adverse comment for its probable exposure and inconvenience. Early criticism must have stung Vanbrugh sharply for, in a letter to James Craggs dated October 1713, he refutes the supposed impracticability of the

hilltop site and emphasised the absence of draughts by proclaiming that no candles “wanted to be put into a Lanthorn, not even in the hall, which is as high (tho indeed not so big) as that at Blenheim.”

Corridors in the building to east and west of the entrance axis demonstrate further originality, this time modifying the usual *enfilades* of rooms each opening out of the next and which normally would have had no alternative access. These corridors not only improve convenience but add aesthetic effect, opening distant perspectives as one crosses into the Great Hall itself. Here is the unequivocal statement of grandeur, unsurpassed in impact by any other English house.

This first major work introduced the two tiers of round-headed openings and doorcases which so pleased the architect that it became a hallmark of all such subsequent designs. Where the double storey height continues upwards into the octagonal cupola with its high level windows, he emphasises with giant Composite squared and fluted pilasters the corner piers which support the dome. These are surmounted by friezes carved in relief and capped by wide overhanging cornices. Stone quarried on the estate supplied most of the finished surfaces to the satisfaction of Vanbrugh who chose such ashlar masonry for all his halls and for passages and other staterooms as well. “Plain surfaces and bold effects” with “ornaments rich, but vast and few” (Whistler, 1954) are his favoured ingredients for interior work. In fact Castle Howard contains more elaboration than most of his important buildings, with a strong flavour of 17th-century French influence in the use of the classical order. Among the Castle Howard ornaments are the great fireplace surmounted by an unexpectedly florid chimneypiece and, facing it, another large-scale focal point in the form of a sculpture recess executed in *scagliola* – an early, if not the earliest use of this material in England. Classical busts and statues supplement and to an extent humanise the lower levels, as did the painted dome and its pendentives above by G.A. Pellegrini. The fire of 1940 destroyed the dome and its surroundings but restoration has now taken place and the domed ceiling painting was re-created in 1962–63 by Canadian artist Scott Medd. In spite of his penchant for stone, Vanbrugh was fully prepared to lighten stone staircases by the innovative use of wrought iron balustrading, previously in England only seen at the Queen's House, Greenwich and at Windsor Castle.

The arched openings and arcading which had become a regular part of Vanbrugh's vocabulary seem to derive more



Vanbrugh: main hall, Castle Howard, Yorkshire, 1700-12

from the Baths of Caracalla or Diocletian in Imperial Rome than from any French models, although Vanbrugh himself never visited Italy. His large areas of plain interior surface do not follow the more conventional Baroque models as seen in continental Europe but offer a contrast of latent strength as opposed to expressed energy. In this connection it is interesting to compare Vanbrugh's work with that of the Austrian architect J.B. Fischer von Erlach. The two men met when Fischer was living in London in 1704, and each personified the Baroque stylist as conceived in his own country. In England this was always a wayward movement if compared with the Viennese or other versions, but in spite of the muscular Atlantes figures supporting Fischer's staircases, there is recognisable common ground between these two great architects.

Blenheim Palace (1705–16) followed Castle Howard in the canon of Vanbrugh's masterpieces. Here in a rectangular hall where the double-tiered arches dominate a less important Corinthian order, a magnificent scene by James Thornhill portraying the apotheosis of the Duke of Marlborough crowns a third tier composed of windows alternating with panels of military trophies. Adjacent corridors clad in a plain stone Tuscan order with saucer dome ceilings over each arched bay offer highly satisfactory vistas complementing the splendour of the big rooms. In the Saloon, doorcases are faced in marble with scallop shell crestings from Grinling Gibbons, suitably topped with ducal coronets. The influence of French decoration is once again clear and well-executed murals in grisaille and in polychrome were carried out by Louis Laguerre. Much of the remaining decoration in the house fell to the lot of Hawksmoor as a result of Vanbrugh's lack of real interest in such embellishment.

A far more modest application of Vanbrugh's talent, as well as of his favourite arcading motif, was made at Audley End where he altered the hall with a new stone staircase and screen plus, according to Pevsner, a new strapwork plaster ceiling in his own version of the Jacobean style of the existing house. Seaton Delaval, on an open Northumberland site and now sadly dilapidated, still contains its great hall with double tier of arched niches, some filled with the large statues which lend a sketchy idea of the life once possessed by a strikingly original design. Grimsthorpe Castle presents a welcome contrast of survival and, in spite of the fact that only the remodelling of the north front was actually carried out, the building displays what is often considered to be Vanbrugh's finest room, again designed as an impressive entrance to the house. Its seven-bay length is treated with recessed windows centred on the fine Doric entrance door on the north with, on the south wall opposite, a notably Baroque chimneypiece flanked by sculpture niches at ground-floor level with the upper tier framing a series of seven Kings of England in grisaille and attributed to Thornhill. Across the width of the room, staircases at each end are visible through short double thickness colonnades, terminating as pairs of columns expressed on the outside of the north wall. A modillion cornice and unpainted oval moulded ceiling panel are balanced by echoing patterns of black in the marble floor.

In the same year as the hall at Grimsthorpe was completed, Vanbrugh died suddenly of a quinsy at the age of 62. Flamboyant rather than ostentatious, he lent enormous vigour and distinction to the small group of English Baroque archi-

ects who were soon to be superseded by the more readily accepted classical Burlingtonians.

ELAINE DENBY

Biography

Born in London, the son of a merchant from Haarlem; baptized 24 January 1664; childhood spent in Chester. Married Henrietta Maria Yarbrough, 1719: 2 sons. Worked for William Matthews in the wine trade, London, 1681. Received a commission in the army with the Earl of Huntingdon, 1686; imprisoned in France on suspicion of spying, 1688–93; served as a marine captain, 1695–98; resumed service under the Earl of Huntingdon, 1698. Active as dramatist, with plays performed in London from 1696. First architectural commission, 1700; appointed comptroller of His Majesty's Works, 1702; made Herald Extraordinary, 1703, and Clarenceaux to the King, 1704; Surveyor of gardens and waters, 1715; succeeded Sir Christopher Wren as Surveyor at Greenwich, 1716. Knighted, 1714. Died at Whitehall, London, 26 March 1726.

Selected Works

Large collections of Vanbrugh's drawings and papers are in the British Library and in the Victoria and Albert Museum, London, and at Elton Hall, Huntingdonshire. An additional substantial collection of his papers is held by the Borthwick Institute of Historical Research, York.

Interiors

- 1700–12 Castle Howard, Yorkshire (building and parts of the interior)
- 1701 Vanbrugh House, Whitehall, London (building and interiors)
- 1704–05 Queen's Theatre, Haymarket, London (building and interiors)
- 1705–16 Blenheim Palace, Oxfordshire (building and parts of the interior; completed by the Duchess of Marlborough and Nicholas Hawksmoor, 1722–25)
- 1707–10 Kimbolton Castle, Huntingdon (remodelling)
- 1708 Audley End, Essex (hall staircase and screen)
- 1710–17 King's Weston, Avon (building)
- 1716–17 Great Kitchen, St. James's Palace, London (building and interiors)
- 1717 Vanbrugh Castle, Greenwich (building)
- 1718–26 Eastbury, Dorset (building and parts of the interior)
- 1720–28 Seaton Delaval, Northumberland (building and parts of the interior)
- 1722–26 Grimsthorpe Castle, Lincolnshire (remodelling of the north front and interiors)

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Vasari, Giorgio 1511–1574

Italian painter, architect, designer and biographer

Giorgio Vasari was undoubtedly one of the most versatile personalities of the 16th century. A man of letters, he was the first great Italian art historian, famed for his *Lives of the Artists*. He was also an architect, decorator and impresario, and although as a painter he was respected more for his diligence than his skill, in his designs for interiors he successfully combined painting with architecture in large-scale works such as the remodelling from 1556 of the Palazzo Vecchio in Florence.

The son of a potter, Vasari was born in Arezzo in 1511, where he learned drawing from a relative, Luca Signorelli. His early promise attracted the attention of Silvio Passerini, Cardinal of Cortona and tutor-governor to the Medici family. In 1524, at the age of 12, Vasari was sent by Passerini to Florence where he continued his humanist education alongside Alessandro and Ippolito de' Medici, beginning his formal art training in 1524 with Andrea del Sarto and Baccio Bandinelli and, for a short time, with Michelangelo. His education was interrupted during the temporary expulsion of the Medici, although he retained his links with the family for the rest of his life, becoming court artist in 1555 to Duke Cosimo I de' Medici whose aim was to gain for Tuscany the prestige enjoyed by major European royal houses.

Returning to Arezzo in 1528, Vasari met Rosso Fiorentino and in 1529 joined Raffaele Brescianino's Florentine workshop where he studied goldsmithing alongside Vittorio Ghiberti. After visiting Pisa and Bologna (where in 1539–40 he produced three large altarpieces and a fresco decoration for the refectory of Camaldolite S. Michele in Bosco) and Arezzo, in early 1532 he moved to Rome where his early paintings acquired a new polish, moving from the post-classical Florentine towards the high *maniera* style (a term supposedly coined by Vasari to describe the work of Michelangelo), that was elegant, self-conscious and fantastic, allying nature with art.

Intending that his own surroundings should be as amenable as those of his patrons, from 1540 to 1548 Vasari set out to decorate his house in Arezzo, incorporating in the Sala delle Arti Mannerist decorative devices and didactic iconography of

painting, architecture, music and sculpture with historical references, from *The Origin of Pittura* and *Apelles and the Cobbler* to the Renaissance. Thirteen portrait medallions grouped chronologically include Giotto, Rosso Fiorentino, and Perino del Vaga, along with the Medici *palle* with ducal coronet. The arms of Vasari and his wife flank a self-portrait bust beside the mantelpiece. Vasari was later to decorate the *salone* of his Florentine house at Borgo S. Croce, no. 8. In the *basamento* small panels decorated with grisaille (grey monochrome) masks are separated by consoles and herms (Grecian-inspired shafts surmounted by sculpted heads).

In 1546 Vasari's first major decorative commission, the grand salon of the Palazzo della Cancelleria in Rome, showed his ability to complement an architectural setting. A fresco records the old and new building of St. Peter's. Also in Rome, from 1570 to 1573 Vasari was to supervise the decoration of three chapels in St. Peter's – S. Michele, S. Pietro Martine and S. Stefano – and in 1573 he completed the Vatican's Sala Regia, commissioned by Cardinal Alessandro Farnese to mark the life of Pope Paul III. Vasari finished the work (with a team of assistants) in just one hundred days, causing the salon to be known as Sala dei Cento Giorni. The extravagant design, after Michelangelo, illustrated the history of Pope Paul III in the Mannerist style – rich, elaborate patterns, contorted movement, and spatial, illusionist devices.

In 1556 Vasari undertook the large scale refurbishing of the architecture and decoration of the state and living quarters in the Palazzo Vecchio in Florence (known also as the Palazza della Signora) on the orders of Cosimo I whose political and artistic aspirations were that this building eclipse the Palazzo Ducale in Venice. In 1556 Vasari began work on the Quartiere degli Elementi (completed in 1559) and Sala di Leone X (1562), linking the two suites of rooms, one above the other, thematically as well as visually. The Quartiere degli Elementi incorporated allegorical references to the gods of Cosmos, a pun on his patron's name, since Vasari was not above resorting to sycophancy. The Sala di Leone X relates to the history of the Medici and their victories, incorporating cross references to the gods in the room above. The Sala dei Cinquecento, a large reception room on the first floor, was painted by Vasari and his assistants (1563–65) with the history of Florence from Ancient Rome to the Renaissance, and the Medici (Cosimo appears in every scene). The ceiling was divided into compartments of varying sizes: "a tasteful, skilful gradation of colouring harmonizes the darker oils with the warmer golds on the blue frameworks of the ceiling, giving the frescoes a light intonation like tapestry" (P. Barocchi, quoted in *The Architecture of the Italian Renaissance*, Peter Murray).

For the marriage in 1565 of Cosimo Medici's eldest son Francesco to Johanna of Austria, Vasari transformed Michelezzo's courtyard at the Palazzo Vecchio in Mannerist style, covering columns with stuccos, gilding and covering the ceiling with grotesque figures and the walls with frescoes of Austrian cities to make the bride feel at home.

In 1570 Vasari designed the Studiolo of Francesco I. Adjacent to the Sala Grande, the small windowless study with its barrel-vaulted ceiling resembled the interior of a jewel chest, lined with cupboards, disguised by paintings, to hold Francesco's collection of small, exquisite treasures and the scientific equipment he needed for pursuing his interest in

alchemy. High *maniera* in style, the studiolo takes as its theme the relation between art and nature, consisting of 34 small panels of differing sizes with eight bronze statues in recesses and two tondo portraits by Bronzino of Francesco's parents, Cosimo I and Eleanora, in semi-circular spaces – lunettes – at either end. Vasari painted only one of the panels, *Perseus and Andromeda*; others were by his team of skilled painters which formed the Accademia del Disegno, such as Cristofano Gherardi, Il Doceno, who in 1546 assisted Vasari with the decorations for the entry to Florence of Charles V.

Vasari's architectural masterpiece, undertaken from 1559, was the building of the Uffizi. "The loggia of the huge building that stretches to the Arno, of all the buildings that I have erected, was the most difficult and the most dangerous, because it had to be constructed over the river and, as it were, in the air," Vasari wrote. The building, was commissioned by Cosimo de' Medici to house 13 administrative offices. The top storey was to house the Medici art collection.

Commissioned by Cosimo I to bring a new beauty and simplicity to Florentine churches, Vasari modernized the interiors of S. Maria Novella (1565–72) and the Gothic basilica S. Croce (1566–84) where Vasari created a tomb for Michelangelo, replacing existing altars in the aisles with uniform large ones and introducing new altar paintings chosen by Vasari's Florentine Academy. Vasari was responsible for six of the 28 altarpieces, executed between 1566 and 1572 in a move away from the high *maniera* style to the more serious spirit of the Counter Reformation. Tall medieval rood screens and monks' choirs were removed from the nave and the choir stalls resited behind a new high altar. In the interests of simplicity the interiors were whitewashed, covering earlier frescoes. This project of religious art, the preoccupation of Vasari's later life, was repeated in other monastic churches.

In 1571 Vasari undertook the painting of the cupola of the Duomo in Florence. His *Last Judgement*, begun in 1572 and discovered during the 1989 cleaning to be part fresco, part tempera, was interrupted by his death in 1574, to be finished by Federico Zuccari.

The patronage of the Medici family which enabled Vasari to undertake his broad humanist education must surely rank as one of the most cost-effective of investments. The Uffizi apart, the industrious Vasari's legacy to art lies not so much in great works of his own but, through his decorations, the embellishment of the work of others and through his writing a better understanding of the role of the Renaissance in emphasizing a new relationship between man and the world.

JACQUELINE GRIFFIN

See also Mannerism

Biography

Born in Arezzo, 30 July 1511, the son of a potter. Studied under Piero Valeriano, and, sponsored by Cardinal Silvio Passerini, alongside Ippolito and Alessandro de' Medici in Florence; trained as an artist in the circle of Andrea del Sarto (1486–1530) and Baccio Bandinelli (1493–1560), 1524–27. He went to Rome in 1532 and 1538, and worked in Pisa, Bologna and Modena; travelled to Venice, 1542. Married Niccolosa Bacci, 1550. Entered the service of Cosimo I de' Medici, becoming his principal painter, architect and interior designer, and managing an enormous army of artists and designers, c.1555; designed and decorated new apartments and council halls for

Medici palaces; also maintained a busy workshop executing commissions for several other patrons. His literary importance lies in his *Lives of the Artists* (1550; revised 1568). Died in Florence, 27 June 1574.

Selected Works

Vasari's most important interior decorations are in the Palazzo Vecchio, Florence, and at the Casa Vasari, Arezzo. A large number of drawings are in Uffizi, Florence.

- 1540–48 Casa Vasari, Arezzo (interior fresco decoration): Giorgio Vasari
- 1551–55 Villa Giulia, Rome (architecture and decoration): Pope Julius III
- 1556 Grotta Grande, Boboli Gardens, Florence: Grand Duke Cosimo I de' Medici
- 1556–74 Palazzo Ducale (Palazzo Vecchio), Florence (Sala dei Cinquecento, Quartiere degli Elementi, Sala di Leone X; Studiolo, fresco and architectural decoration): Grand Duke Cosimo I de' Medici
- 1559–80s Uffizi, Florence (architecture and interior decoration, and Corridor): Grand Duke Cosimo I de' Medici

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Further Reading

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Vassé, François-Antoine 1681-1736

French decorative sculptor, bronzier and designer of ornament and furnishings

François-Antoine Vassé was one of the foremost French designers of the late reign of Louis XIV, the Regency (1715-23) and of the early years of Louis XV's reign. Vassé was a rival of his now more familiar and acclaimed contemporary Gilles-Marie Oppenord, and his posthumous reputation has suffered for lack, perhaps, of that concerted effort to reproduce his designs which helped secure Oppenord's fame, and because his career unfolded largely at the heart of the Bâtiments du Roi where he worked collaboratively with other designers and sculptors in the office of the First Architect, Robert de Cotte. One concern of recent scholarship has been to try to establish with greater certainty to whom should be attributed the authorship of the various decorative enterprises executed by the Bâtiments teams, a task made all the more difficult in Vassé's case because he both designed schemes, sometimes executed by others, and executed decorative works not always of his own invention. Nevertheless, Vassé was clearly esteemed by his contemporaries as a designer; his obituary published in the *Mercure de France* in March 1736 made particular mention of the prodigious quantity of drawings by his hand, "in very good taste and in virtually every possible genre." At the same time, Vassé himself evidently rated his talents as a sculptor highly, charging such exorbitant rates for his handiwork that the Bâtiments rarely employed him as an ornamental wood-carver (the likes of Jacques Verberck were cheaper) though it could not dispense with his skills as a bronzier. His supreme achievements were works such as the decoration of the gallery at the Hôtel de Toulouse, the salon at the Château de Petit-Bourg and the Salon d'Hercule at Versailles where he was engaged as both creative mind and skilled hand.

Born in Toulon and a pupil of his father, the sculptor Antoine Vassé, François-Antoine first worked in the shipyards of this famous French port. Early contact with the navy was to have far-reaching consequences; first, because Pierre Puget and Jean I Berain had been providing the Toulon Arsenal with ornamental designs for the decoration of frigates and men-of-war for over half a century, thus bringing the young sculptor to an early appreciation of robust sculptural forms and the vocabulary of the grotesque, and secondly, because after Berain's death in 1715, Vassé was to succeed to the post of Dessinateur Général de la Marine. By that date, however, Vassé had been resident some 17 years in Paris, where he had come to the notice of the Bâtiments du Roi, and rapidly became the

favourite designer and inventor of ornament of Robert de Cotte, thus enjoying a position of influence not unlike that of Pierre Le Pautre in relation to Jules Hardouin-Mansart, a generation earlier. Vassé built his reputation, initially at least, on his contribution to the major ecclesiastical commissions of the day, most notably the decoration of the chapel at Versailles (1708-11) and the internal embellishment of the choir of Notre Dame, begun in 1709 under Louis XIV in propitiation of Louis XIII's vow but only completed some twenty years later. Though Vassé's obituary and some contemporary accounts exaggerated the scope of the sculptor's contribution, the quality of the trophies he executed in the chapel nave and the elegant design and execution of the bronze ornaments for the high altar at Notre Dame cannot have failed to have brought him to the favourable notice of discerning private patrons.

One of Vassé's earliest important patrons was Louis Pardaillan de Gondrin, Duc d'Antin, Directeur des Bâtiments du Roi, who directed Vassé's talents to his personal pleasure in the decoration of both his Paris mansion and his country house, neither of which survive. In 1713 the Duc d'Antin bought a recently finished hôtel at the corner of the rues Neuve-Saint-Augustin and Louis-le-Grand, the first-floor apartment of which he then proceeded to have elaborately decorated during the course of the following year. According to the *Mercure*, Vassé was responsible for the sumptuous and exotic treatment of the Cabinet Chinois which was described by the guide-book writer, Piganiol de La Force, as a room, "dressed in old lacquer panels with chinoiserie paintings of varied forms and embellished with mirrors offering a very seductive *coup d'oeil*." In addition to articulating the distribution of the lacquered panels and six mirrors, Vassé would also have been responsible for designing and carving the gilded mirror frames and the frames of the four oval overdoors (copies by François Stiemart after Annibale Carracci and Domenichino) and the bronze ornament of the chimney-mantle.

A decade later Vassé began work on the decoration of the Grand Salon at the Château de Petit-Bourg, the principal reception room at d'Antin's country house. Though the constituent elements of the decoration itself are lost, three drawings by Vassé in the Tessin-Hårleman collection at the National Gallery in Stockholm allow a full reconstruction of the magnificent ensemble. Paired, fluted Corinthian pilasters mounted on a shared stylobate lent grandeur to the room and effected a pompous rhythm about the walls. On the south and north walls, the pilasters framed chimneypieces surmounted by full-length portraits of Louis XIV and Louis XV. Their elaborate, *chantournés* frames linked wall and ceiling via trumpet-blowing figures of Fame set on either side of central cartouches. The four corners of the room were accentuated by overdoors set into elaborately carved frames, frames which occupied more than their allotted places and overflowed onto the door casements or walls below and broke through the cornice above. The striking espagnolette heads on the lateral sides of these picture frames personified the Four Continents, while the richly intricate trophies which filled the spaces between the pilasters evoked the Four Times of Day. Out of the combination of classical order, boldly conceived, robustly



Vassé: Galerie Dorée, Hôtel de Toulouse, 1718–19

executed ornament and royal portraiture arose a splendour unequalled in the decoration of the rest of the Château.

Between the programmes at the Hôtel d'Antin and the Château de Petit-Bourg, Vassé embarked on arguably his most important interior scheme, the decoration of the Galerie Dorée at the Hôtel de Toulouse, undertaken for d'Antin's half-brother, the royal bastard, the Comte de Toulouse. In 1713 Toulouse had bought François Mansart's handsome Hôtel de La Vrillière off the Place des Victoires and from 1717 engaged Robert de Cotte to organise the refurbishment of the interior in accordance with modern taste. The Galerie Dorée, as it became known, was situated on the first floor. The vault had been painted in fresco by François Perrier in 1646–49 and the walls were hung with an outstanding collection of Italian and French 17th-century Old Masters which had been purchased by Toulouse along with the house. These elements were to be retained in Vassé's remodelling of the gallery. The aim of Vassé's scheme was principally twofold; first, to bind the elements of the existing decoration, a series of pictures seemingly unrelated by narrative content or style, into a satisfying visual harmony. Second, to deploy about the space ornamental devices and motifs that alluded to the dignity and status of the new proprietor.

In pursuit of a unity of effect, Vassé approached the lateral

walls as a series of fields or panels punctuated by French windows on one side and arched, mirrored recesses on the other. Each of the fields was contained by lavishly carved and gilded Corinthian pilasters, mounted on gently swelling bases and supporting a moulded plaster entablature. At the centre of these circumscribed planes were located the La Vrillière paintings, adapted to fit into uniform frames. It was the design of these frames which constituted one of the novelties of the scheme. Vassé set rectilinear configurations to one side and adopted instead a curvilinear arrangement, composed from coupled volutes yoked together along the upper edge by medallions sporting profile heads, and on the lower edge by cartouches with flanking trophies. Vassé devised similarly *chantournes* borders to reframe the five scenes which constituted Perrier's ceiling, thus imposing a decorative coherence on the scheme as a whole.

At the time of the scheme's devising the Comte de Toulouse had recently acceded to the offices of admiral of France and Grand Veneur and had been appointed head of the Conseil de la Marine. The gallery was to give due celebration to these achievements by an almost obsessive deployment of ornament on the themes of the sea and the hunt. The cartouches on the picture frames, for instance, depicted the famed sportsmen and women and seafarers of classical mythology such as Diana,

Adonis, Neptune and Galatea. The metopes of the frieze, meanwhile, alternately offered scenes of dogs attacking boars or birds and putti playing nautical games. However, it was on the end walls that Vassé expended greatest energy in imagining richly complex schemes of symbolically charged ornament. Indeed, four different projects survive attesting to Vassé's patient elaboration of a scheme for the chimneypiece wall, the realised version of which has recently been characterised by François Souchal as "Baroque" by virtue of the energy and plasticity of its forms and the sinuousness of its lines. Corinthian pilasters of the same family as those on the lateral walls, flank a chimneypiece and its overmantel. Beyond them, in the curvature of the wall, Vassé positioned niches for the display of statues representing two of the Four Corners of the World; the other two being reserved for the opposite end of the gallery. More overt maritime reference is made by the plaster figural group above the mirror which served to link walls and ceiling. The prow of a ship breaks through the entablature, coming to rest on a mask of Minerva and accompanied on either side by Zephyr and by a female personification of Seafaring. On the mantelpiece, meanwhile, Vassé placed bronze infant Tritons, perched on volutes and supporting five-branched candelabra while between them, a monumental shell inscribed with Toulouse's monogram marked the centre of the piece. Double entrance doors, with elaborately decorated upper panels of hunting trophies, provided the focal point of the other end of the gallery. The arched impost surmounting the doors set the scene for a pair of hunting dogs silhouetted against a floral background and shown reaching for a basket of flowers poised on a cartouche. Above them, a larger cartouche framing a stag's head served to link arch and entablature. The plaster group of Diana and her companions, like the rest of the ornament at this end of the gallery, substituted the arts of the chase for those of the sea. Though Pierre-Jean Mariette was on the whole no great admirer of Vassé's figural sculpture, he acknowledged, like all his contemporaries, that the ornament of the Galerie Dorée was unusually fine, and praised the scheme above all for the striking quality of its execution. He regretted only that the passion for brilliance had resulted in such extraordinary workmanship being obscured by a patina of gold.

In his last years, Vassé was extensively employed at Versailles. In 1725 he designed a new chimneypiece and overmantel for the Chambre de la Reine. Such features of the overmantel frame as the lateral palm stems spirally festooned with flowers and the garlands deployed across the mirror surface to link the palms with the wreathed frame of the painting inset above them, indicate Vassé's receptiveness to innovations in interior design and his willingness to introduce such novelties into the most formal and prestigious rooms at the château. More conservative but grander was Vassé's ornament for the Salon d'Hercule, last of the rooms of the king's *grand appartement* at Versailles to be decorated. Between 1729 and 1735 the sculptor designed and executed gilded bronze capitals and bases for the room's 22 Composite marble pilasters, the elaborate wood and plaster cornice, the gilded bronze frames of the two Veroneses, which were the room's principal glory, and the ornament of the monumental marble chimneypiece.

As befits a place dedicated to Hercules, the decorative ensemble evokes power and glory. The rich combination of

marble and gilded bronze and the bold relief of the ornament rarely fails to overwhelm, while the detailed references to the monarchy sustain the Bourbon tradition of the Gallic Hercules. The focal point of the scheme is the fireplace. At the centre of the mantel's flattened arch Vassé placed a head of Hercules coiffed with the skin of the Nemean lion and clasped between volutes of acanthus. Cornucopia overflowing with fruit and flowers rest on the springing arches above jamb-posts decorated with lions' heads. Meanwhile, above the mantel, Vassé devised a trophy made up of palms, oak leaves, a quiver and a shield bearing in relief the seated figure of Hercules at rest. Only in the detail of the picture frames did Vassé occasionally strike a more modern note. Close examination reveals, for instance, that the winged cartouche which crowns Veronese's *Feast at the House of Simon* has a subtly irregular shell-like edging and that the consoles at the lower border sport delicately fluted asymmetrical shells beneath the lions' heads. The salon, arguably the crown's supreme achievement in the field of interior decoration during Louis XV's reign, was inaugurated on the completion of François Lemoyne's vast ceiling in 1736, the year of Vassé's death.

Though connoisseurs, such as Mariette, were severe about the weaknesses of Vassé's figure sculpture, architects, like Charles Briseux, greatly valued the sculptor's contribution to interior decoration. In *L'Art de Bastir des Maisons de Campagne* (1743), Briseux not only remarked upon the "nobility" of Vassé's sculptural forms and the pleasing harmony he was able to establish between the figural and ornamental parts of his compositions, but he more generally acknowledged Vassé as the first artist of his generation to have brought decorative sculpture out of obscurity and to have made it the chief ornament of interior design. That others shared Briseux's approbation is suggested by the silence of Rococo critics in Vassé's case, though they found much for grievous complaint in the compositions of Vassé's not always more original contemporaries Oppenord, Meissonnier and Pineau.

KATIE SCOTT

Biography

Born in Toulon in 1681, the son of the sculptor Antoine Vassé (or Vassez). Trained by his father in the circle of the sculptor Pierre Puget; studied at the Academy of Painting and Sculpture, Paris, 1707. Married: son was the sculptor Louis-Claude Vassé (1716–72). Employed in the service of the Bâtiments du Roi under Robert de Cotte (1656–1735) from 1708; also practised independently as a decorative sculptor from c.1713. Designed shop ornaments and appointed Dessinateur Général de la Marine, 1715. Admitted to the Academy (but not a full member) and given lodgings in the Louvre, 1723. Suffered increasing ill-health from 1731; stopped working 1734; died in Paris, 1736.

Selected Works

Many of Vassé's drawings are in the de Cotte Collection in the Bibliothèque Nationale, Paris; additional drawings and designs are in the Archives Nationales, Paris.

Interiors

- 1709–20 Notre Dame, Paris (sculpture and decoration for the choir and the altar of the Virgin; with Robert de Cotte)
- 1718–19 Hôtel de Toulouse, Paris (redcoration of the Galerie Dorée; building by Robert de Cotte); Comte de Toulouse

- 1723 Château de Petit-Bourg, Évry (interiors including the Salon): Duc d'Antin
 1725–36 Versailles (chimney-piece for the Chambre de la Reine; decorative sculpture for the Salon d'Hercule): Louis XV

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Velde, Henry van de 1863–1957

Belgian architect and designer

Trained as a painter, Henry van de Velde subsequently became an architect and designer and was one of the foremost exponents of Belgian Art Nouveau. His early designs were executed in a characteristic curvilinear style and employed simple forms and linear ornament derived from nature. His later work became increasingly rectilinear and less decorative, a development that was in tune with the growing dominance of Modernism. Like many other European designers of the late 19th and early 20th centuries, he strove to create unified interiors where every element was designed by the architect and contributed to the whole (called *Gesamtkunstwerke*) and his work included everything from graphic art and decoration to furniture, silver, jewellery, porcelain and wallpaper. He was active in Belgium, Germany, Holland and France.

Van de Velde was closely associated with avant-garde circles from the very beginning of his career. After studying at the Académie des Beaux-Arts, Antwerp, and in Paris under Carolus-Duran, he returned to Antwerp in 1885 and joined various artistic groups including L'Art Indépendant, an association of young neo-Impressionist painters, and Les XX, a group of avant-garde artists, designers and writers. His paintings of the late 1880s were strongly influenced by the ideas of this group. They were similar to Van Gogh's in form, color, and subject matter, but became increasingly decorative and almost two-dimensional as van de Velde began to develop an interest in architectural theory and design.

Van de Velde's initial interest in applied art stemmed from Japanese art and the work of English Arts and Crafts designers. As a member of Les XX, he was introduced to the writings of John Ruskin and William Morris. Their treatises acted as a catalyst for the development of van de Velde's beliefs that artistic reform lay in the applied arts. In his own work, he rejected the medieval style and hand-crafted aesthetic of Ruskin and

Morris in favor of the creative potential of modern technology. In an 1894 essay on applied art, van de Velde argued that the revival of the applied arts would successfully break down the hierarchy that separated fine art from decorative art and that art could be restored to its former unity.

Although van de Velde abandoned painting and began experimenting with decorative art in 1891, his first designs for tapestries, including *La Veillée des Anges* (1892), displayed the linear quality that had emerged in his later paintings. These flowing patterns of color and line were also to characterize his early interiors. By the following year, van de Velde was thoroughly immersed in design projects.

Van de Velde's earliest complete interior was for his own home, Bloemenwerf, in Uccle, near Brussels (1895), where he first realized his ideas of unified architecture and interior design. The interior displayed the first stages of his creation of large spaces linked together to form a unified whole, as the two-storey central hall integrated the various rooms into an organic unit. This project also marked his first use of light, elegant and unornamented forms which stressed structural purity. He designed the furniture, wallpaper, silverware, and even his wife's gowns with the same simple aesthetic, employing curving lines to accentuate structure and form.

In 1895, van de Velde designed three rooms for Siegfried Bing's new Maison de l'Art Nouveau gallery in Paris; these included a smoking room integrating murals and built-in furniture. He was subsequently invited to design interiors for several exhibitions and galleries in Brussels (1896), Dresden (1897), Tervuren, Belgium (1897), and Munich (1899). In Germany, critics were far more receptive to his simple forms and unified, dynamic Art Nouveau interiors than in France.

Strongly influenced by William Morris's decorative arts workshops, van de Velde founded the Société Anonyme van de Velde in 1897. This workshop, store and interior decorating business, located in Ixelles, near Brussels, manufactured and sold all van de Velde's own designs. His interiors from this period exhibited little separation between the structure of the room and the accompanying forms of furniture. His simple forms and ornament displayed irregular, yet repetitious, outlines that created strong rhythms.

In 1897, van de Velde summarized his ideas about furniture and interiors in an essay published in the Art Nouveau magazine, *Pan*: "a homogeneous piece [of furniture] is preferable to a complex one, a homogeneous room to an unordered, incoherent one. It must be recognized that every room has a principal focal point from which its life emanates and to which all other objects must relate and be subordinate. The various furnishings will be arranged in accordance with this newly discovered skeleton of the room, and thenceforth they will be perceived as the living organs of the room and indeed of the whole house."

After moving to Berlin in 1900, van de Velde established a design studio, although he also worked with several manufacturers to produce his designs in silver, jewelry, glassware, porcelain, and stoves. In the same year, he completed interiors for the Folkwang Museum in Hagen, supplying architectural ornaments, bannisters, balustrades and display cases. In these interiors, van de Velde used ornament to emphasize function: the rise of the staircase steps was emphasized by wave-like motifs, while the bannister incorporated skeletal forms as cast-



Velde: music room, Herbert Esche house, Chemnitz, 1902–03

iron supports. Also, he experimented with spatial interpenetration, whereby light and space pierced the concrete space in ceilings and balustrades.

In the Havana Company tobacco shop, Berlin, 1899, he continued to combine linear and spatial elements, synthesizing two- and three-dimensional structures. The painted frieze supported the ceiling and integrated the differing heights of doorway arches and shelf units, while the smoke-like lines of the frieze evoked the function of the room: namely the sale of tobacco products.

In 1902, van de Velde was appointed artistic counsellor to the Duke of Saxony in Weimar where he became more involved in the design of complete buildings. His first efforts in architecture revealed his foundation in the design of interiors and applied art, and his early buildings resembled enlarged pieces of cabinetry. Commissions from this period include the building and interiors for Herbert Esche's house, Chemnitz, (1902–03); and the interiors of the Nietzsche archive, Weimar (1903). His 1902 interiors of the Weimar apartment for his most important patron, Harry Graf Kessler incorporated free-standing furniture, to allow greater flexibility and informality. These furniture forms were simple, with only slightly undulating lines, and the floors were covered with matting, an innovation in interior decoration.

In 1919, while living in Switzerland, van de Velde was commissioned to design a museum for the private art collection of the Dutch Kröller-Müller family in Otterlo, Holland. His

early designs for the museum show that he was still working in a highly decorative idiom at a time when extreme simplicity was gaining prominence in architectural circles. However, by the time the museum was completed in 1937–38, van de Velde had completely rethought his design and had removed much of the organic ornament so as to focus on the rectilinear structure of the building. His works after 1926 displayed a new simplification of form and decoration. In 1927, he designed a new house for his family near Brussels, La Nouvelle Maison, which reflected the influence of buildings by contemporary architects such as Walter Gropius and Le Corbusier in its solidity and austerity. Yet, unlike his contemporaries, van de Velde continued to use three-dimensional elements to create movement and transition on the exterior and interiors of the building. His appointment as the President of the Belgian artistic committee and architect of the Belgian Pavilion at the 1939 New York World's Fair indicated both the endurance of his reputation as a representative of contemporary Belgian architecture and the recognition of his adoption of a more architectonic style in the 1930s.

CATHERINE L. FUTTER

Biography

Henry Clemens van de Velde. Born in Antwerp, 3 April 1863, the son of a chemist. Studied painting at the Académie des Beaux-Arts, Antwerp, 1881–84, and under Carolus Duran in Paris, 1884–85. Married Maria Sèthe, 1894. Worked as a painter and interior

decorator, Antwerp and Brussels, 1885–94; in private practice as an architect and designer, Brussels, 1895–98; and as Société van de Velde, Brussels, 1898–1900. Moved to Germany, 1900; in private practice, Berlin, 1900–02 (founded Henry van de Velde Werkstatte, 1900); Weimar, 1902–17; Switzerland, 1917–20. Moved to Wassenaar, near The Hague, and succeeded H.P. Berlage as architect to Müller & Co., 1921–25; returned to Belgium and worked as an independent architect and designer, Brussels, 1925–47. A prolific writer, he published numerous articles and books on design and ornament and was an early propagandist for Art Nouveau. Taught design at Brussels University, 1894; founder / director of the Kunstgewerbeschule, later the Bauhaus school, 1908–14; founder member of the Deutscher Werkbund, 1907; founder / director, École Nationale Supérieure d'Architecture et des Arts Décoratifs, Brussels, 1925–36; Chair of Architecture, University of Ghent, 1926–35. A designer in every field, his work included textiles, embroidery, wallpapers, silver, cutlery, furniture, porcelain, jewellery and dress. Retired to Switzerland, 1947. Died in Zurich, 25 October 1957.

Selected Works

Archive material and examples of van de Velde's work are in the Karl Ernst Osthaus-Museum, and the Henry van de Velde Gesellschaft, both in Hagen, Germany. Additional manuscript material is in the Henry van de Velde Archive, Bibliothèque Royale, Brussels. A complete catalogue of van de Velde's architectural projects appears in Ploegaerts and Puttemans, 1987.

Interiors

- 1895–96 Bloemenwerf House, Uccle, Belgium (building, interiors and furnishings): Henry van de Velde
- 1895 L'Art Nouveau Gallery, Paris (design and furniture for 3 rooms; decoration by Georges Lemmen): Siegfried Bing
- 1899 Havana Saleroom, Berlin (interiors and furnishings): Havana Company
- 1900–01 Folkwang Museum, Hagen, Germany (remodelled interiors, fittings and furniture): Karl Ernst Osthaus
- 1902 Kessler apartment, Köthener Strasse, Weimar (interiors and furnishings): Harry Graf Kessler
- 1902–03 Esche House, Chemnitz (building, interiors and furniture)
- 1903 Nietzsche Archive, Weimar (interiors and furnishings)
- 1906–08 Tennis Club, Chemnitz, Germany (building, interiors and furniture)
- 1907–08 Hohenhof (now houses the Henry van de Velde Gesellschaft), Hagen, Germany (building, interiors and furnishings): Karl Ernst Osthaus
- 1907–08 Hohe Pappeln, Weimar (building, interiors and furnishings): Henry van de Velde
- 1907–08 Nordenjeldske Kunst Industriemuseum, Trondheim (van de Velde room)
- 1912 Durkheim House, Weimar (building, interiors and furnishings): Graf von Durkheim
- 1914 Theater, Deutscher Werkbund Exhibition, Cologne (building and interiors)
- 1927 van de Velde House (La Nouvelle Maison), Tervuren (building, interiors and furnishings): Henry van de Velde
- 1937 Belgian Pavilion, World's Fair, Paris (building and interiors, with I. Eggeriey)
- 1937–54 Kröller-Müller Museum, Otterlo, The Netherlands (building and interiors)
- 1939 Belgian Pavilion, World's Fair, New York (building and interiors, with Victor Bourgeois)

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- Déblaiement d'Art*, 1894
- L'Art Futur*, 1895
- Die Renaissance in modernem Kunstgewerbe*, 1901
- Der Neue Stil*, 1906
- Vernunftgemässe Schönheit*, 1909
- Die drei Sünden wider die Schönheit*, 1918

Les Fondements du Style Moderne, 1933

Geschichte Meines Lebens, edited by Hans Curjel, 1962; revised edition with a foreword by Klaus-Jürgen Sembach, 1986

Further Reading

A good English introduction to van de Velde's life and career, including many archive photographs of his interiors, is Sembach 1989. For a more detailed account, which lists all his writings and contains an extensive bibliography of primary and secondary sources, see Sembach and Schulte 1992. For a posthumous edition of van de Velde's memoirs see *Geschichte Meines Lebens* 1962.

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Sembach, Klaus-Jürgen, *Henry van de Velde*, London: Thames and Hudson, and New York: Rizzoli, 1989

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Venturi, Scott Brown

American architectural practice; established 1967

With the 1966 publication of *Complexity and Contradiction in Architecture*, Robert Venturi heralded a new era in architecture and interior design. He called for a language of eclectic inclusion, mixing high art references with popular source material and celebrating the “not straightforward” dynamic of American life. His gentle manifesto proclaimed an aesthetic that he described as:

... hybrid rather than “pure,” compromising rather than “clean,” distorted rather than “straightforward,” ambiguous rather than “articulated,” perverse as well as impersonal, boring as well as “interesting,” conventional rather than “designed” accommodating rather than excluding, redundant rather than simple, vestigial as well as innovating, inconsistent and equivocal rather than direct and clear.

(*Complexity and Contradiction in Architecture*, 1966)

Over the next three decades, often in collaboration with wife

and partner Denise Scott Brown, Venturi and his Philadelphia-based firm has employed this vision on everything from urban planning projects to teapots. Their interior design work can be divided into three major areas: designs for interior spaces both public and private, furniture and household wares, and designs for exhibitions, many of which were focussed on the imagery and artifacts of domestic space. Combining aspects of popular culture with fine art, they have created a populist vision from such unlikely sources as the notorious Las Vegas Strip and Levittown (exhibition design for Signs of Life, Renwick Gallery, 1976), nostalgic glimpses into our past (grandmother, tapestry and notebook patterns, cuckoo clock) and historical references (for Knoll's bentwood furniture).

Denise Scott Brown once critiqued the decor of their own apartment from the 1960s when she described "... an austere, modern, concrete setting, and we played dark wood against it – Colonial, Chippendale, Queen Anne, even Victorian things. And then against that we put very stark Pop Art posters It was probably too simple a vocabulary for us." Perhaps the best indication of their interior aesthetic comes from their own house whose large scale lettering and pattern graphics, hybrid couplings of historical bric-a-brac with found objects and existing architectural details can be found in many of the interiors that they have designed over the past three decades.

The effect is often an orchestration of vibrant colors, playful scale shifts and witty intelligence, as in the frieze of great architects' names in the Venturi residence dining room, the outsized window scheme of the Vanna Venturi house, Chestnut Hill, Pennsylvania (1963), the multicolored fixtures and silhouetted columns of a house in Delaware (1982) or the double stepped staircase in Gordon Wu Hall, Princeton University (1983) whose two sets of risers and treads were intended for conversational sitting as well as climbing – both functions typical of a college dorm.

While some of their projects redecorate or add to older revival style buildings, as in the early James B. Duke House interiors, New York (1958) or the Allen Art Museum, Oberlin College, Ohio (1973–76), most of their interior work consists of creating appropriate interiors for the firm's primary practice. Until recently, most of their design work was residential; in the 1980s they began to receive highly visible projects in universities and museums including numerous buildings and interior designs for Princeton University and the University of Pennsylvania, exhibition designs for the Whitney Museum, the Smithsonian Institution and the Philadelphia Museum of Art as well as new facilities for the Seattle Art Museum (1986–92) and The Sainsbury Wing, National Gallery of Art, London (1991).

The vitality and breadth of their sensibility can often be understood from a single project like their design for the renovation of the San Diego Museum of Contemporary Art (1987–94). On the interior, they reference a complex multiple-view corridor articulated spatially through a windowed stairwell, uncover the fenestration of a historical building by early modern architect Irving Gill and employ a light-hearted "pop" dalmatian-spotted pattern for floors. They also use an ornate central domed court as a kind of hinge around which the rest of the museum is arrayed while simultaneously reintegrating the entire building into the fabric of its surrounding neighbor-

hood through adjustments of scale and composition on both interior and façades.

Filled with scholarly knowledge, ironic wit, a planner's vision and a kind of irreverent respect for the past, they have managed to influence a generation of architects through their built projects, their writings and their teaching. Some of their most moving contributions to interior design have been in terms of published writings over three decades, including Venturi's, *Complexity and Contradiction, A View from the Campidoglio* by Venturi and Scott Brown 1984, Scott Brown's 1983 essay on "Changing Family Forms" and her earlier "Remedial Housing for Architects Studio" and with Venturi and Steven Izenour, "The Home" (all reprinted in *Architectural Monograph*, no. 21, 1992). Venturi is fond of saying "God is in the details." He and Denise Scott Brown continually strike a balance in their texts and designs between a delight with the minutiae of popular culture, a studied analysis of historical forms and a serious concern with contemporary social patterns. For them architecture and interior design are ways to fill in the gap between life and art.

RONALD J. ONORATO

See also Postmodernism

Robert Charles Venturi. Born in Philadelphia, Pennsylvania, 25 June 1925. Studied architecture, Princeton University, New Jersey, 1943–50; attended the American Academy in Rome on a Prix de Rome Fellowship, 1954–56. Married the architect Denise Scott Brown, 1967: 1 son. Worked as a designer in the offices of Oscar Stonorov, Philadelphia; Eero Saarinen, Bloomfield Hills, Michigan; and Louis I. Kahn, Philadelphia, 1950–58. Partner with Paul Cope and H. Mather Lippincott, Philadelphia, 1958–61; partner with William Short, Philadelphia, 1961–64; partner with John Rauch, 1964–89, and with Rauch and Denise Scott Brown, 1967–89. Principal, with Scott Brown, in Venturi, Scott Brown and Associates, Philadelphia, since 1989. Instructor, then Associate Professor of architecture, University of Pennsylvania, Philadelphia, 1957–65; Charlotte Shepherd Davenport Professor of Architecture, Yale University, New Haven, Connecticut, 1966–70; Walter Gropius Lecturer, Graduate School of Design, Harvard University, Cambridge, Massachusetts, 1982; Board of Advisers, Department of Art and Archaeology, Princeton University, 1969–72 and since 1977; and teaching at various other institutions. Has published numerous articles and books on architecture and design since the 1950s. Many prizes and awards including Pritzker Architecture Prize, 1991; National Medal of Arts, US Presidential Award, 1992; Benjamin Franklin Medal, Royal Society for the Encouragement of Arts, Manufacture and Commerce, 1993. Fellow, American Institute of Architects; Honorary Fellow, Royal Institute of British Architects.

Denise Scott Brown. Born Denise Lakofski in Nkana, Zambia, 3 October 1931; emigrated to the United States, 1958, became citizen, 1967. Educated at the University of the Witwatersrand, Johannesburg, 1948–51; trained at the Architectural Association, London, 1952–55; studied under H. Gans, Louis I. Kahn and others at the University of Pennsylvania, Philadelphia, 1958–60: M.Arch. 1965. Married 1) Robert Scott Brown, 1955 (died 1959); 2) the architect Robert Venturi, 1967: 1 son. Architectural Assistant to Ernő Goldfinger, and Dennis Clarke Hall, London, 1955–56; assisted Giuseppe Vaccaro, Rome, 1956–57, and Cowin, DeBruyn and Cook, Johannesburg, 1957–58. Associate Professor, School of Architecture and Urban Planning, University of California at Los Angeles, 1965–68. Worked as Architect and Planner, and later Partner, with Robert Venturi and John Rauch, in Venturi and Rauch, 1967–80; partner, Venturi, Rauch and Scott Brown, 1980–89; Principal, Venturi, Scott Brown and Associates, since 1989. Has published

numerous books and articles on architecture and design; has taught at many universities including Yale University School of Architecture, New Haven, Rice University, Houston, and University of California at Santa Barbara. Member, Architectural Association, London, and American Planning Association; Associate of the Royal Institute of British Architects.

Selected Works

A full list of Venturi, Scott Brown's architectural projects and commissions appears in Moos 1987, and *On Houses and Housing* 1992.

Interiors

- 1958 James B. Duke House, New York (interiors)
- 1963 Vanna Venturi House, Chestnut Hill, Pennsylvania (building and interiors)
- 1973–76 Allen Art Museum, Oberlin College, Ohio (renovation, additions and interiors)
- 1974 Brant House, Greenwich, Connecticut (building and interiors)
- 1979 Knoll International Showroom and Conference Room, New York (building and interiors)
- 1980 Venturi, Rauch and Scott Brown Offices, Philadelphia (building and interiors)
- 1981 Houston Hall Student Center, University of Pennsylvania, Philadelphia (interiors)
- 1982 Venturi, Scott Brown House, New Castle County, Delaware (building and interiors)
- 1983 Gordon Wu Hall, Butler College, and alterations to Wilcox Hall, Princeton University, New Jersey (alterations and interiors)
- 1986–92 Seattle Art Museum, Seattle (building and interiors)
- 1987–94 San Diego Museum of Contemporary Art, La Jolla, California (additions and interiors)
- 1991 Sainsbury Wing, National Gallery, London

Venturi has designed furniture, fabrics, and tableware. His furniture includes work for the Formica Corporation, New York (1983), and seating for Knoll International featuring the *Chippendale* bentwood and formica chair (1984); he designed a tea and coffee set for Alessi International, Milan (1983 and 1985). Other work includes designs for Fabric Workshop, Philadelphia (1983), Swid Powell, New York (1984–85), Elective Affinities, Milan (1985), Arc International, Milan (1985), Reed and Barton, New York (1989), and Hanssem Corporation, Seoul (1990).

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Vernacular Tradition

Discussions of vernacular traditions in design have, in the past, been hampered by the vocabulary used to describe those traditions. Most descriptions of vernacular buildings and furnishings have, until recently, been characterized by inappropriate words, such as "naive", "folk art", "peasant art", "unselfconscious", "rustic" or "anachronistic". These words are still in use in descriptions of vernacular design today and the word "folk", for want of a better term, is often used by auctioneers to define furnishings which fall outside the fashionable products of the 18th and 19th centuries. It is equally problematic to define the vernacular as a style. This description assumes a congruence of distinctive and unifying factors, which lead to a process of development and, in turn, provide a source of influence for a defined group of furnishings, interiors and buildings.

Further problems arise due to the relative lack of academic attention devoted to the vernacular. Similarly, no seminal figures are known to have emerged from the various vernacular traditions or to have diverted the course of those traditions (development and diffusion of style in the vernacular tradition were usually mediated through one or two members of discrete regional groupings). This is not to say that the vernacular fails to exhibit a distinctive manner or share common characteristics in terms of materials, design and ornament; nor that the various traditions were immutable or static; nor that many 19th- and 20th-century architects, writers and designers were unaffected by the supposedly "anonymous traditions" of craftsmanship exhibited in rural communities, with which they were familiar. However, to speak of the Vernacular Style is to simplify and homogenize a series of vibrant and diverse traditions of culture, design and manufacture, which have, until recently, been unsatisfactorily categorized.

The root of the word "vernacular" means native or indigenous. The word in relation to language, carries meanings of homeliness, lack of foreign origin or learned formation. The vernacular has been associated with rural society and culture and in Britain has been linked by authors such as Raymond

Williams with notions of the English rural myth, deriving largely from the output of 19th-century commentators, including William Morris (Williams, 1973). Within the constructs of this myth, country people of the artisan class were thought to be living harmonious lives and to have developed an untutored and unselfconscious feeling for nature. The work of country craftsmen was perceived in moral terms. Their products – whether buildings, furniture, ceramics or weaving – were thought to be honest and unsophisticated material expressions of the fundamental necessities of life and the “solid virtues”. These interpretations of the vernacular failed to perceive that during “the 18th and 19th centuries, Britain was not an homogeneous nation, but rather a series of distinct regions, some persistently rural, others becoming increasingly industrialized, all of which developed their own special form of cultural life, both material and social” (Cotton, 1990). There is still the perception in some studies that the vernacular was a stable and unalterable tradition and that those producing objects in that tradition were unaware or uninterested in developments beyond their immediate surroundings. This partial view of pre-industrial rural communities has been challenged by recent work on the vernacular. Writing on an item of slipware pottery, Darron Dean for example, has remarked that “An object’s vernacularity is ... a product of the varying ways appropriated forms, materials, and processes are reconstituted in and for a locality, rather than being an organic and unproblematic manifestation of local culture” (Dean, 1994).

Vernacular design has also usually been defined by what it is not – in other words, the traditions of vernacular design have been perceived as wanting in relation to established, hierarchical and traditional art historical notions of high style and fashionable or elevated taste. How then can the vernacular, in Britain and elsewhere, be defined? Local values, materials and local craft practice were important elements of this tradition in many regions. These may include the use of building material from the immediate vicinity, such as Cotswold limestone or the use of knapped or shaped flint and brick lacing courses in Wiltshire. They may also include the use of locally grown, indigenous timbers in furniture making and the use of traditional motifs, including flying wheels and heart motifs in the Celtic countries, such as Ireland and Wales. These traditions, however, were not fixed but evolved and developed through contact with other cultural forms. These inputs or cultural influences from other regions were filtered by local preference from “a broader social, economic, and technological framework” (Dean, 1994).

For buildings to warrant the description vernacular they must have evolved from local or regional traditions rather than from academic ones, and they have to provide for the basic activities of ordinary people in the particular vicinity. They must be strongly related to place and local, non-imported materials must be used in their construction. They must also have been designed “with thought and feeling” rather than in “a base or strictly utilitarian manner” and they should exhibit in Nikolaus Pevsner’s words “conscious aesthetic intention”. One of the most useful ways to think of vernacular design is in spatial terms rather than in opposition to hierarchical notions of taste, when “a code of elevated taste and of a prevailing culture holds sway”. Regionality, as Pevsner goes on to state “and the marked differences which regions, had one from

another ... provided powerful influences both physical and cultural” over vernacular design (Cotton, 1990).

The variations and gradations in the living conditions of the rural poor from region to region ensured an uneven development of local, vernacular traditions of design. Thus the development of the vernacular in terms of building, furniture making, weaving and ceramic manufacture, for example, differed widely from region to region and becomes problematic to fit into the normal parameters of stylistic development. This applies to the British Isles, as well as other Continental European countries. (Works by R. W. Brunskill and others have examined the development of the traditions of vernacular building in Britain; vernacular traditions within material culture have recently been the subject of investigation by V. Chinnery, B.D. Cotton, C. Gilbert, C. Kinmonth and others.) Discussion of the development of vernacular buildings has included the examination of the significance of the hearth in the design of houses in the British Isles. Dramatic differences in the use of the hearth and the arrangement of room plans and furnishing schemes have been recorded by researchers such as Brunskill. For example, there is a stark contrast between the development of the inglenook or “room within a room” in the North of England during the 17th and 18th centuries as a source of heat and light and the central, hearth peat fire of the “Black House” found in the Highlands and Islands region of Scotland, reflecting the enormous gulf between the material conditions of the different rural populations of the British Isles during the 18th and 19th centuries.

The same diversity can be seen in the development of vernacular furniture design. Vernacular traditions of design can encompass the “hedge chairs” of Ireland, made with “found” or naturally bent “knees” of wood, in order to maximise the shortage of timber, which existed in that country from the 18th century. They can also encompass the varying and sophisticated interpretations from region to region of the Windsor chair, which is characterized by a shaped wooden seat into which the legs and back support, spindles and splats were morticed. The elaborate regional traditions of this category of chair have been documented by Cotton, where, for example, he traces the evolving forms of the Macclesfield ladder-back chair and Nottinghamshire Windsor chairs made by the Gabbitass family. A particular group of makers in Macclesfield constructed their chairs of stained ash, and developed a distinctive stay or top rail, the ends of which were of elongated, ovoid form and may reflect the design of a turned wooden device used in the silk manufacturing trade in that town. The Gabbitass family produced yew and elm Windsor armchairs in the North East Midlands with characteristic turned legs and arm supports.

The development of vernacular traditions of design have been documented in other European countries, such as France and outside Europe in countries such as Japan. Work by Denise Gluck in *Le Meuble Régional en France* (1990) and by others has examined the variations of vernacular furniture by region in that country, including the products of the Poitevin chair-makers Morrault, and the diverse regional variations of vernacular furniture design in France. The existence of a vernacular or “folk craft” tradition has also been documented in Japan. This tradition existed as a separate and identifiable grouping within Japanese culture and comprised functional

objects such as the glazed stoneware products of the Tohoku region, the split and woven bamboo baskets of Arima and the technically uncomplicated pre-dyed and patterned yarns called *Kasuri*.

Vernacular traditions had a profound effect on social critiques, architecture and material culture during the 19th century, at a time when the relative certainties and stability, from which these traditions evolved, were breaking down through changes brought about by greater industrialisation, social mobility and the erosion of the distinct regionality which had given the traditions their cohesiveness. During the 19th and part of the 20th century, in Britain and in other countries, the interest in, and influence of, vernacular traditions can be seen as a reflection of society in change, where the myth “of rural life as the central generative influence in vernacular ... design, remains ... as part of this (and other) nations’ self-perception as an agrarian nation” (Cotton, 1990). The vernacular traditions of both European and non-European nations affected the material culture of those nations, but British commentators, designers and artists played an important role as interpreters of the vernacular. One of the most important of those interpreters and propagandists of the vernacular tradition in Britain was William Morris, whose Utopian socialism in such works as his lecture “The Beauty of Life” (1880) was a formative influence on the Arts and Crafts movement in England. Morris and his circle perceived both the “essential virtue” which they believed was present in vernacular design and in the craft products associated with rural societies and evidence of an heroic and romantic survival of craft traditions in which nature and art found perfect fusion. Manifestations of these perceptions led to the creation of such items as Morris and Co.’s *Sussex* chair produced from 1864, which is thought to have been copied by Ford Madox Brown from a type of chair found in that county, but which may, in fact, not have had rustic origins at all.

Architects also sought inspiration from the vernacular. George Devey’s work establishes him as a major influence on the development of the vernacular revival of the 1860’s in his use of the Wealden style and his incorporation of elements from Continental vernacular, including the re-introduction of Flemish elements found in East Anglia. Devey also influenced the emergent Arts and Crafts movement with his interest in the use of local materials and building techniques. Later architects, such as C.F.A. Voysey also incorporated vernacular elements into their designs.

Architects and designers of the Arts and Crafts movement were deeply affected by Morris’s perception of the vernacular traditions of design. A seminal connection between the movement and a particular vernacular tradition exists in the turned ash ladder-back chairs made by the Herefordshire chair-maker, Philip Clissett. The design of Clissett’s chairs was a traditional one, deriving from a type found in the West Midlands and made for a local market. In 1886 Clissett was “discovered” by the architect James Maclaren, who suggested changes to the basic design of the chairs. The resulting artifacts were highly influential and widely seen and in some cases copied by most of those involved in art and design in Britain in the 1880s, largely through exposure at the Art Workers’ Guild and also due to the romantic notion that Clissett demonstrated contentment with his rural craft by singing as he worked. Many Arts

and Crafts designers, including Ernest Gimson and C.R. Ashbee made their own versions of the rush-seated, ladder-back chair. Arts and Crafts training encouraged architects and designers to study buildings and interior fittings and to concern themselves with the trades and crafts involved in building. Thus, the writings of Morris, inspired by the rural craft traditions with which he was familiar, directed designers and architects towards the acquisition of practical craft skills, such as furniture making or metalworking and influenced the formation of art and craft workers’ guilds.

Distinct and identifiable traditions of vernacular design evolved despite and, in many cases, because of the material poverty of much of the rural population of the British Isles. Many of the dwellings which the rural poor inhabited were not intended as permanent structures and can be said to have had little or no influence on fashionable interiors. Until recently little, if anything, was known of the makers of a range of vernacular artifacts. Even the various members of the Arts and Crafts movement failed to give recognition to the actual makers of these items, which were so influential in their own lives and few, if any, seminal figures (with the possible exception of Philip Clissett) from the diverse vernacular traditions of Britain are known. It was the buildings, furniture, ceramics and weavings – the inanimate objects and the artifacts themselves, which inspired and shaped 19th-century perceptions of the vernacular and transferred on design motifs, working practices and design concepts into the late 19th and 20th centuries. These vernacular objects influenced those interested in art and design from succeeding generations in different ways. Gertrude Jekyll, the Edwardian garden designer and writer, was conscious when writing at the start of the 20th century that traditional vernacular objects were disappearing from the houses of rural Surrey and being replaced with, in her view, inappropriate, cheap and fashionable furnishings, which “debased the homely dignity and comfort of the farmhouse parlour into an absurd burlesque of a third-rate drawing room”. During the first half of the 20th century writers, such as Arthur Hayden in *Chats on Cottage and Farmhouse Furniture* and Gordon Roe in *English Cottage Furniture and Windsor Chairs* looked at vernacular design from the viewpoint of the antiquarian and collector with regard to the acquisition of, and furnishing with, vernacular furniture. These and other writers formed part of the same stream in the romantic, ruralist tradition of Morris and members of the Arts and Crafts Movement.

The vernacular, as manifested in the ruralist tradition, had an equally striking though limited effect on certain interiors in the early 20th century in Britain, as it was bound up with ideals of the simple life. There was a belief among a progressive segment of society that civilisation had become over-complex and the old accretions needed to be swept away. This viewpoint involved an attempt at the dismantling of social barriers, but also meant that conditions of living needed to be simplified. Ideally this simplification should consist of a country cottage with few possessions. Edward Carpenter’s cottage of Millthorpe, Derbyshire, visited by the Ashbees, was seen as a representation of this ideal of rustic simplicity. The influence of vernacular traditions during the late 19th century in the adaptation of rural idioms and a regard for sturdy, unpretentious structures encouraged the development of “the

cult of the profoundly ordinary into almost a national style" (MacCarthy, 1982).

The vernacular traditions of design in other countries had lasting effects on the works of artists and designers of the 19th and 20th centuries in those countries. The perceptions and ideals of the British Arts and Crafts movement also affected how other countries perceived their own rural, craft-based traditions. In France, around 1900, there was a renewed interest in vernacular forms of furniture, and furnishing schemes, from the different regions of France. This renewal of interest had an economic imperative, which had been spelled out in the International Exhibitions of the time – to reinvigorate the economically depressed artisan class. There was also in France a desire to "modernise" vernacular forms of furniture. This latter desire led to the strange mix of folkloric detail with Jugendstil aesthetic in the *Alsace* chairs created by Charles Spindler in 1900, and the later attempts by René and Maurice Coz in the early 1940s to create modern furniture and interiors, which still retained the elements of traditional, vernacular design for Brittany farmers.

In other parts of Europe, particularly in eastern and central European countries, such as Russia and Hungary, the shared regional characteristics, derived from their common feudal, social and political situations, led to the perception, in the late 19th century, of the vernacular as a means of preserving historic cultural traditions. In Russia, for example, from the 1880s a concerted effort was made to revive vernacular traditions of design and manufacture in the decorative arts with the encouragement of the *kustar* or rural cottage industries, which had been a major part of Russia's rural economy from the 17th century. Wendy Salmond has described the role of the local government bodies or *zemstvos* in the regeneration of the *kustar* (Salmond, 1996). These bodies set up training workshops to encourage the perpetuation of hand skills and included such outlets as the Abramtsvo carpentry workshops run by Elizabeth Mamontova. In 1885 a *kustar* museum was opened in Moscow, exhibiting examples of peasant art, which was to serve as a nucleus for the revival of rural cottage industries for the whole of Russia. Professional artists were encouraged to upgrade *kustar* products. For example, Elena Polenova produced designs for carved furniture inspired by the vernacular examples with which she was familiar, and the perceived emblem of Russia's folk tradition, the *matrioshka* doll was, in fact, designed by the artist Sergei Maluitin in 1891 for a fashionable Moscow toyshop. The revival of the vernacular in Russia took a particular form and stemmed from the desire to "civilize" and formalize the art of the rural poor. "The Russian peasant's ignorance of the basic academic laws of drawing anatomy and perspective was regarded an unfortunate defect to be remedied through education. The quality of *kustar* art most highly prized was rather an emotional primitivism that emphasized the "iconography" of peasant art and life - its ornament and customs" (Salmond, 1996).

In other Eastern European countries, such as Hungary, the vernacular was perceived as being of more fundamental importance, in that vernacular traditions were seen as the repositories of ancient cultural forms, which, in the last decades of the 19th century, were appreciated as the basis for a new national culture. In Hungary the non-academic characteristics of local "folk" art were more highly valued than in Russia and a

perception developed of the distinct regionality of the various vernacular traditions in that country such as, for example, the Blackware pottery of Nadudvar and the primitive, riven arks of the Paloc region. Changes in the value system of art (reflecting similar changes in Britain) and a deepening appreciation of Hungary's vernacular traditions saw the creation of artists' colonies such as the Gödöllő Colony, where handicrafts, such as weaving, carving and embroidery were thought worthy of the attention of conventionally educated artists. Around 1900, intellectuals and artists in Hungary, such as Aladár Körösfői-Kriesch and Odon Moiret (as in other Eastern European countries, such as Poland) saw indigenous, vernacular traditions as an entirely appropriate and renewable source of ideas, with deep historical roots, which could form the basis of a particular, new national style.

In America, the Shaker communities in New York state provided a perfect indigenous example of the Arts and Crafts ideal. Isolating themselves from the modern world, these communities preached spiritual purity and honest craftsmanship in everything they made. Shaker slogans seemed to epitomise the fundamental truths of the vernacular in design – "regularity is beauty" and "beauty rests on utility". By 1860 the Shaker vernacular had become fashionable on the East Coast of America but was gradually superseded by English Arts and Crafts ideals. Other vernacular traditions existed within the broader material culture of America, including the production of artifacts, such as quilts by the Amish of Lancaster County, Pennsylvania, the ash and willow baskets of Nantucket, Massachusetts, and the simple, cobalt blue decorated, salt-glazed stonewares of the Fort Edward pottery, New York. The vernacular, as diffused through Arts and Crafts ideals, was also influential in the work of Gustav Stickley of Syracuse, New York. Furniture-maker and stonemason, Stickley was deeply influenced by the ruralist and utopian visions of Morris and his followers. He produced *The Craftsman* magazine (from 1901), which widely publicised Arts and Crafts ideals in America. He hoped that "reform would seem to be in the direction of a return to the spirit which animated the worker of a more primitive age, and not merely to an imitation of their method of working ..."

In Japan, vernacular traditions of design had existed beside the objects produced for primarily elite taste. These "folk crafts" began to receive serious attention in the early part of the 20th century. They were first discussed by Yanagi Soetsu (1889–1961), the founder of the nationalistic *Mingei* or Japanese Folk Crafts movement. The aesthetic theory of the movement emphasized the supreme beauty of hand-made folk crafts for ordinary use, made by unknown craftsmen, working close to nature, using simple techniques and traditional styles and living in settled, rural communities. This movement can be seen, with the ruralist traditions in the West, as part of recent urban society's reaction to rapid industrialization, where the stabilizing links with rural community life of the past are sought.

The vernacular traditions of design, inherent in many countries, have contributed to the formation of distinct, national styles in those countries, in the modern age. The particular and distinctive characteristics of vernacular traditions, the ancient individualities and differences expressed from region to region, which have reinvigorated the products of artists and designers

since the 19th century, can be viewed as part of the process of modernization of design. This creation of modern, national identities and the process of design modernization can, paradoxically, be better understood through the assimilation of past, vernacular traditions, and the comprehension and absorption of these traditions. As Enid Marx states in *The Maker's Eye* (1981), with reference to design in Britain, "Traditional art – folk-art – is, I think, very important. It has not been nearly as fully recognized in this country as it has been abroad, yet it is our roots, and without roots, nothing grows." And the design historian Fiona MacCarthy has observed that the "countrified tradition" in Britain, which derives from the various regional, vernacular traditions, has descended through the woodworkers, potters and handweavers of the 1920s to the many and varied craft workshops of today and has also, less directly, affected progress of design for British industry. The inspiration of national, vernacular traditions to those concerned with design can be characterized in different ways, depending on the country. In Britain, the varied vernacular traditions have bestowed a "quality of reticence" and a "creative kind of modesty", which is central to the British tradition of designing and which could be summarized as "the imaginative handling of the commonplace".

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Vignelli Associates (Massimo Vignelli 1931– and Lella Vignelli 1936–)

American industrial, graphic, architectural and interior design firm

Massimo Vignelli was born in Italy and studied art and architecture at the University of Venice. In 1965 he was a founder with Jan Doblin and Bob Noorda of the graphic and industrial design firm Unimark in Milan. In 1966 the firm opened an office in New York with clients that included Knoll International, Gillette and Olivetti. In 1971, the firm of Vignelli Associates was founded with Lella Vignelli, also a graduate of the University of Venice in architecture.

The Vignelli firm works in graphic and industrial design as well as in interior design. Graphic design and packaging projects have been produced for such clients as American Airlines, Ford and Lancia, the New York and Boston transit systems and retail stores including Bloomingdale's, Barney's and Saks Fifth Avenue in New York. Product designs include plastic dinnerware for Heller, glassware, jewelry, silver and exhibit design for a variety of clients. Vignelli-designed furniture has been produced by Knoll and Sunar Hauserman. The stacking chair for Knoll, known as the *Handkerchief Chair* for its plastic seat and back unit suggestive of a tossed rectangle of cloth, has been particularly successful.

Work by the Vignellis in interior design has included the firm's own New York offices, showrooms for Artemide in Milan, New York, Chicago, Dallas, and Los Angeles, Italcen in Chicago, Poltronova in New York and offices and showrooms for Kroin in Cambridge, Massachusetts. The 1982 showroom for Hauserman in Los Angeles made use of brilliant colors and effects of lighting to create spaces that can be understood as abstract works of sculptural character. The Grand Rapids, Michigan furniture firm Steelcase became a client in 1992–93 for showrooms and graphic elements that display finishes and textiles in visually exciting patterns.

In 1977 the city-block-square building for Citicorp in New York called for the demolition of a church that occupied a corner of the site. A new church was incorporated in the old location, beneath the towering mass of the Citicorp Center. The new St. Peter's Lutheran Church (with architectural design by Hugh Stubbins) contains Vignelli interiors of great beauty. All furniture, colors and materials are of coordinated design of exceptional quality. Even the church vestments and liturgical vessels are of highly original forms developed by the Vignellis.

The Vignelli aesthetic remains clearly loyal to the orientation of Modernism as it developed in the 1920s and 1930s. At a time when various challenges, such as those of Postmodernism and Deconstructivism have emerged to question the basics of Modernist theory, the Vignelli direction,

often described as tending toward Minimalism, has served to demonstrate the validity of Modernist concepts in both aesthetic and commercial terms. The basic logic and directness of Vignelli design offers a certain timeless quality in an era of questioning and uncertainty in design thinking.

Many honors and awards have come to the Vignellis as individuals and to the firm of Vignelli Associates. Among them have been a Compasso d'Oro from the ADI in 1964, a 1973 medal from the American Institute of Architects, the 1983 medal of the American Institute of Graphic Arts and honorary doctorates from the Parsons School of Design and from Pratt Institute.

JOHN F. PILE

Selected Works

Examples of Vignelli's furnishings and products are in the Museum of Modern Art, New York, and the Tel Aviv Museum.

- 1964 *Saratoga* chair and sofa for Poltronova
- 1974 Minneapolis Institute of Fine Arts (exhibition layouts and office interiors)
- 1976–77 St. Peter's Lutheran Church, New York City (interiors)
- 1979 *Acorn* chair and *Rotunda* chair: Sunar
- 1980 Barney's, New York City (shop interiors)
- 1981 Hauserman, Chicago (showrooms)
- 1982 Hauserman, Los Angeles (showrooms)
- 1982–87 *Handkerchief* chair for Knoll; with David B. Law, produced 1991
- 1984 Italdesign, Chicago (showrooms)
- 1985 *Serenissimo* table for Acerbis
- 1987 Artemide, New York and Chicago (showrooms)
- 1990 *Magpie* illuminated coffee table for Morpho
- 1994 Designer's Collezione, Pasona International, Tokyo (shop and interiors)

Massimo Vignelli has also designed furniture for Poltronova (1964–71), Suran (1971), Poltrona Frau (from 1987), and Rosenthal. The firm's corporate identity commissions include Knoll International (1966), Lancia automobiles (1978), and Ciga Hotels (1979); they have designed ceramics and glassware for Sasaki (1985–87).

Publications (by Massimo Vignelli)

Graphic Design for Nonprofit Organizations, 1980
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For a detailed study of Vignelli Associates work see Celant 1990.

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Viollet-le-Duc, Eugène 1814–1879

French architect, antiquarian and designer

Born into a cultivated Parisian family, Eugène Viollet-le-Duc was familiar from his earliest years with Romantic artists and writers. He also had family connections with building. His father held the appointment of supervisor of the royal residences under Louis-Philippe, who had admired the drawings of the obviously talented youth who chose architecture as his profession and became what Sir John Summerson has called "one of the two supremely eminent theorists in the history of European architecture". But he was not only a theorist and a prolific author. He was an extremely active architect and designer of decorative arts who based his work on a profound knowledge of medieval buildings, which he believed provided a basis for a new contemporary philosophy of design.

In 1836 Viollet-le-Duc set off on a long tour of Italy, during which he produced a large number of brilliant drawings and watercolours which reveal a growing appreciation of classical architecture and decoration that complemented his first (and lifelong) enthusiasm for the Middle Ages. The drawings also confirm his appreciation of the importance of colour in architecture. In Messina there was the painted woodwork of the cathedral roof; in Palermo there was Islamic and Arabic decoration as well as the Palatine Chapel in which he admired how the light glided and shimmered over the mosaic-covered walls. In Rome he spent much time drawing and painting decorated floors and furnishings and Raphael's decorations in the Vatican. Venice seduced him: "If I had a great fortune I could think of nothing better than to live here for three or four months in one of the palaces, which could be put back with a little effort to its original state". In that thought we have a presage of Viollet-le-Duc's future career as the best-known restorer of France's historic monuments.

His first important commission was in 1840 when he began the restoration of the church of La Madeleine at Vézelay, and this was followed by many churches and cathedrals. The basic principle on which he worked was that "every building and every part of a building [which included decoration and furnishing] should be restored in its own style"; and none knew more than he about medieval architecture, decoration and furnishing. During the years between 1858 and 1868 he published the monumental ten-volume *Dictionnaire raisonné de l'architecture française du XI au XVI siècle*, and from 1858 he produced the companion dictionary to French furniture from the Carolingian period to the Renaissance. In his great *Dictionnaire* Viollet-le-Duc wrote of the separation between architecture and painting which had occurred since the Middle Ages and the Renaissance. The architect "neither conceived nor realised the effect which painting was to produce on the surfaces which he prepared", while the painter regarded them as "pieces of canvas stretched in a studio far less convenient than his own". The most important example of his painted decoration in an ecclesiastical building was in Notre Dame,

Paris, and these murals were reproduced in a chromolithographic publication in 1870. Whether or not the colours used and the formalised motifs based on nature were accurate reconstructions of medieval decoration may be open to question, but Viollet-le-Duc claimed he was following precedents in, for example, deciding whether the colouring in a particular chapel should be cool or warm, and in the predominant use of secondary and tertiary colours.

Viollet-le-Duc's restorations were principally of ecclesiastical buildings; but in 1857 he was instructed by Napoleon III to rebuild the ruined castle at Pierrefonds, and six years later the Emperor extended the commission to include the decoration and furnishing of the interiors. In this case the work cannot be called restoration; it is entirely the result of Viollet-le-Duc's imagination in response to the Emperor's instructions to create a romantic setting for his luxury-loving court. It is a vision of the Middle Ages seen through rose-tinted, trefoil-framed spectacles.

A watercolour of the *grande salle* made by Viollet-le-Duc in 1858 evokes the character of this dream castle; every surface is richly modelled and painted, and the walls are covered with tapestries below a deep frieze out of which angels bearing shields emerge to support the moulded beams of the ceiling. A fire blazes in a huge fireplace decorated with an imperial cartouche, and the floor is covered with a richly coloured carpet. The Emperor is seated reading on an enormous overstuffed crimson sofa with an elaborately crested oak frame, his feet resting on a stool, while the elegant Empress stands with a cup of tea in her hand. The other furnishings are comfortably buttoned. But if this is what the imperial couple wanted, Viollet-le-Duc nevertheless made use of his knowledge of medieval decoration in detailing the carved and waxed oak panelling and the stencilled, painted walls. In the Emperor's bedroom the architect himself painted a frieze on a knightly subject, using ochre and blue which contrast with the red ceiling beams. Floral motifs, birds and branches twine around the walls and ceiling of the Empress's bedroom, and in the great hall there are *trompe-l'oeil* window curtains hanging from painted cords – a wishful thought of medieval comfort.

Viollet-le-Duc's work at the Château d'Eu from 1874 for the Comte de Paris was similar in elaboration and colour, and he himself provided the cartoon for one of the wall paintings. This commission included furniture which, as his great-granddaughter said, "has nothing Gothic about it. If anything, it is a foretaste of the highly refined aesthetic of the Twenties". At the Château de Roquetaillade, Viollet-le-Duc was responsible for the restoration for the Marquis de Mauvesin in the 1860s, but the rich decoration and furnishing in the Pierrefonds manner was the work of Edmond Duthoit.

Paradoxically, the architect who was able to realise a mid 19th-century dream of the Middle Ages in all its intricacy and colour was also an advocate of austerity and honesty of structure in his designs for new buildings. He accepted with enthusiasm the new materials, especially iron, and in his *Entretiens sur l'architecture* (1863–72) he wrote of utilising them "without the intervention of traditions that have lost their vitality". His designs for Parisian houses, including his own at 68 rue Condorcet (1862–63) and Maison Milon, 15 rue de Douai (1860–61), incorporated only slight references to a Gothic style although basically they were derived from a

medieval precedent. The entrance hall in the former had paving that included cats, mice and spiders, and the wall decoration was Egyptian in style; Viollet-le-Duc's great-granddaughter remembered "little painted capitals and small engaged columns". Many of his designs for furniture were recalled as "very sober and functional, and always made of polished oak ... [Some] were both inspired by Gothic art and very effectively devised: examples of severe Gothic". Some of his designs were pointing the way to Art Nouveau, to Victor Horta, Hector Guimard and H.P. Berlage.

In 1873 Viollet-le-Duc wrote and illustrated *Histoire d'une maison*, in which he tells in the form of a novel how a schoolboy was instructed by his architect-cousin how to design and supervise the building of a house. The interior is described as "though simple ... in good taste; there was nothing to be seen in the way of plaster ornament or gilding". The entrance hall had a natural, waxed oak wainscot above which "the walls, painted stone colour, set off by a few red lines, gave a neat and inviting aspect". In the drawing room the wainscot was painted white, there was painted canvas on the walls and the ceiling was "painted in light tones set off by black and white lines"; the room was flooded with light through a bay window furnished with a chintz-covered divan. The dining room and the billiard room were darker in colour, with oak wainscoting and painted hangings, and the former was furnished with built-in sideboards. It has been suggested that Frank Lloyd Wright gained some ideas from this. It was another world from Pierrefonds. The similarity of these and Frank Lloyd Wright's early interiors is confirmed by the latter's son's recalling how he was given a copy of the English translation of *Entretiens* and told he would find there all the architectural schooling he would ever need.

After the collapse of the Second Empire, Viollet-le-Duc seems to have felt some remorse for his collaboration with Napoleon III's administration, and he devoted most of his time to writing. Towards the end of his life he built a chalet, La Vedette, at Lausanne. The main room of what his great-granddaughter called "an unassuming affair" had an exposed ceiling construction, and the decoration was confined to mural paintings of mountains, executed by the architect himself. The furniture was functional and simple. He died there in 1879.

DEREK LINSTRUM

See also Gothic Revival

Biography

Eugène Emmanuel Viollet-le-Duc. Born in Paris, 27 January 1814. Father was the keeper of Louis-Philippe's royal residences; uncle was the painter and scholar Etienne Delécluze. Educated at the Bourbon College until 1830. Married Elizabeth Tempier, 1834. Worked for the architect Jean-Marie Huvé, then for Achille LeClère, 1830–31; trips to southern France, Normandy, Loire and the Pyrenees, 1831–33; taught at the École de Dessin, 1834; travelled extensively in Italy in 1836; rejoined LeClère as auditor at the Conseil des Bâtiments Civils, 1838, and then as assistant at the Hôtel des Archives, Paris; employed as second inspector to the restoration of the Sainte-Chapelle, Paris, 1840; appointed chef du bureau of the Commission des Monuments Historiques, 1846; appointed inspector general of diocesan buildings, 1853; professor of art history and aesthetics, École des Beaux-Arts, Paris, 1863–64. Engaged in the restoration of French Gothic buildings, including Vézelay, Hôtel de Cluny, Notre Dame, Château de Pierrefonds, and Château d'Eu, from 1840.

Designed clock-cases, vases and lights in the mid-1830s, stained glass from the 1840s, and furniture and decorations from the 1850s. Published numerous books on architecture, archaeology and design from the late 1850s. Chevalier, 1849, Officier, 1858, and Commandeur, 1869, Légion d'Honneur; corresponding member of the Royal Institute of British Architects, London, 1855. Awarded Gold Medal, Royal Institute of British Architects, 1864. Died in Lausanne, 17 September 1879.

Selected Works

A large number of Viollet-le-Duc's drawings are in the École des Beaux-Arts, and the Fonds Viollet-le-Duc, Paris. About 250 preparatory drawings relating to his work at the Château d'Eu are in the Musée Louis-Philippe, Eu. Examples of some of his furniture are in the collection of Geneviève Viollet-le-Duc. For a complete list of his architectural projects and restorations see Foucart 1980.

Interiors

- 1840–59 Abbey of La Madeleine, Vézelay (restoration)
- 1845–64 Notre Dame, Paris (restoration)
- 1850–75 Cathedral, Amiens (restoration)
- 1855 Napoleon III's train, Compagnie des Chemins de Fer d'Orléans (decorations and furniture)
- 1857–58 Constant Troyon House and Studio, Paris (building and some interiors)
- 1857–70 Château de Pierrefonds, Oise (restoration, interior decoration and furnishings)
- 1860–61 Maison Milon, 15 rue de Douai, Paris (building and interiors)
- 1862–63 Viollet-le-Duc House, 68 rue Condorcet, Paris (building and interiors including decorations)
- 1864–66 Château de Roquetaillade, Mazères, Gironde (building and interiors; with Edmond Duthoit)
- 1874–78 Viollet-le-Duc house (La Vedette), Lausanne (building and interiors including decorations)
- 1874–79 Château d'Eu, Seine Maritime (restoration, interior decoration, furniture and outbuildings)

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- Histoire de l'habitation humaine depuis les temps préhistoriques jusqu'à nos jours*, 1875; as *Habitations of Man in All Ages*, 1876
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- Voyage aux Pyrénées* 1833, edited by Geneviève Viollet-le-Duc, 1972

Further Reading

A scholarly history of Viollet-le-Duc's career including a chronology and list of works appears in Foucart 1980. For a discussion of his architectural theory and an extensive bibliography see Hearn 1990.

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Vogue Regency

The phrase "Vogue Regency" was coined by Osbert Lancaster in *Homes, Sweet Homes*, (1939), to describe the sophisticated version of the Regency Revival which formed the most fashionable style of decorating in Britain between the wars. Alongside parallel Empire revivals in Europe and the United States, the English Regency was rediscovered by a small band of collectors and connoisseurs just before World War I, was popularised as a decorating style in the 1920s and 1930s, and remained an influence until well into the 1950s.

Regency-style furniture had been manufactured in the later 19th century by firms such as Wright & Mansfield and Edwards & Roberts as a part of the confused eclecticism of the Queen Anne Movement. Artists such as J. M. Whistler, Charles Ricketts and Charles Shannon collected authentic pieces, while designers like E. W. Godwin and George Walton made references to Regency forms in their work. During the reign of Edward VII, Regency and Empire styles were used by commercial decorators for hotels, liners and offices. At the same time, a close-knit group of collectors began more singlemindedly to create convincing Regency-style interiors.

The American-born playwright Edward Knoblock began collecting Empire furniture in 1912 to decorate his Paris apart-



Vogue Regency: dining room in 18th-century style from *Schemes in Antique Furnishing*, by H.P. Shapland, 1909

ment. (At the same time the Napoleonist Paul Marmottan was assembling in his Paris house, later a museum, a personal collection of Directoire and Empire furniture and objects.) Moving to London in 1914, Knoblock decorated his room in a sombre Regency manner and in 1917 attended the sale of the contents of Thomas Hope's house, The Deepdene, Surrey, where he acquired many of the finest examples of Hope's Greek Revival furniture. As a setting for his collection, Knoblock bought and imaginatively restored between 1918 and 1921 Beach House, Worthing, a villa of 1820, with Maxwell Ayrton as architect. Knoblock also made his London house, 11 Montague Place, into a showcase of the Hope style on a more modest scale. These widely-admired interiors were illustrated in *Country Life* and elsewhere and established the Regency Revival as a decorating style.

From these largely authentic historical recreations a belief developed, expressed by writers such as Christopher Hussey and Osbert Lancaster, that the Regency style had a special affinity with contemporary taste and that it could be successfully practised in a modern context. Accordingly, a series of houses in London and elsewhere was remodelled in the 1920s and 1930s in a style which, as Lancaster put it, began "where Soane left off". The architect Lord Gerald Wellesley turned his own London house, 11 Titchfield Terrace, into an essay in his

inventive "paste-pot" architecture; marble walls, fake pilasters and elaborate borders were made from cut-out marbled papers to form a background to a collection of Regency furniture and artefacts inspired by Wellesley's forebear, the 1st Duke of Wellington. At 17 Park Square East, London, remodelled by Wellesley for H.J. Venning, similar decoration was combined with Modernist wall paintings, while at the house of another architect, H.S. Goodhart-Rendel, at 13 Crawford Street, London, Regency furniture and decoration were offset by a very modern colour scheme of coffee and Wedgwood-blue and some almost Art Deco light fittings. This smart and rather daring style was carried to its extreme at the astonishing Mulberry House, Smith Square, London, a neo-Georgian Lutyens house remodelled by Darcy Bradell in the late 1920s with Grecian columns, jazz-modern murals by Glyn Philpot and a bronze relief by C.S. Jagger entitled *Scandal*: it was, as David Watkin has noted in *Thomas Hope and the Neo-Classical Idea* (1968), "the perfect setting for scenes in any one of Evelyn Waugh's early novels". Outside London, country houses were sometimes shorn of Victorian accretions and given a modish Regency look, as at Llysdyman, Powys, remodelled by Guy Elwes in 1934.

Osbert Lancaster's drawing of "Vogue Regency" shows the glossy, rather generalised Regency interior widely fashionable

by the later 1930s in which antique and reproduction furniture was sophisticatedly combined with modern furniture and fittings. This phase of the Regency Revival – the work of decorators rather than architects or collectors – was typified by the dealer-decorator Mrs. Harrington “Dolly” Mann and her partner Norris Wakefield. Mrs. Mann’s shop was noted for its Regency furniture, especially painted pieces, and her clients included Sir Henry Channon (whose London house at 5 Belgrave Square had a Regency Revival library designed by Gerald Wellesley) and Edward James, who used Regency and Empire furniture as a foil to his collections of Surrealist and modern works of art.

The quintessential example of Lancaster’s Vogue Regency was Norman Hartnell’s house, Lovel Dene, near Windsor, Berkshire, decorated by Norris Wakefield around 1935. Its rooms were painted in light but daring colours – lilac and turquoise blue – accompanied by a great deal of gilding and cut-glass in the form of crystal chandeliers and wall-lights. An extravagant Venetian looking-glass in the hall would become practically the hallmark of the style, while theatrical touches such as the swan motifs and gilded blackamoors (an example of which appears in Lancaster’s drawing) became decorators’ clichés after the war. The characteristic Regency and white-painted furniture was supplied by Mrs. Mann.

The interest in the early 19th century that was such an important aspect of taste between the wars also affected artist-designers such as Enid Marx (textiles), Edward Bawden (wallpapers) and Eric Ravilious (pottery and furniture). The house shared by Bawden and Ravilious from 1930, Brick House at Great Bardfield, Essex, became the progenitor of many post-war interiors in its wittily inventive use of wallpapers and textiles and delight in the minor arts of the 19th century. This taste was found to be compatible with the Contemporary style of the 1950s, and throughout this decade the magazine *House and Garden* under its editor Robert Harling championed a sophisticated blend of 19th century and modern that was in effect a continuation of Vogue Regency. The notable use of Regency stripe and spot pattern wallpaper as part of this style had been promoted by the 1945 Exhibition of Historic and British Wallpapers in London.

A late and brilliant expression of the theatrical aspect of the Regency Revival was given in the mid 1950s in the pastiche interiors created by the photographer Angus McBean in his Endell Street., London house, appropriately christened “Fourth Empire”.

MARK PINNEY

Further Reading

There is as yet no separate book devoted to a study of the 19th and 20th century Regency Revivals but useful overviews of the subject appear in Collard 1984 and 1985. The work of several individual architects, collectors and decorators is illustrated in Calloway 1994.

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Vouet, Simon 1590–1649

French painter and tapestry designer

Simon Vouet’s genesis as an artist is complex since he drew his inspiration from two cultures – French and Italian – and two styles of art – Mannerism and Baroque – yet succeeded in combining strengths from all. He was trained in the Mannerist tradition of the school of Fontainebleau, a refined and elegant style whose roots were in the imported Italian Mannerism of such artists such as Primaticcio, Nicolò dell’Abate and Bronzino. But as a young artist, Vouet seems to have been equally drawn to the very different style prevalent in Rome at the beginning of the 16th century, that of Caravaggio, with its strong shadows, earthy realism and heavy human forms. He spent over a decade in Rome, working in a manner that shows a strong awareness of the tenebrism of Caravaggio, yet which is never quite as brutally realistic as that of a true “Caravaggist”: like many artists, he seems to have retained a preference for a more classical elegance in his work, and is in fact closest to the classical spirit of the Bolognese artists working in Rome, such as Reni and Guercino. Indeed, one of his Roman works, *Sophonisba Takes the Poison Cup* was until recently thought to be by Guercino.

His very successful career in Rome was cut short by a summons from Louis XIII to return to France. Once there, his style, which was already showing a lessening of Caravaggist strength and an increasing tendency towards decorative flatness, developed in a way which indicates an extremely flexible artist succeeding in marrying two apparently incompatible styles. He responded to French taste by turning increasingly to cool colours, controlled line and elegance, yet with a volume and firmness of modelling derived from his Italian years.

That Vouet managed to please the conservative Paris taste may be seen from the success of his workshop there. He soon became the head of a large atelier, whose staff included many of his family members, including his wife, who gave drawing lessons, and his son-in-law, Michel Dorigny, who engraved most of his paintings and interior designs. His pupils included many who were to become great in the next generation, Eustache Le Sueur, Le Brun and Mignard. Vouet was commis-

sioned to paint altarpieces and secular subjects in equal quantity, as well as a large number of decorative schemes for the town houses of the aristocracy and wealthy courtiers in Paris. And as Premier Peintre du Roi, he was also responsible for many royal commissions, executing decorative painting for Marie de' Medici, Louis XIII and his sister Henrietta Maria, at the Luxembourg Palace, and a series of bold grotesque decorations at the Palais Royal for Anne of Austria (1645). In addition, he designed many important suites of tapestries including *Rinaldo and Armida* (12 pieces), *Scenes from the Old Testament* (8 pieces), *Scenes from the Odyssey* (8 pieces), and the *Loves of the Gods* (23 pieces). Unfortunately our knowledge of Vouet's domestic designs is sadly lacking, since none of his decorative schemes in France has survived, and almost nothing is known of them beyond Dorigny's engravings and a small number of individual canvases which remain. Viewed out of their context they are a poor indication of the schemes which made Vouet famous.

The only scheme which does survive is an early one from his Rome years, the Alaleoni chapel in the church of S. Lorenzo in Lucina in Rome. The arrangement here is, as far as we can deduce from the fragmentary survivals, standard for many of Vouet's schemes in France. He used a combination of oil canvases and fresco decoration around them, often placing canvases on the walls with a frescoed ceiling. While the canvases are, particularly in the case of S. Lorenzo in Lucina, straightforwardly Baroque in character, the decoration is largely Mannerist, both in detail and in spirit. It includes grotesques and masques, rams' heads and strapwork which could have come straight from the palace of Fontainebleau. Even more reminiscent of Fontainebleau is the frequent inclusion of stucco figures, usually the work of his pupil, Jacques Sarazin.

In one aspect in particular, all Vouet's decorative work shows a hesitancy over the more overwhelming aspects of Baroque art, a hesitancy which has often been seen to reflect a national tendency in French art towards the rational and the classical. Although the majority of examples of unified illusionism, such as the ceilings of the Barberini palace or the Gesù, date from after Vouet's departure from Italy, he would have been aware of the illusionist experiments and daring of Correggio, Lanfranco, and of Guercino in the Casa Ludovisi. Yet the approach he took is the conservative one of the 16th century where scenes which, despite individual illusions of perspective, always remain discrete, and are set into an elaborate ground of decoration that emphasises the real surface of the ceiling. There is no attempt in Vouet's work to fool the spectator into thinking of the ceiling above his head as one continuous and infinite space. In this he often seems to be following a Venetian model, such as Veronese's work in the Doge's Palace, which he would have known, since he had stopped in Venice for some time on his return to France. He frequently borrowed heavily from Veronese, as in *Prudence, Peace and Abundance*, done for the Palais Cardinal on a commission from Richelieu, and now in the Louvre.

The only cautious deviation from this conservatism is the chapel at the Hôtel Séguier, known from Dorigny's engravings, which shows the Adoration of the Magi. The procession of the Magi and attendants parade around the ceiling as if standing on the top of the walls, an illusion increased by the use of a

balustrade which pushes the figures into a firmly defined, yet limited space.

Vouet's achievement was to bring back to the jaded Mannerism that was French art a vitality, a fine but tempered version of Roman and Bolognese Baroque art. Although his decorative schemes are the aspect of his art which we can know least well today, they seem to have been the means through which this new style was best communicated, a legacy of enormous importance for artists of the next generation in France.

CHANTAL BROTHERTON-RATCLIFFE

Biography

Born in Paris; baptized 9 January 1590; the son of Laurent Vouet, a master painter. Trained with his father, 1597–c.1604. Lived in London, c.1604–08, returning to Paris, c.1608; in Constantinople, 1611–12, and stayed in Venice on his return, 1612–13; moved to Rome, 1613–14, lodging with the French sculptor Christophe Cochet. Received a royal pension from Marie de' Medici from 1615. His brother Aubin (1599–1641), Peintre Ordinaire du Roi, joined him in Rome, 1620; moved to Genoa, in service of Don Paolo Orsini and Doria family, 1621–22; returned to Rome, 1622. Worked on several church commissions in Genoa, Rome, and Naples, 1622–24, and undertook commissions for Pope Urban VIII, Cardinal Francesco Barberini, and Cassiano dal Pozzo. Married 1) Virginia da Vezzo (or Vezzi), 1626 (died 1638): 5 children; 2) Radegonde Béranger, 1640: 3 children. Returned to Paris via Venice, 1627; became Premier Peintre du Roi, with annual salary; worked on royal commissions at the Louvre, St. Germain-en-Laye, and the Luxembourg Palace, for Louis XIII, Queen Henrietta Maria and Charles I. Executed many decorative commissions for the Parisian hôtels of the *noblesse de robe* and financiers. Also important tapestry designer of secular and sacred subjects, based on his painted cycles. Toward the end of his career active for Queen Regent, Anne of Austria at the Palais Royal. "Prince" of the Academy of St. Luke, Rome, 1624, and the French Academy of St. Luke. Suffered a stroke, 1648; died in Paris, 20 June 1649.

Selected Works

Substantial collections of Vouet's drawings are preserved at the Louvre, Paris, the Musée des Beaux-Arts, Besançon and in the Graphische Sammlung, Munich.

- 1630–31 Château de Chilly (vault of the gallery): Antoine Coiffier, Marquis d'Effiat
- 1634–35 Hôtel de Bullion, Paris (gallery, Grand Cabinet, Petit Cabinet scenes from the *Story of Ulysses*): Claude de Bullion
- 1634–35 Hôtel Séguier, Paris (ceiling frescoes in Upper and Lower galleries, chapel): Chancellor Séguier
- 1636–38 St. Germain-en-Laye (ceiling paintings): Louis XIII
- 1645 Palais Royal, Paris (grotesque decoration in Cabinet des Bains, Chambre de Parade, Chambre de la Reine, Petite Galerie de la Reine): Queen Regent, Anne of Austria
- 1647–48 Château de Colombes (Chambre à l'alcôve, with Michel Dorigny): Pierre Le Camus

Publications

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Voysey, C.F.A. 1857-1941

British architect and designer

In the 1930s, still within his own lifetime, C.F.A. Voysey began to be hailed as a pioneer of Modernism. Elements were taken from his architecture and interior design such as the lack of added ornament, the low horizontal emphasis of his buildings, the simple treatment of interior surfaces using plain white walls and natural wood, and claimed as Modernist. His

emphasis on the search for peace and harmony through the simple treatment of the home was also in line with Modernist thought.

Voysey was not pleased with these accolades, seeing himself as firmly within the Arts and Crafts camp. Certainly there were Modernist ingredients in Voysey's writings and practice, but they were only part of a broader holistic approach to design, and to single them out for special attention produced a distortion of the understanding of his work and historical position. Voysey was actively involved with Arts and Crafts organisations such as the Art-Workers' Guild and the Arts and Crafts Exhibition Society. Articles appeared in decorative art magazines such as *The Studio* and the German *Dekorative Kunst* in the 1890s setting out his design philosophy alongside examples of his architecture and pattern designs. The centrality of religious thought to his design practice is evident. He saw God as the creator of the natural world which formed the source for his pattern designs. He believed that the symbols of simple natural form such as birds and plants could exert a good influence on the viewer and thereby influence society as a whole. He stated that colours should be "bright and cheerful", not "mud and mourning". Birds appeared frequently in his pattern designs for textiles and wallpaper but always as conventional rather than realistic design. By conventional Voysey meant flattened and stylised, for it was his view that in a fitting wallpaper a realistic looking bird with its head chopped off would have a brutalising effect on the viewer.

Voysey's own house, The Orchard, Chorleywood (1899), was the first of a number of projects in which he controlled every aspect of the design, including the interior surfaces, textiles, wallpaper, carpets, movable furniture and even the ventilator grilles. It was widely publicised in Britain and abroad. There was a balance of plain white surfaces, natural wood, plain tiles and richly coloured textiles, carpets and wallpapers. An illustration of the hall c.1900 shows a white painted vertical slatted screen by the staircase which linked the upper and lower floors. The cottage-style planked door with its hinges forming a functional but decorative feature is typical of Voysey and of Arts and Crafts practice. The picture rail was low and unmoulded so as not to trap dust. The frieze above the picture rail and the ceiling were painted white to reflect the light. The fireplace had plain green tiles. These were elements which appeared frequently in the interiors of Voysey houses. He often used vertical boarded oak panelling as a wall treatment where more money was available, for example, in the dining room which he remodelled in Birkenhead for A.H. Van Gruisen (1902). A more unusual choice of wall surface for Voysey was unpolished green slate which he used in large slabs in a room for the interior re-modelling of Garden Corner, Chelsea Embankment for E.J. Horniman (1906-07). He was given a free hand and a large budget for the latter project in which he lowered ceilings and replaced doors, windows and fireplaces. He designed all of the furniture and fittings with the exception of some of the pendant light shades which were designed by C.R. Ashbee.

In addition to his architectural practice, Voysey was a widely known and highly successful freelance designer for all the leading textile and wallpaper companies by the mid-1890s. Although he did make use of some handcrafted textiles or carpets for some commissions, he frequently used his own



Voysey: interior of bedroom, *The Orchard*, Chorleywood, 1899

mass-produced designs. His work with commercial manufacturers, as well as providing much needed income, enabled him to fulfil his desire to extend the range of his designs beyond the wealthy individual client. This was a desire shared by other Arts and Crafts designers such as A.H. Mackmurdo, Walter Crane and L.F. Day in the 1880s. Voysey's metal fittings such as door and window handles, ventilator grilles and fireplace furniture (often with a bird or heart motif) were manufactured by Elsley and Co. for general retail sale. In theory it was possible, therefore, to construct a Voysey interior from readily available retailed items by the late 1890s when his work was widely publicised in the design press and in women's magazines.

For furniture, Voysey preferred plain, unvarnished oak or deal in simple designs which were made for him by a small number of craftsman firms. He favoured the Arts and Crafts practice of using wooden pegs and glued joints or decorative brass strap hinges. The heart motif, which often formed a linking element in his interior schemes, frequently appeared as a cut out from the back panel of a chair or in brass hinges. Some examples of upholstered furniture using his own textile designs exist, for example, a high-backed chair at Wightwick Manor, but these are less typical of his work. From 1896 much of Voysey's furniture was made by Arthur Simpson of Kendal for whom Voysey designed a house, Littleholm, in 1909. By this stage in his practice Voysey was often specifying the interior furnishings on his plans. Simpson's granddaughter recalled that Voysey had specified red curtains for the dining room. Some years later when Voysey visited he discovered that they had been replaced by blue and a row ensued with Mrs. Simpson who was accused of ruining his design. For subse-

quent visits the red ones were rehung. Other evidence exists to suggest that Voysey was committed to a total design concept, for example, when constructing Gordondene in 1901 for a barrister, Cecil Fitch, he was distressed and shocked that his client had substituted an "appallingly ugly and gaudy" lavatory and bath for the simple one that he had designed with "beautiful clean oak casing".

Voysey's ideas and the totality of his practice place him firmly within the second phase of the Arts and Crafts movement from the 1880s when many designers were collaborating with manufacturers to extend the availability of their work. Elements of his writing and design practice led him to be influential in the development of Modernism both in Britain and on the Continent.

LINDA COLEING

See also Arts and Crafts Movement

Biography

Charles Francis Annesley Voysey. Born in Hessle, Humberside, 28 May 1857. Attended Dulwich College then educated by private tutor. Married Mary Maria Evans, 1885; son was the architect Cowles Voysey. Articled to the Gothic Revivalist architect John Pollard Seddon (1827–1906) from 1873; assistant to Henry Saxon Snell (1830–1904), 1879; worked as an "improver" in the office of George Devey (1820–86), 1880–82. Active in independent practice as an architect, London, 1881–1914; designed wallpapers and textiles from 1883 until the 1930s; active as a furniture designer from c.1895. Member of the Art-Workers' Guild from 1884, elected Master, 1924; made a Designer for Industry by Royal Society of Arts, London, 1936; Royal Gold Medallist, Royal Institute of British Architects,

1940. Exhibited at numerous national and international exhibitions including the Arts and Crafts Exhibitions, London, from 1888, Paris 1900, and Turin 1902. Died in Winchester, 12 February 1941.

Selected Works

Large collections of Voysey's architectural drawings and decorative designs are held in the Drawings Collection of the Royal Institute of British Architects, and the Department of Prints and Drawings, Victoria and Albert Museum, London. Examples of his textiles and wallpapers are in the Victoria and Albert Museum, London, and in the Whitworth Art Gallery, Manchester; examples of his furniture are in the Art Gallery and Museum, Cheltenham. The majority of Voysey's interiors were custom-made for buildings also to his design; archive photographs of many of these projects are in the Photographs Collection, Royal Institute of British Architects, London.

Interiors

- 1890 Walnut Tree Farm, Castlemorton, Malvern (building and interior fittings): H. Cazalet
- 1891 14 South Parade, Bedford Park, London (building and interior fittings): J.W. Forster
- 1893 Perrycroft, Colwall, near Malvern (building and interior fittings): J.W. Wilson
- 1895 Annesley Lodge, Platt's Lane, Hampstead (building, interiors and furnishings): Rev. Charles Voysey
- 1896 Greyfriars, Hog's Back, Surrey (building and interiors fittings): Julian Russell Sturgis
- 1897 New Place, Haslemere, Surrey (building and interiors): A.A. Steadman
- 1897 Norney, Shackleford, Surrey (building and interiors): Rev. Leighton Crane
- 1898 Broadleys, Lake Windermere, Cumbria (building, interiors and some furniture): A Currer Briggs
- 1898 Moorcrag, Lake Windermere, Cumbria (building, interiors and some furniture): J.W. Buckley
- 1899 The Orchard, Chorleywood, Hertfordshire (building, interiors and furnishings): C.F.A. Voysey
- 1899 Spade House, Radnor Cliff Crescent, Folkestone (building and interiors): H.G. Wells
- 1901 The Pastures, North Luffenham, Leicestershire (building and interior fittings)
- 1902 Factory, 10 Barley Mow Passage, London (building and interior fittings): Arthur Sanderson & Sons, Ltd.
- 1905 Hollymount, Knotty Green, Buckinghamshire (building and interior fittings): C.T. Burke
- 1905 The Homestead, Frinton-on-Sea, Essex (building, interiors and furniture): S.C. Turner
- 1906-07 Garden Corner, Chelsea Embankment, London (interiors, furniture and fittings): E.J. Horniman
- 1906-10 Essex and Suffolk Equitable Insurance Company, New Broad Street, London (boardroom offices including decorations and furniture)
- 1909 Littleholm, Kendal, Cumbria (building and interior fittings): Arthur Simpson
- 1909 Lodge Style, Combe Down, near Bath (building and interiors): T. S. Cotterell

Voysey's designs for wallpaper were produced by Essex & Co., Jeffrey & Co., and A. Sanderson and Sons Ltd.; his textiles were produced by Alexander Morton & Co. He also designed metal fittings manufactured by Elsley & Co., table-ware and lighting, and numerous items of furniture, much of which was made by F.C. Nielsen and Arthur Simpson.

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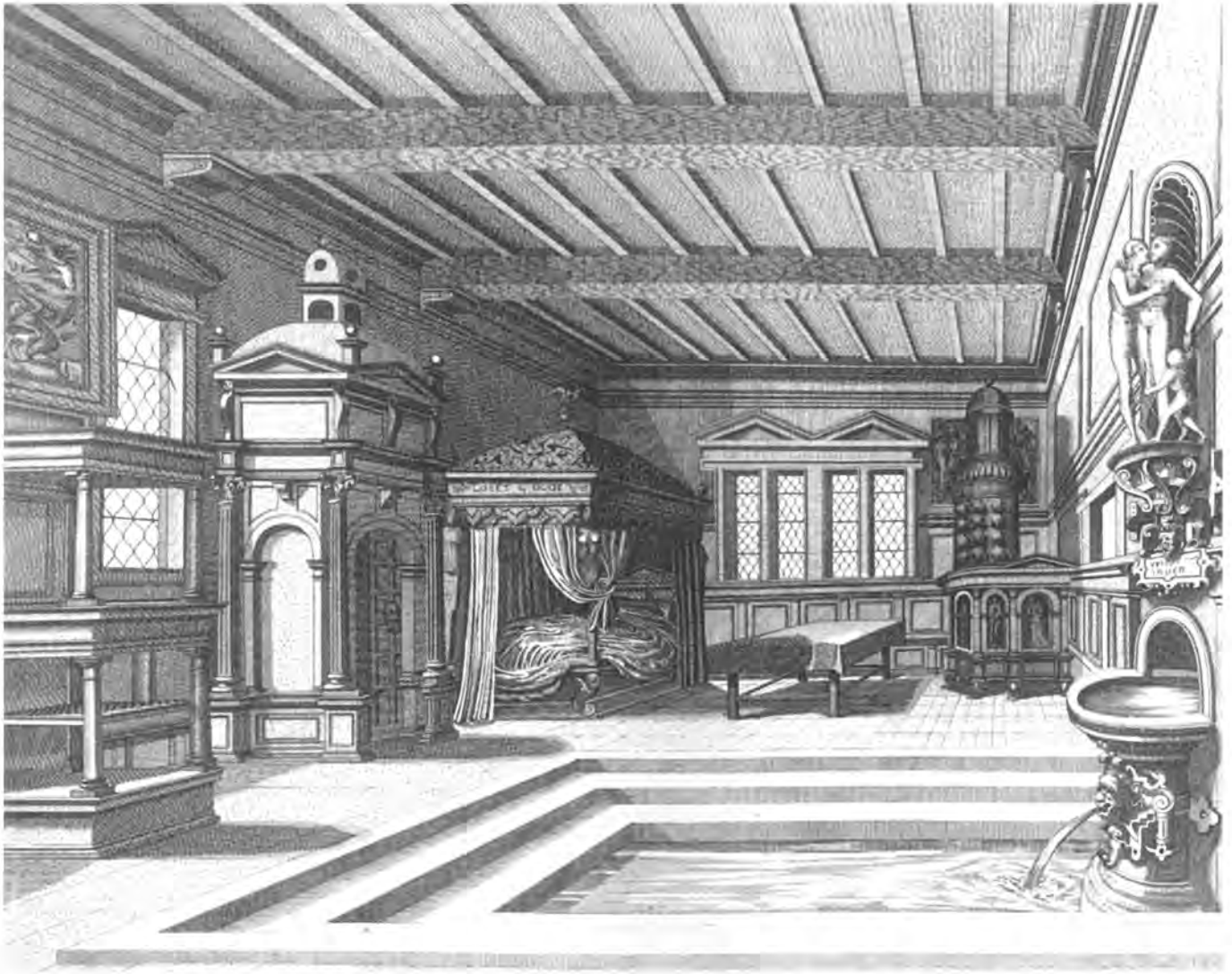
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Vredeman de Vries, Hans 1527-1606(?)

Netherlandish painter, architect and *ornemaniste*

Hans Vredeman de Vries was a Netherlandish architect, designer and painter, known above all for a collection of engravings that served to popularise a strongly architectural style of ornament and decoration based on variations of the classical "orders". These engravings had considerable influence, not only in his native country but also in Germany and Eastern Europe and especially in England where they were closely associated with the development of the Jacobean style.



Vredeman de Vries: engraving from *Perspective*, 1604–05

Vredeman was born in 1527 in Leeuwarden in Friesland and trained first under the glass painter Reyer Gerrits who was also active in Amsterdam and Dordrecht. In 1549 Vredeman was recorded as working under Pieter Coeck (1502–50) on the elaborate strapwork decorations for the triumphal entry of Charles V into Antwerp; he settled in Antwerp in 1561 and in 1570 worked in collaboration with Antonis Mor on the Great Triumphal Arch for the visit of Anne of Austria.

Several paintings, either wholly or partly by Vredeman, have survived. These include *Christ with Mary and Martha* (1566, Hampton Court, near London) where the figures might be by Abraham Blocklandt, and the *Renaissance Palace with Lazarus* (c.1600, Rijksmuseum, Amsterdam). Carel van Mander, writing in 1604, praised the illusionistic architecture in Vredeman's work and mentioned in particular two paintings with *trompe-l'oeil* perspectives done for the church of St. Peter in Hamburg. In the preface to his final publication, *Perspectiva* (1604), Vredeman claimed to be something of an expert on this subject. He declared that he had written nine books on

perspective and his paintings helped to create a whole new genre of elaborate architectural views, mainly interiors.

Vredeman spent much of his life travelling, and he is recorded as working at Aachen, Braunschweig, Prague, Wolfenbüttel, Frankfurt and Danzig (Gdansk) where, according to van Mander, he painted a series of Allegories for the City Council. His architectural work began under the direction of Cornelis Floris (1514–75) at the Hôtel de Ville in Antwerp (1561–66) but was cut short by the fall of the city to the Duke of Alba in 1567 and the subsequent Spanish Fury. Nevertheless, Vredeman had already discovered the work of Vitruvius and Sebastiano Serlio and had begun to publish the ornamental designs for which he became famed.

His designs were derived largely from the example of earlier Northern sculptors and stonemasons such as Coeck and Floris and in a sense Vredeman's prints were no more than copies or vulgarisations of their work. Yet their sheer number and accessibility made them very popular, and with the publication of his *Artis perspektivae plurium generum ...*, (1568) and his *Architectura* (first printed in 1577 and reissued four times),

Vredeman made available to a far larger audience a form of classicism that could be used easily for all kinds of decoration. The engravings were of a variety of ornament including grotesques, vases, caryatids and scrolls, and were adapted for interior decoration, furniture and even tapestries, as is demonstrated by the suite of hangings woven for the Earl of Leicester at the end of the 16th century. There was much emphasis upon the classical orders and also strapwork – a type of patterning that could be laid across both flat and curved surfaces and for which Vredeman was well-known. Indeed, Vredeman's work seems to be the source for the patterns used by the English architect Robert Smythson for the Hall screen at Wollaton (1580–88) which were taken from his publication *Scenographiae* (1560, 1563, enlarged as *Variae Architecturae Formae*, 1601). And the tomb of the first Countess of Devonshire, at the church in the park at Hardwick, designed by John Smythson in 1627, appears to be an adaptation of a drawing which is itself a copy of a design in the same volume by Vredeman.

But perhaps the most striking and influential of Vredeman's designs were those for scrolled gables, a form of architectural roof decoration very popular in England and the Netherlands during the 16th century. The patterns followed the necessary slope of the outlines of the gables, with C-scrolls and S-scrolls on the stone trimming on buildings that were often built of brick. And this ornament could also be used on the smaller interior gables within those that flanked them. This kind of design had perhaps originated in Italy in the work of Brunelleschi and then Alberti on the façade of S. Maria Novella, Florence. But when the first scrolled gable appeared in Northern Europe in 1540, in a design by Alessandro Pasqualini at the court of the Kasteel at Buren, it was close enough to the type of scrolled gables already apparent in the Netherlands since the 1530s to suggest that a process of cross-fertilisation between North and South was taking place. Northern European examples included the Paalhuis, Amsterdam (1560), Floris's Hôtel de Ville, Antwerp, Hans van Paschen's Kronborg Slot in Helsingør, Denmark (1574) and details of Anthonis van Opbergen's Wiezienna Tower (1587) and his Arsenal (1602), both in Gdańsk. The same gable designs were also visible in England at Kirkby Hall, Northamptonshire (1575–83) and on the roof line at Wollaton. By this date, however, Vredeman's influence was complemented by the engravings of Wendel Dietterlin that made up his *Architectura* (1593) and which were in a brilliantly extreme three-dimensional version of the strapwork-grotesque style. And with the passing of the artisan Mannerist style, exemplified by the Dutch gable, there was no need to refer either to Vredeman, or to the German "Ditterling"; the model now was to be that of the more directly Italianate architecture of Inigo Jones and John Webb.

DAVID CAST

See also Printed Designs

Biography

Born in Leeuwarden, Friesland, in 1527. Apprenticed for five years to a glass painter before moving to Kollum to work for a cabinet-maker. Worked on the decorations for the entry of Charles V and Philip II, Antwerp, 1549. Active as a painter in Mecheln; settled in Antwerp c.1561. Married 1) Johanna van Muysen; 2) Sara van der Elsmaer, 1566: son was the painter and designer Paul Vredeman de Vries (b.1567). Published numerous suites of ornament, including strapwork cartouches and grotesques, from 1555. Left Antwerp, 1570, but returned to work as an architect and designer, 1575–86. Active in several cities in the Low Countries, and the Empire: worked as a gardener, architect, painter and designer in the service of Duke Julius in Wolfenbüttel, 1587–89; active in Hamburg and Danzig; worked for the Emperor Rudolf II in Prague as a painter and designer, 1596–98. Died in Antwerp(?), 1606(?).

Publications

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Artis perspectivae plurium generum, 1568
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Wagner, Otto 1841–1918

Austrian architect and designer

Otto Wagner was a leading architect of the Vienna Secession whose stark functionalist furniture has also led to his being described as an early pioneer of the 20th century Modern Movement. Born in Penzig, a village near Vienna and close to the Schloss Schönbrunn, he was the son of a notary at the Royal Hungarian Court. Despite his father's death when Wagner was aged five, he was privately educated before attending the Akademisches Gymnasium in Vienna and the Benedictine Boarding School at Kremsmünster, in preparation for a career as a lawyer. At an early age he determined to follow his godfather's profession as an architect. His academic success at the Vienna Technical High School (1857–59) enabled him to avoid military service, and he proceeded instead to the Imperial Building Academy, Berlin (1860–61), and then returned to Vienna where he completed his education in 1863 at the Academy of Fine Arts under Eduard van der Nüll and August Sicard von Sicardsburg. He won his first architectural competition for a casino in the Vienna City Park later in the same year.

A man of enormous energy and diligence, Wagner worked ceaselessly for the next fifty years, entering competitions, designing buildings, public works, and furniture – work that paved the way for new developments in architecture and interior design. His achievements culminated in his two masterpieces; the church of Am Steinhof and the Postal Savings Bank in Vienna.

Much of his early work – both buildings and furniture – was firmly rooted in the currently fashionable “eclectic” style and was inspired by Renaissance or Neo-Classical models, yet even at this stage of his career a move towards simplicity of form and reduction of ornament is discernible. For example, the exterior of the first Villa Wagner at 26 Hüttelbergstrasse (1886–88) was solidly classical in form, the central block having a Greek-columned portico flanked by two pergolas. By 1900, one pergola had been converted into a studio incorporating dramatic stained glass (*Autumn Landscape in the Wienerwald* by Adolf Böhan) within a chaste interior whose painted decoration parallels the work of Victor Horta in Brussels.

By 1896, Wagner had refined his architectural and design

credo, laying down the four principles on which his work would continue to be based. These were: first, a precise understanding of the purpose of the object or building down to the smallest detail; second, the auspicious (*glücklich*) choice of materials which should be readily available, solid, economical and easy to work; third, simple and economical construction; all of which meant that, fourth, form would be practical and easy to comprehend.

These principles first appear in many of his public works; for instance, his railway stations for the Stadtbahn and the Kaiserbad Dam where his use of materials such as corrugated zinc, copper sheet, aluminium, prefabricated concrete and marble cladding is both innovative and practical. Similarly expedient features were incorporated in the apartment house at 38–40 Linke Wienzeile (1898–99) which had severe lintelless windows and a façade of terracotta maiolica red floral design that was intended to aid cleaning by the Fire Brigade!

This same attention to detail is amply demonstrated in the St. Leopold's Church (Am Steinhof) at the Lower Austrian State Sanatorium and Institution (1905–07). The church, which dominated the sloping hillside site, is of brick construction protected by 2 cm. thick sheets of marble fixed by bolts with screw copperheads; indeed all the exposed metal surfaces are copper-coated. The plan is a modified Greek cross with a single-span central block with slight projections, and the building is flooded with light from Koloman Moser's stained-glass windows. The major consideration in the design of the interior – every detail of which was devised by Wagner or one of his associates – was hygiene, and accordingly the walls were clad in marble to allow for easy cleaning, confessionals dispensed with the traditional dust-collecting curtains, and the dominant colour was white. The rear section was left empty to allow space for patients in wheelchairs and the four-seater pews in other areas enabled easy access to inmates requiring attention during services. Both presbytery and altar are raised while the nave floor slopes down towards the altar to aid visibility. Instead of frescoes, the pictures above the altar were executed in mosaic by Remigius Greyling and Rudolf Jeltman. Wagner himself designed the Mass vestments, chalices, light fixtures and many of the ceremonial items.

Wagner's contribution to secular design is best demonstrated in his work for the Postal Savings Bank which was constructed in two stages in 1904–06 and 1910–12. Once again the walls are faced in marble held in place with

aluminium bolts, the same metal being used in the interior for the cylindrical hot air blowers in the main banking hall where chaste pillars support the dramatic glass roof above a suspended glass ceiling. The whole interior and its furnishings were designed for durability, ease of maintenance, and economy. Walls in the public areas are clad in marble or glass, writing surfaces are covered with hard rubber, the floor is covered with linoleum and aluminium is used for functional decorative detailing. The office areas feature adjustable partitions for flexibility. Standardised furniture, suitable for easy storage, was based on the bent-wood techniques developed by the Thonet Company. Variety was achieved by the use of different materials, the choice of which was determined by where the furniture was to be placed within the building and by whom it was to be used. Senior officials had pieces made of tabasca mahogany with brass mouldings and red textile upholstery, while red beech, aluminium mouldings and grey textiles were used for items for other administrative areas and public spaces. The stools with perforated plywood seats in the main hall represent the culmination of Wagner's quest for simplicity of form combined with ease of production and practicality.

In addition to his design and architectural work, Wagner occupied the Chair of Architecture at the Vienna Academy of Fine Arts from 1894; his pupils included Josef Hoffmann and J.M. Olbrich. He was also closely associated with the Vienna Secession from 1899 but he resigned in 1905 along with Gustav Klimt and others. He remained active as an architect until 1912, and continued to design furniture, wallpapers, textiles, metalwork and jewellery up to his death in 1918.

BRIAN J. R. BLENCH

Biography

Born in Penzig, near Vienna, 1841, the son of a wealthy bureaucrat. Attended the Technische Hochschule, Vienna, 1857–59; enrolled at the Bauakademie, Berlin, 1860–61; studied under Eduard van der Nüll and August Sicard von Sicardsburg at the Academy of Fine Arts, Vienna, 1861–63. Married 1) Josefine Dornhart, 1863 (divorced 1880); 2) Louise Wagner (died 1915): 3 children. Employed by the architect Ludwig von Forster, 1863; active in independent practice, Vienna, from the late 1860s; designed furniture and interiors from the mid-1870s; drawing office employed about 70 collaborators including Josef Hoffmann, Jože Plečnik, Max Fabiani, Leopold Bauer, and, as chief draughtsman, Joseph Maria Olbrich, from the mid-1890s. Appointed artistic adviser to the Vienna Transport Commission to supervise the design and building of a new rail and canal transit system, 1894. Chair, and professor of architecture, Academy of Fine Arts, Vienna, from 1894; pupils included Hoffmann and Olbrich. Member, Vienna Secession, 1899, and Deutscher Werkbund. Published several influential works including *Moderne Architektur*, 1895. Exhibited at several national and international exhibitions including Jubilee Exhibition, Vienna, 1898, Paris, 1900, and Turin, 1902. Died in Vienna, 1918.

Selected Works

A large collection of Wagner's drawings and designs for architecture, decoration and furniture, is in the Academy of Fine Arts, Vienna; additional drawings and designs for textiles are in the Archive of Johann Backhausen & Sohne, Vienna. Numerous examples of Wagner's furniture are in the Historisches Museum, Vienna; much of his original furniture, fittings and decoration also survives *in situ* in the Postal Savings Bank Office, Vienna.

Interiors

- 1877 Apartment House, 23 Schottenring, Vienna (building and some interiors)
- 1882–83 Apartment House, 6–8 Stadiongrasse, Vienna (building, interiors, decoration and furniture)
- 1886–88 First Villa Wagner, 26 Hüttelbergstrasse, Vienna (building, interiors and furniture)
- 1888–90 Palais Wagner, 3 Renweg, Vienna (building, interiors and furniture)
- 1894–1901 Stadtbahn System, Vienna (station and pavilion buildings, decoration and interior fittings; Karlsplatz Station with J.M. Olbrich)
- 1898 Jubilee Exhibition, Vienna (schlafzimmer, speisezimmer and bathroom)
- 1898–99 Apartment Houses, 38–40 Linke Wienzeile, Vienna (buildings and interior fittings)
- 1902 *Die Zeit* Telegraph Office, Vienna (new façade and interiors)
- 1904–06 Postal Savings Bank, Vienna (building, interiors and furniture; first and second stages)
- 1905–07 St. Leopold's Church, Am Steinhof, Vienna (building, interiors and furniture)
- 1912 Apartment House, 4 Döblergasse, Vienna (building, interiors and furniture)
- 1912–13 Second Villa Wagner, 26 Hüttelbergstrasse, Vienna (building, interior and furniture)

Wagner also designed furniture, wallpapers and textiles, decorations, metalwork and jewellery.

Publications

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- Moderne Architektur*, 1895; 4th edition reprinted as *Die Baukunst unserer Zeit*, 1914; translated as *Modern Architecture: A Guidebook* (introduction by Harry Francis Mallgrave), 1988

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Wailly, Charles de 1730–1798

French architect, decorator and designer of ornament

Charles de Wailly was one of the most innovative architects at work in Paris in the second half of the 18th century. He was also a dazzlingly skillful draughtsman who raised the art of architectural rendering, especially the delineation of interiors, to new levels of expressiveness, earning for himself the rare title of *peintre-architecte*. He wove together numerous strands of artistic influence, old and new, enriching the repertory of Neo-Classical decorative motifs then in circulation, and introducing novel patterns of spatial organization. In his finest interiors, spaces open dramatically into spaces above and beyond, the eye is almost overwhelmed by mirrored reflections, and light glints off highly ornamented, multi-colored surfaces. All is controlled, however, by an inner structural logic; de Wailly's design sensibility was eclectic but deeply informed by the logic of Classicism.

Thanks to wealthy patrons and powerful friends in official positions, and to his own skills in self-promotion through the selective exhibition of drawings and the publication of prints after his most important inventions, de Wailly received major commissions during the 1760s and 1770s that established his Europe-wide reputation. He created some of the most innovative Paris interiors of the day and furnished provincial aristocrats and far-flung princely courts with sumptuous and learned designs redolent of high Parisian taste. Even after his own exuberant brand of Neo-Classicism had somewhat fallen from favor in the more chaste and soberly "archaic" Paris of the 1780s and 1790s, de Wailly continued to win commissions abroad, including Belgium, Germany and Russia, and to exert an influence on foreign architects, many of them his students. He was, says Kalnein, "one of the major conduits for the spread of Neo-Classicism across Europe" (Kalnein, 1995).

Born in Paris in 1730, de Wailly first studied architecture under Le Geay and Blondel. In 1752 he won the Prix de Rome but split the prize with his friend Pierre-Louis Moreau-Desproux, the two travelling together to Rome in 1754. It was there during 18 months of intensive study that de Wailly forged his style. He poured over the architecture of antiquity, drawing the Baths of Caracalla and Hadrian's Villa in the company of Moreau-Desproux and a future partner, Marie-Joseph Peyre. With their intricate interlocking chambers and, especially at Hadrian's Villa, scintillating integration of interior and exterior spaces, such monuments of Imperial Rome gave direction and the weight of impeccable precedent to many of de Wailly's later designs. At the same time and with equal attention, the young architect studied the monuments of modern Rome such as Bernini's Cathedral of Saint Peter at Saint Peter's. His admiration for the Roman Baroque, especially its play of light and shadow and exuberant deployment of varied materials, was exceptional for a French architect of the day and remained a lifelong inspiration. Like several talented, youthful compatriots at the Académie de France, de Wailly also fell under the sway of G.B. Piranesi, emulating the Italian printmaker's imaginative manipulation of decorative forms, and his pictorial evocation of enigmatic spaces.

Returning to Paris late in 1756, de Wailly worked for Servandoni on opera stage decor, as well as on the construction

of Ange-Jacques Gabriel's Opéra de Versailles, with its sumptuous gilded decorations by Augustin Pajou. Such experiences taught him how to imbue interiors with theatrical complexity and incorporate rich decoration into strongly articulated spaces. Success came quickly. Given important responsibilities at Versailles and Choisy, he also attracted the patronage and protection of the Marquis de Marigny, Superintendent of Royal Buildings. In 1767, Marigny named de Wailly to the first class of the Royal Academy of Architecture and then in 1771, in the face of intense opposition, appointed him to the Royal Academy of Painting and Sculpture as well, the first architect to be so honored.

Early on de Wailly exhibited an interest in furniture design and ornament, publishing a small portfolio of etchings in 1760 entitled *Première suite de Vases* (of which the only known copy is at the Musée des Arts Décoratifs, Paris). It includes robust, geometric vases decorated with grotesques and foliage that owe a debt to the ornamental designs of de Wailly's friend, William Chambers. It also includes innovative tables that evoke Mazarin desks of the 17th century, featuring exuberant, if spindly, legs. In the latter engravings, the vases are shown a second time, atop the tables, indicating that, like Piranesi, de Wailly thought in terms of decorative ensembles. At the Salon of 1761 de Wailly exhibited furniture, now lost, that likely related to the prints of the previous year, including an ornate table of lapis lazuli, executed by Pierre Garnier, and a granite vase in the antique style.

De Wailly soon had the opportunity to realize his decorative ambitions on a grander scale. Between 1762 and 1770, he renovated the Paris hôtel of the Marquis de Voyer. A delicate Rococo confection by Germain Boffrand, de Wailly transformed it, inside and out, into a richly decorated manifesto of the emerging Neo-Classical taste. He incorporated the Greek Ionic order on the garden façade, seemingly based on the Erechtheion in Athens, and a barrel-vaulted, coffered vestibule leading from the street. On the interior, confronting mirrors flanked by caryatids reflected an ornate decor of martial motifs on walls, and carved and gilded ceilings. Much commented on at the time, but destroyed in the 1920s, the house is known through sketches by Chambers, now at the Royal Institute of British Architects, London.

Other private commissions followed, of which the most important was the Château of Montmusard at Dijon, commissioned in 1764 by Jean-Philippe Fyot, Marquis de la Marche. Here, the façade was a convex, semi-circular colonnade fronting a circular terrace. Conceived as a Temple of Apollo, the terrace mirrored an enclosed circular salon beyond, styled as a Temple of the Muses, which projected into the garden. The other rooms of the house were tightly and symmetrically grouped around the two circular spaces. The château's distinctive ground plan owes a debt, as Braham has argued, to the organization of Roman baths and for the first time introduced an ancient spatial pattern as the shaping presence in a modern building. Work was never completed, but in later years de Wailly returned to the conceit of the temple-house, and to open and enclosed spaces that mirror one another, designing a Temple of Minerva (1772) for Catherine the Great, and a Temple of Diana for the Landgrave Frederick II of Hesse, the third design for which (1785) was the architect's most elaborate variation on the theme.

Other domestic projects evince equal inventiveness. In 1776–78 de Wailly designed adjacent houses on the rue de la Pépinière (1776–78) one for Augustin Pajou and the second for himself. The latter, surely one of the most original houses to rise in Paris in the late 18th century, was built around a circular double staircase, surrounded by columns, that began out-of-doors in a courtyard visible from the street and rose into the heart of the house. Illuminated by a lantern jutting from the roof, the staircase was flanked at each level by ingeniously grouped rooms and belvederes. Similarly, in 1774 de Wailly designed a house for Voltaire on the rue de Richelieu featuring a seemingly free-floating oval staircase at the heart of the house which was much admired at the time. His range of historical references was wide. In the crypt of the Paris church of Saint-Leu-Saint-Gilles (c.1780) he introduced the baseless Doric order to French architecture, and with the Chapel of the Virgin (1778) and extravagant pulpit (1789) for the church of Saint-Sulpice, he revealed a continuing debt to Bernini. A project of 1781–82 for the Château of Enghien in Belgium incorporates Gothic detailing.

In 1767 de Wailly received the most important commission of his career when he and Peyre were invited to design a new theatre in the heart of Paris for the Comédie-Française. The project required years of study, planning and revision – and the advice of Voltaire himself – the site was changed, the architects briefly were replaced, work began only in 1769 and the doors did not open until 1782. The theatre, whose name was changed in 1795 to the Odéon, is an austere rectangular box fronted by a colonnade of the Tuscan order that gives to it the air of an ancient temple. It dominates a semi-circular square from which streets radiate that is also the work of Peyre and de Wailly. If the former architect's sober taste dominates the exterior, de Wailly made his mark on the interior, now much altered. The auditorium was almost circular which allowed good sightlines for an audience intent on observing itself as much as the stage. As a series of marvelously expressive drawings attest – one showing an audience in Roman dress! – de Wailly created a masterpiece in the design of the public areas leading to the auditorium, for here twin colonnaded staircases link the vestibule, foyer and auditorium in a single, compelling spatial sequence that moves both horizontally and vertically. It set a standard for theatrical design that would be matched only a century later with Charles Garnier's grand theatricalization of the theatre at the Opéra de Paris.

In 1771, as he worked on the Odéon project, de Wailly travelled to Italy to study advances in theatre design. There he met the Marquis Cristoforo Spinola, Genoese ambassador to Versailles, who commissioned the most spectacular interior of the architect's career, the redecoration of the "salone" of the Palazzo Spinola in Genoa, which the architect carried out in 1772–73. Twenty fluted and gilded Corinthian columns lined the vast room, framing round-headed windows on two sides and forming the support for Serlian arches on the others. Set into the Serliana were large mirrors in which the sumptuous decor was reflected over and again. Surfaces were decorated with carvings and gilt, and the light of giant chandeliers glinted off luxurious materials such as lapis lazuli plaquettes. A boldly sculptural cornice supported a clerestory with *oeil-de-boeuf* windows that rose to an oval, illusionistically-painted ceiling. Here all the themes of de Wailly's interior design career came

together; Baroque grandeur, the almost hypnotic visual overload of Piranesian imagery, an erudite use of architectural motifs, and the expansiveness of contemporary stage sets. The *salone* quickly became famous in Paris owing to the gloriously atmospheric drawings that de Wailly exhibited at the Salon of 1773, surely the most technically audacious architectural renderings of the century, and to the engravings of the project that he published in the *Encyclopédie* in 1777.

By the time of the Revolution in 1789, de Wailly's expansive, elegant brand of Neo-Classicism, so appealing to aristocratic taste in earlier decades, had fallen from favor. Sympathetic to reform, he served on various Revolutionary committees concerning the arts and indeed put his architectural skills to the service of good government, proposing in 1793 to transform a former Jesuit church in Brussels into an austere, egalitarian meeting hall for the Friends of Liberty and Equality, never realized. He died in his apartment at the Louvre in 1798. Extravagantly admired during much of his lifetime and now recognized as a major figure in 18th-century architecture, de Wailly is remembered for his brilliant ability to orchestrate complex spaces into dramatic, sweeping symphonies of structure, color and light, and for the effortless erudition with which he manipulated the vast possibilities that the history of architecture and design, which he knew so well, generously laid before him.

CHRISTOPHER RIOPELLE

Biography

Born in Paris, 9 November 1730. Studied architecture under Jacques-François Blondel (1705–74), Giovanni Nicolo Servandoni, and Jean Laurent Le Geay (fl.1710–86). Awarded Prix d'Architecture de Rome, 1752; studied at the French Academy in Rome where he met William Chambers, 1754–56. Returned to Paris, 1756 and worked for Servandoni on stage decoration; also active as a decorator, architect and designer of furniture and ornament from c.1760. Travelled to Italy, 1771; appointed architect to the Palace of Fontainebleau, 1772; worked in the service of the Landgrave Frederick II of Hesse, 1785; offered the presidency of the St. Petersburg Academy of Architecture, 1790. Also designed stage settings for Servandoni; exhibited designs for furniture at the Paris Salon from 1761. Member (first class), Académie Royale d'Architecture, 1767; member, Académie de Peintre et de Sculpture, 1771. Died in Paris, 2 November 1798.

Selected Works

Major drawings and designs for ornament and furniture by de Wailly are in the Musée du Louvre, the Musée des Arts Décoratifs, and the Musée Carnavalet, Paris. Additional drawings are in the Staatliche Kunsthbibliothek, Berlin; the Cooper-Hewitt Museum, New York; and the Hermitage, St. Petersburg. William Chambers's drawings of the Hôtel d'Argenson are in the Drawings Collection, Royal Institute of British Architects, London.

Interiors

- 1762–70 Hôtel d'Argenson, Paris (transformation of Germain Boffrand's interior): Marquis de Voyer
- 1764–69 Château de Montmusard, near Dijon (building and interiors): Marquis de la Marche
- 1767–82 Théâtre de l'Odéon, Paris (building and interiors with Marie-Joseph Peyre)
- 1769–78 Château des Ornes, Poitou (renovations and interiors)
- 1772–73 Palazzo Spinola, Genoa (redecoration of the Grand Salon): Marquis Cristoforo Spinola
- 1774–78 Hôtel de Voltaire, Paris (building and interiors): Voltaire

- 1776–78 Hôtel de Pajou, Paris (building and interiors): Augustin Pajou
 1776–78 Hôtel de Charles de Wailly, Paris (building and interiors): Charles de Wailly
 1778 Chapel of the Virgin, St. Sulpice, Paris (redcoration)
 1779–82 La Comédie Italienne, Paris (remodelling of interiors)

Publications

Première suite de Vases inventée et gravée par Dewailly, 1760

Further Reading

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Wallhangings

The practice of using hangings, as opposed to painted or plaster decoration or panelling, to decorate walls is an ancient one that dates back to the 6th–8th millennia BC. Traditionally, such hangings were made of woven or embroidered textiles, although other materials such as embossed and gilded leather have also been used, and they were generally luxury items

often associated with the houses and palaces of the wealthy. Their function was predominantly decorative, allowing large expanses of wall to be covered with colorful designs, although in Northern climates they also served to cut down draughts of cold air. And it is equally obvious that wall-hangings were also an indication of the wealth of the owner, showing that after clothing, bedding and essential furnishings had been provided, there was still money available for fine fabrics that serve no other purpose than to hang on the wall. Early writers described the magnificent woven and embroidered hangings in the tents and palaces of the Babylonians and Assyrians. These were later copied and adopted throughout the Middle East and the Mediterranean countries. Their use was especially widespread during the medieval and Renaissance periods when their portability made them well-suited to the peripatetic lifestyles of European courts. Hangings sometimes became spoils of war, and were cut up and divided among the conquerors. Many secular hangings were moved to temples and churches, and church hangings were sometimes appropriated for private homes.

A wallhanging is a free-hanging piece of cloth, fastened to the wall by the upper edge or corners, or suspended from a rod or dowel. It can have a woven design, as in the case of tapestry, damask and brocade, or a surface decoration of embroidery, appliqué, quilting, paint or dye. Hangings can be designed as a piece, with borders and pattern to fit the space, or they can be a hemmed length of cloth cut from a larger piece. Many have fringes on the bottom. Carpets, rugs, and quilts are also sometimes hung on the wall.

An unusual form of wallhanging is the *tapa*, or bark cloth, of Polynesia. Polynesian *tapa*-making originated in Fiji and preceded the introduction of woven cloth into the islands. It spread to other parts of Polynesia and continues today. Bark cloth, although strictly speaking a form of felt similar to paper, is made from the bark of several members of the mulberry family (Moraceae). The bark is stripped from the tree, soaked, scraped, and beaten on wooden anvils with wooden mallets to form thin sheets. The sheets are painted or printed with hardwood dies or bamboo stamps. Large sheets were traditionally hung inside houses as partitions, protection against insects, and interior decoration.

Weaving of linen cloth for many purposes, including hangings, was established in Syria and Egypt by the 6th millennium BC. However silk from China became the fabric of choice for luxurious wall-hangings in the Middle East. Raw silk and finished pieces were brought overland on the Silk Road, a system of trading routes from central China through central Asia to the eastern shore of the Mediterranean. The Silk Road was well established by the 1st century BC. Raw silk was woven into cloth in Syria and traded with countries to the west.

Silk factories were established in Constantinople in the 4th century AD to cater to the Byzantine court and continued until the Ottoman conquest in 1453. Silk hangings dyed in many colors were used plain or decorated with animal and plant motifs, many of them based on designs from China. Cities in other parts of the Middle East established silk weaving centers that were described by Marco Polo in the 13th century. The Sasanians in Persia copied silk designs from India as well as China, and by the late 16th century under Shah Abbas I silk weaving had become the chief industry in Persia.

Byzantine and Islamic silks were traded extensively to Europe during the Middle Ages, and greatly influenced early Renaissance design. Silk weaving in Italy began when Roger II of Sicily brought weavers from Byzantium to Palermo in the 12th century. Lucca and Venice established silk factories, continuing the oriental floral designs. Genoa produced fine velvet for furnishings. Lyon and Tours were the centers of French silk manufacture, establishing fashions in design that were copied all over Europe by the mid-17th century. Oriental plant forms continued to predominate until the production of "bizarre" silks during 1700–30. These were patterns containing architectural motifs such as pavilions and archways along with plant forms in strange shapes and brilliant color combinations.

Direct trade by sea was developed by the Portuguese following the voyage of Vasco da Gama to India in 1498. Cotton was native to India, and Indian cotton manufacturers had devised methods of printing and painting with colorfast dyes. When the Portuguese arrived there was already a thriving trade in cotton goods among the South East Asians in exchange for spices, ivory, and other commodities. The royal courts of Thailand, Java, and other South East Asian countries had an established tradition of printed hangings in palaces and temples, and many of these cloths were produced in India in designs made specifically for individual markets in South East Asia. These bright, exotic fabrics called *pintados* by the Portuguese and chintz by the English were very popular in Europe by the early 17th century. Following the example of Asian traders, European traders took floral designs in European taste to the Indian manufacturers, who then reproduced them in Indian style for the European market. Large cloths, or palampores, usually featuring a tree design commonly called the "tree of life" were intended as bed coverings, but they were used as wallhangings also. The motifs were sometimes cut out and appliquéd to larger pieces, and the cloths were copied in embroidery as well. In the Scandinavian countries the oriental designs were incorporated into traditional embroidered hangings that were hung from walls and ceilings on holidays and other special occasions.

France and England passed laws prohibiting the import and production of the Indian style cloths in 1686, 1700, and 1720 in order to appease the silk and wool manufacturers who feared competition. However, infringement of the law was common, and printed cottons were produced in both countries. By the mid-18th century copperplate printing had been introduced, making possible monochrome prints with a series of repeats on lengths of fabric. Purple, red, sepia, and China blue were the most common colors. French *toiles de Jouy* are the best known of these. When rotary printing from engraved metal rollers was invented in 1783, mass production of printed cotton was begun, and the market for printed furnishing fabrics expanded to the middle and skilled working classes. Although used less frequently as hangings, such fabrics were sometimes stretched across battens that were then fixed to the wall, a practice that was also widespread with silks, cut-velvets and more expensive wallpapers.

The predominant style in Europe of the late 17th and 18th centuries, was Chinoiserie, a fantastic imaginary world of oriental motifs that was adopted by all of the applied arts. Some houses had entire "Chinese" rooms with all of the furni-

ture, hangings, and decorative objects done in a European version of oriental style. The rise in popularity of printed wallpaper during this period caused a diminished interest in fabric wallhangings, and hangings gave way to heavy curtains and draperies in the early 19th century.

From the late 1860s in England William Morris designed a number of woven and embroidered textiles in the neo-Gothic and Arts and Crafts style, and with the growth of interest in Art Needlework and exotic, oriental styles, embroidered hangings in particular enjoyed considerable popularity in several late 19th century Aesthetic homes. Strongly influenced by medieval and Renaissance precedents, Morris also revived the practice of using loosely gathered woven and printed fabrics as wall decoration. Photographs of his London home, Kelmscott House, show the drawing room hung with his woven textile *Bird*, and at Standen, Sussex, which Morris & Co. decorated in the 1890s for the solicitor James Beale, the dining room walls were hung with loosely gathered lengths of printed fabric *Daffodil*. Other Morris interiors of the 1870s and 1880s include walls decorated with silk stretched on battens in imitation of the practice that had been widespread in aristocratic houses during the 17th and 18th centuries.

Twentieth-century wall-hangings are the prerogative of the studio artist and the home needleworker. Artists working in textiles frequently execute commissioned hangings for public buildings and private homes in a variety of techniques including canvas embroidery, quilting, batik, hooked or knotted pile, and plain weaving. Bed quilts hung on the wall and smaller, pictorial wall quilts are very popular with needleworkers making home decorations. Batiks and hand-woven fabrics from many countries are often hung just as they are made, with no more than hemming on the top for a rod. Any decorative textile may now be hung on the wall to add color and interest to the room decor.

CONSTANCE A. FAIRCHILD

See also Needlework

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Wallpaper

The first reference to the use of wallpaper appears in the records of a payment made in 1481 for fifty lengths of painted paper that were hung in the Château of Plessis-les-Tours. The oldest example discovered *in situ* is generally thought to be the fragment removed from the ceiling beams of the Master's Lodge at Christ's College, Cambridge that dates from c.1509. Survivals of this kind are, not surprisingly, extremely rare, but there is sufficient evidence to suggest that small quantities of patterned paper were being used as decoration in most parts of Europe by the late 16th century. Initially, the attraction of these papers was their cheapness and novelty. The price of paper fell throughout this period and, as a result, it was increasingly viewed as an attractive alternative to other forms of decoration in use at the time. Tapestries, textiles and embossed leathers continued to dominate the market for luxury hangings, but patterned paper represented an admirable substitute for less costly wall-treatments such as painted and stencilled plaster-work. Wallpaper did not entirely replace this style of work, but the early examples were clearly intended for modest houses or lesser rooms where, previously, painted patterns might have been employed.

During the 16th and 17th centuries wallpaper was printed from wood blocks on small, rectangular sheets that rarely measured more than 16 or 20 inches in length. The patterns appeared in monochrome; colour was not introduced until the late 17th century when it was applied through the medium of crudely-cut stencils. For much of this period too, patterned papers were used as lining-papers and on furniture as well as on ceilings and walls. A variety of pictorial and ornamental motifs were employed, but the majority of patterns followed fashions in contemporary wood and textile design. Discoveries made in Holland, Switzerland, and Poland suggest that imitation wood-grain and intarsia effects were favoured for ceilings, while in England many of the papers used on walls featured stylized floral and foliage motifs derived from contemporary embroidery and needlework. Renaissance ornament and armorial devices also proved quite popular, and a sample removed from Besford Court (1575) includes the arms of Elizabeth I and the Order of the Garter as well as grotesque masks and fruit-filled urns. French wallpapers, produced by *dominotiers* or image-sellers, were much simpler in style and had small geometric patterns featuring circles, lozenges, and cubes. These papers were used mainly by shopkeepers and artisans.

By the end of the 17th century the market for wallpaper was expanding. From the 1680s the French *dominotier* Jean Papillon began introducing larger, more colourful designs that were printed over several sheets of paper and that formed a consecutive pattern when pasted on the wall. These papers, known as *papiers de tapisserie*, were apparently quite fashionable and, by 1700, there was reputedly "not a house in Paris, however grand, that does not contain some example of this charming decoration, even if only in a wardrobe or other private room". Nevertheless, it was some years before wallpaper was regarded as an acceptable alternative for more luxurious hangings in "parade" or formal rooms.

An important development occurred in the late 17th century when English paper-stainers began joining the small sheets together to form long 12-yard rolls. This freed the design from



Wallpaper: Flock paper and border at Clandon Park, Surrey; British c.1735

the confines of the sheet size and allowed for larger, more imposing patterns that approximated more closely to the appearance of costly textiles. An even more significant innovation was the introduction of flocking techniques. Flocked hangings, where finely sieved wool shearings were shaken over a ground prepared with a design printed in varnish or size, had first appeared in Holland in the late 16th century. Originally the flock was applied to canvas or linen supports, but, by the 1620s, English firms had patented a technique whereby the flock adhered to painted paper grounds. Subsequently flocking became an art in which English paper-stainers excelled.

The appeal of flock papers lay in their resemblance to expensive cut velvets and silk damasks, and the most ambitious examples had large Baroque designs with vertical turn-over repeats of up to six feet long. Such papers were intended for the most formal of interiors, and in 1720 William Kent replaced the textile hangings in the drawing-room at Kensington Palace with a set of sumptuous damask designs. An equally impressive brocade pattern was hung in the Offices of the Privy Council at Whitehall in 1734 and many fine examples survive today in the state apartments of great houses such as Temple Newsam (Leeds), Christchurch Mansion (Ipswich) and Clandon Park (Surrey). For much of the 18th century it was customary to hang flocks and other expensive wallpapers



Wallpaper: pillar and arch pattern; British, 1760s

on a canvas backing that was attached to battens nailed to the wall. This was done primarily to protect the paper from damp but it also meant that the papers could be taken down for cleaning or re-hanging if required, and it provides a good indication of the degree to which such goods were prized. The flock paper in the Royal Bedroom at Clandon is still hung in this way and has matching borders at the top and bottom of the wall that conceal the nails.

From the 1750s the fashion for English flocks spread to France. Large numbers of *papiers d'Angleterre* were imported to decorate the houses of the nobility and in 1754 Mme. de Pompadour ordered a set of English papers for the dressing-room and corridor of her apartments at Versailles. Chinese wallpapers were also much in demand as a luxury decoration at this time. Hand-painted in tempera or gouache on long

panels, these papers had large non-repeating designs that depicted scenes of Chinese life or an assortment of exotic plants and birds. They first appeared in Europe in the 1650s and reached the height of their popularity in the middle decades of the 18th century when the taste for Chinese lacquered furniture and porcelain was also at its height. The main centres of supply were London and Paris, but examples were sold all over Europe and in North America. Their bright colours and the delicate treatment of their designs made them particularly appropriate for Rococo-style rooms; they were most often hung in intimate settings such as bedrooms, closets, and dressing-rooms.

Ironically, the Chinese themselves did not use wallpaper: the examples sold in Europe were produced exclusively for export. However, such was the appeal of their designs that European manufacturers soon began producing printed and painted imitations. Even more significantly, the naturalism and detail of Chinese papers suggested new standards of excellence to which wallpaper might aspire, and improvements in the block-cutting and printing processes meant that by the 1760s perfectly registered, polychrome patterns, block-printed in distemper pigments, were no longer the exception to the rule.

By the third quarter of the 18th century wallpaper was firmly established as one of the more fashionable decorations available for the upper-middle-class and aristocratic home. Important centres of manufacture were beginning to emerge in many parts of Europe and North America and the names of firms, such as J.C. Arnold of Kassel, the Reimondini family of Milan, and J.F. Bumstead of Boston, might be cited as evidence for the vitality of the industry at this time. The wallpaper industry in England was a particularly thriving concern. More than 70 paper-stainers were active in London in the 1780s and the most prominent firms, like Sherringham's of Marlborough Street, the Eckhardt Brothers of Chelsea, and Thomas Bromwich of Ludgate Hill, opened large showrooms in the centre of the city where they served a wealthy clientele. Thomas Bromwich worked on a number of important commissions, including Cobham Hall, Kent and Fawley Court, Buckinghamshire, and in 1754 he supplied Horace Walpole with a set of Gothic patterns for his villa at Strawberry Hill. The work of the Eckhardt Brothers and Sherringham was no less in demand. Both firms enjoyed royal patronage and the Eckhardts damask flocks, and Sherringham's lace and silk designs were widely admired. Further down the social scale there was a healthy trade in finely-coloured Rococo floral patterns and small sprigged and diaper designs. Landscape papers, incorporating views of picturesque ruins, and stucco patterns featuring architectural niches and façades were also popular; the latter was a special favourite for stairways and halls.

Many of these English papers sold well abroad, but from the 1770s French manufacturers usurped their English counterparts as the recognised leaders in wallpaper design. The work of Jean-Baptiste Réveillon was particularly outstanding and exemplified the high position to which wallpaper had risen by this time. Réveillon began his career as an importer and retailer of English goods but by 1767 he was manufacturing his own papers at a large, modern factory in the Faubourg St. Antoine. In 1780 he acquired a paper factory at Courtelans-en-Brie and ten years later he was employing upwards of 300

men. In addition to its size, Réveillon's firm was notable for the quality and artistry of the wallpapers it produced. The company employed several prominent designers, including Charles Huet and J.B. Fay, and specialized in highly-coloured Chinoiserie and Neo-Classical designs. In the late 1780s it also issued some striking imitations of Roman wall paintings that incorporated roundels, plaques and architectural motifs inspired by the recent discoveries at Herculaneum and Pompeii. These papers were usually hung in long vertical panels and were enclosed by co-ordinating borders.

The next generation of French wallpaper designers favoured more illusionistic styles, and the early work of the Parisian manufacturer Dufour et Cie., and Zuber et Cie. of Rixheim, encompassed the Directoire fashion for *trompe-l'oeil* imitations of gathered muslins and pleated or scalloped silks. These firms also specialized in the panoramic and scenic decorations that enjoyed considerable popularity in the first quarter of the 19th century. Hand-printed in colour or grisaille, these decorations appeared more like murals than wallpapers, and had complex, non-repeating, pictorial designs representing exotic landscapes, historical subjects and mythological themes. The technical skill involved in producing such work was staggering. Dufour's *Cupid & Psyche* series (1816), for instance, required approximately 1,500 blocks to print. These scenic decorations did much to enhance the reputation of French wallpapers at home and abroad. Many examples were exported to America, and during the 1960s a version of Zuber's *Vues de l'Amerique du Nord* (1834) that had originally hung in the Stoner House, Maryland, was re-used in the White House. Yet, compared with the vast numbers of ordinary repeating patterns produced by French firms, the influence of scenic wallpaper was small and it was only the wealthiest sections of society, whose houses had large rooms, who could afford to purchase or accommodate these designs.

With the advent of machine-printing in the 1840s wallpaper became available to a far wider range of homes. Hand-printing did not disappear – indeed, it was always preferred for more expensive work – but the second half of the 19th century witnessed a veritable explosion of cheap, mass-produced designs. Many of these, on both sides of the Atlantic, adopted historical styles, the most popular being Gothic Revival and Rococo Revival patterns. Rococo patterns, in particular, satisfied a passion for richly elaborated ornament that was evident in almost every area of mid-century design. They contained naturalistic floral sprays set within a framework of bulbous foliage scrollwork and their strong colours and dense patterning harmonized well with the other furnishings and ornaments in the middle-class Victorian home.

By the 1860s English critics had begun to object strongly to the realism of these designs and called for two-dimensional patterns that would enhance, not contradict, the flat surface of the wall. By this time too, wallpaper had assumed far greater importance in the decoration of the home. It was used everywhere, even in kitchens and bathrooms, and on ceilings – there was no such thing as a plain wall. It was also no longer regarded simply as a finish, or as a substitute for more expensive wallcoverings, but was seen as an essential part of a room's overall design. As a result, many well-known architects and artists became involved in wallpaper design. During the last quarter of the century, fashionable interiors might be deco-



Wallpaper: detail of machine print by John Woollams & Co., as featured in the *Journal of Design*, 1850

rated in a variety of artistic styles that ranged from the Japanese-influenced designs produced by Christopher Dresser, E.W. Godwin and Bruce Talbert to the conventionalized floral patterns popularized by Art and Crafts designers such as William Morris, Walter Crane, and L.F. Day. In many of these rooms, the wall was divided into three horizontal sections – frieze, fill, and dado – and manufacturers produced co-ordinating patterns that were designed to suit the respective areas of the wall.

The last quarter of the 19th century also saw the introduction of many new materials and printing techniques. "Sanitary" papers, which purported to be completely washable, appeared from 1871. Printed in oil based colours from engraved copper rollers, these papers were especially suitable for kitchens, bathrooms, and halls, and, at a time when concern about hygiene reached the level of an obsession, the name alone was enough to guarantee their appeal. Relief decorations, such as Lincrusta Walton (1877) and Anaglypta (1887) emerged soon afterwards. These papers had raised patterns and were painted to resemble embossed leathers and panelling. Like Sanitaries they were washable. They were also extremely durable and, as a result, they were often used as



Wallpaper: *Fruit or Pomegranate*, designed by William Morris, c.1865 (detail)

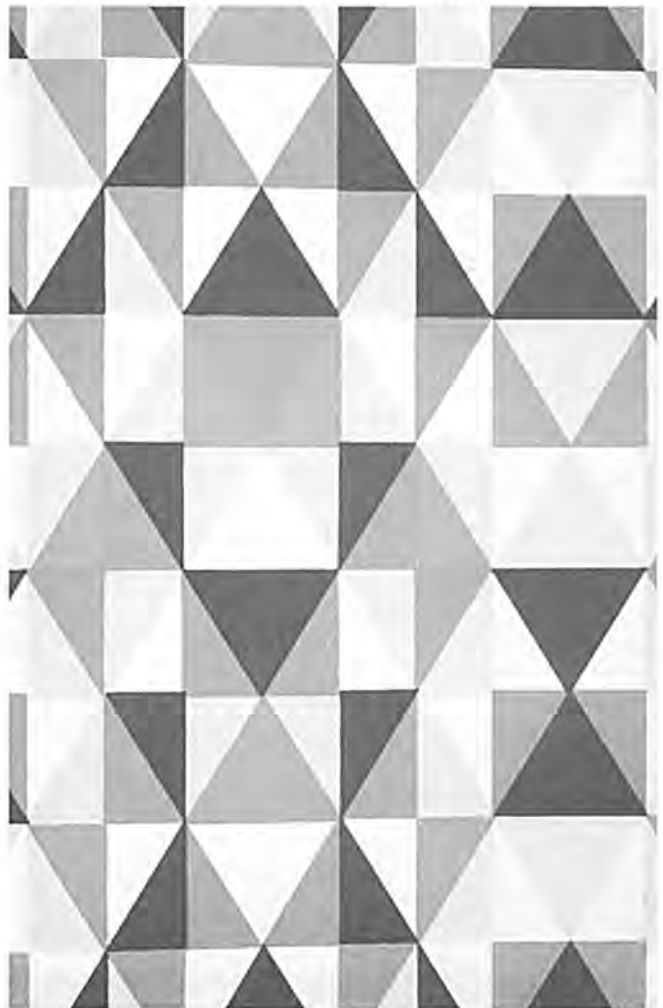
dado papers on stairways or wherever the wall was subject to excessive wear and tear.

Art Nouveau patterns produced at the end of the 19th century were frequently strongly coloured and exceptionally bold, but by the first decade of the 20th century more progressive architects and designers were beginning to favour a return to simpler, more restrained styles of interior design. Friezes remained popular but they were usually combined with plain walls. There was also a revival of interest in Regency and early Victorian chintz designs. By the second quarter of the century the appeal of densely patterned interiors had definitely begun to pall and the pioneers of functionalism rejected wallpaper as too decorative, viewing it as superfluous to the requirements of the modern room. Nevertheless wallpaper remained the standard form of decoration for the majority of homes and during the 1920s and 1930s the more fashion-conscious consumer could choose from a range of exciting Jazz-Age and Cubist-style designs.

The 1950s and 1960s were also invigorating years when developments in modern art inspired the use of large geometric and abstract motifs. Once again, architects and painters were often involved: the launch of the *Palladio* range (1956) in England and Schumacher's Frank Lloyd Wright designs (1956)

in the United States represented an attempt on the part of the industry to re-establish the reputation of wallpaper within the avant-garde. Most manufacturers, however, veered towards more conservative styles of design and concentrated instead upon technical developments, such as the introduction of pre-trimmed and ready-pasted papers and washable, vinyl surfaces as a means of promoting sales. A notable exception to this rule was the launch of the first co-ordinated range of fabrics and wallpapers by the London-based company Arthur Sanderson & Sons in 1962. Similar ranges were soon introduced by other companies and matching textiles and wallpapers are now an integral part of many middle-class homes.

Since the 1970s decorative paint finishes have become increasingly popular and wallpapers imitating stippled and marbled effects have been produced by many firms. In recent years there has also been a growing interest in historical styles of design. This trend began in the 1960s when firms such as Laura Ashley began to revive a number of early 19th century sprig and floral patterns. Since then it has been greatly encouraged by the fashion for authentic decor which has also done much to promote the use of wallpaper generally in wealthier homes. Many companies like Brunschwig & Fils in America and Mauny's in France now specialize in reproduction designs,



Wallpaper: *Design 706* by Frank Lloyd Wright, 1960

and versions of period styles appear in most contemporary ranges.

JOANNA BANHAM

Selected Collections

Large collections of historic wallpapers are held by the following institutions: in Australia by the Resource Centre for Historic Houses Trust, Sydney; in Britain by English Heritage, the Silver Studio, and the Victoria and Albert Museum, London, Temple Newsam House, Leeds, and the Whitworth Art Gallery, Manchester; in France by the Bibliothèque Forney, and the Musée des Arts Décoratifs, Paris, and the Musée du Papier Peint, Rixheim; in Germany by the Deutsches Tapetenmuseum, Kassel; in Sweden by the Nordiska Museet, Stockholm; and in the United States by the Cooper-Hewitt Museum, New York, and the Society for the Preservation of New England Antiquities, Boston.

Further Reading

Extensive primary and secondary bibliographies appear in Oman and Hamilton 1982. The most recent survey, Hoskins 1994, includes essays on European, Chinese, and American wallpaper and has a good review of 20th-century wallpapers up to the present day.

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Walton, George 1867–1933

Scottish architect and designer

George Henry Walton was one of the most versatile designers of his day, but his reputation has too often been eclipsed by his more celebrated Glasgow contemporary, Charles Rennie Mackintosh. Largely untrained, Walton drew inspiration from a range of sources. Heavily influenced by J.M. Whistler's experiments as an interior designer, he demonstrated an equal enthusiasm for the Arts and Crafts, aligning himself to the movement at an early stage in his career. These influences came together in the potent creative atmosphere of Glasgow in the 1890s where an atmosphere of intense experimentation and innovation was to result in a recognisable Glasgow Style. For Walton the result was a body of work that could be eclectic and varied but at its best included some of the most elegant, sophisticated and beautiful interiors produced at the turn of the century.

Walton was from a particularly gifted artistic family, and was the youngest of eleven children. His brother, the painter E.A. Walton, was a leading member of the Glasgow school of painters and a devotee of Whistler. In his youth, George was surrounded by painters and the process of painting. These earliest influences were to have a lasting effect on his work. They explain his enthusiasm for contributing murals (of varying quality) to his own interior schemes, but at a deeper level they also suggest why the painterly concerns of colour, surface and pattern were paramount in much of his work. His approach was that of an artist working on a three-dimensional canvas, drawing in the elements of the interior to a single decorative effect.

After initially working as a bank clerk, Walton established his firm of Ecclesiastical and House Decorators in 1888. Initially confined to painting and paperhanging, the firm rapidly expanded to include furniture and stained glass design taking on more substantial commissions through the decade. It was a period of experimentation, and it is not until towards the end of the 1890s that a sense of coherence began to emerge in Walton's designs. Two commissions for the tea room proprietor, Kate Cranston, at Buchanan Street and Argyle Street, resulted in Walton's most harmonious interiors up to that date.

Before work at Argyle Street had been completed, Walton had left Glasgow for London. The following year, after the success of a further tea room commission at Scarborough, the firm opened a shop in York and completed a major interior refurbishment at Elm Bank, a private house in the city. The drawing room demonstrated Walton's increasing interest in 18th-century furniture design. The colour scheme was a subtle mix of purples and greens with a woven silk and linen textile lining the walls.

Although no office was established in London and the firm's workshops remained in Glasgow, London now became the focus of its activities. Through his Glasgow friend, the photographer James Craig Annan, Walton had come into contact with George Davison, a leading amateur photographer in London and shortly to become an assistant manager with the Eastman Photographic Materials Co. (later Kodak Ltd.). Davison was to become the dominant client of the second half of Walton's career both on a professional and private basis. The design and



Walton: dining room, The Leys, Elstree, 1901

decoration of the Eastman Amateur Photographic Exhibition at the New Gallery, Regent Street in 1897 was followed by a series of lavish new showrooms for Kodak in prime commercial sites in the capital. Between 1898 and 1901 showrooms were opened on Regent Street, The Strand, Oxford Street and Brompton Road. Designed entirely by Walton, they combined increasingly sophisticated furniture with highly decorative stained glass and metalwork. A distinctive palette that included staining the frontage of The Strand showrooms a deep purple further helped to draw attention to the façades and their interiors. The showrooms succeeded in achieving a domestic sophistication while presenting a definitely modern identity for the new company. Further premises were opened in Glasgow, Dublin and on the Continent in Brussels, Vienna, Milan and Moscow.

Walton's growing reputation as "Decorator-in-chief to photographers" was consolidated by his first architectural commission: a private house, The Leys at Elstree, for the photographer and photographic paper manufacturer J.B.B. Wellington. The Leys was externally plain and symmetrical, but the interior was dominated by a triple-height hallway that doubled as a billiard room. The decoration of The Leys marked a transition from the heavily stencilled appearance of Walton's earlier work to a sparer decoration using tinted glazes and more restrained decoration.

The first years of the new century saw the completion of some superb domestic interiors including Alma House, Cheltenham (c.1904) and The Philippines, Brasted, Kent (c.1905). These showed little trace of any Glasgow eccentricity and replaced an Arts and Crafts homeliness with an assured elegance that placed Walton at the forefront of contemporary interior design.

By 1905, Davison was already an important private client. His early investments in the fledgling Kodak company had provided rich rewards, and in 1908 he commissioned two houses from Walton, the White House at Shiplake in Oxfordshire and Wern Fawr at Harlech in North Wales. The former, designed for summer, was light, all open and bright. Inside the walls were left roughly plastered and unstencilled, contrasting with the highly finished ebonised furniture, designed by Walton in his most Aesthetic manner. Wern Fawr could not have been more different. Built from local granite, it was a substantial house entirely designed, furnished and decorated by Walton with little expense spared. Again, Walton's treatment of the interiors was spare and minimal, setting the furniture against tinted plaster walls. Wern Fawr was further extended in 1911 with the addition of a 300-seat concert hall panelled in Italian walnut; it contained an imposing organ behind Walton's whimsically designed and immaculately carved screen.

The exuberance of these extraordinary commissions contrasts markedly with what was to follow. On the completion of the concert hall, Walton found it increasingly difficult to find work in London. In 1916 he joined the Central Control Board (Liquor Traffic). The C.C.B. was charged with resolving the problems of increasing drunkenness in the public houses around munitions bases. Walton was commissioned to design comfortable but modest interiors that would contrast with the "spit and sawdust" image of the conventional drinking houses and encourage more moderate consumption. The success of Walton's schemes was expressed by his friend and colleague C.F.A. Voysey who thought Walton had made "many public houses into public places". Other than small architectural commissions from old friends and clients, including a memorial chapel to George Davison, much of Walton's last years were spent designing textiles. He died in 1933 aged 66.

DANIEL ROBBINS

See also Glasgow Style

Biography

George Henry Walton. Born in Glasgow, 3 June 1867, elder brother was the painter, Edward Walton; sisters were the designers Helen and Hannah Walton. Worked as a bank clerk; studied art at evening classes, Glasgow School of Art. Married 1) Kate Gall, 1891 (died 1916); 2) Dorothy (Daphne) Anne Jeram 1916: 1 son. Left banking and established George Walton & Co., Ecclesiastical and House Decorators, Glasgow, 1888; moved to London but retained Glasgow company, 1897; opened branch in York, 1898; resigned 1903 and practised independently as an architect and designer; architect and designer for the Central Control Board (Liquor Traffic), 1916–21. Designed furniture, textiles, wallpapers, table glass and stained glass for various firms including Liberty and Alexander Morton & Co. Exhibited periodically at the Arts and Crafts Exhibition Society from 1890 and at the Arts and Crafts Exhibition, Budapest, 1902. Member, Art-Workers' Guild. Moved to Hythe, Kent, 1930. Died in Hythe, 10 December 1933.

Selected Works

The two main archives of Walton's work are the vast collection of documents, sketchbooks, photographs and objects, known as the George Walton Archive, in the National Archive of Art and Design, Victoria and Albert Museum, and the collection of photographs and architectural drawings in the Drawings Collection and Library of the Royal Institute of British Architects. Documents relating to Walton's Glasgow company are held in the Scottish Record Office, Edinburgh; material relating to Walton's work in exhibition and showroom design are in the Archives of Kodak Ltd., National Museum of Photography, Bradford. Examples of Walton's furniture, textiles and table glass are in the Victoria and Albert Museum, London.

Interiors

- 1896–97 Tea Rooms, 114 Argyle Street, Glasgow (decorations; & 1899 furniture by C.R. Mackintosh): Kate Cranston
- 1896–97 Tea Rooms, 91–93 Buchanan Street, Glasgow (furnishings; decoration by C.R. Mackintosh): Kate Cranston
- 1898 Elm Bank, York (decorations, fittings and furnishings): Sidney Leatham
- 1898 Kodak Head Office, 41–43 Clerkenwell Rd., London (decorations and furnishings including the boardroom and showrooms): Eastman Photographic Materials, later Kodak Ltd.
- 1898–1902 Kodak Showrooms, London, Glasgow, Brussels, Dublin, Milan, Vienna, Moscow (façades, decorations and furnishings): Kodak Ltd.

- 1901 The Leys, Elstree, Hertfordshire (building and interiors including furnishings): J.B.B. Wellington
- 1901 44 Holland Street, London (decorations and furnishings): George Walton
- 1908–10 Plas Wern Fawr, Harlech, Wales (building and interiors): George Davison
- 1908 White House, Shiplake, Oxfordshire (building and interiors including furnishings): George Davison
- 1914 32 Holland Park, London (remodelling, interiors and furnishings): George Davison
- 1916–21 Refurbishment of public houses (decorations and furnishings): Central Control Board (Liquor Traffic)

Designed furniture and fittings, decorations, textiles, stained glass for George Walton & Co., 1888–1903; wallpapers for Jeffrey & Co., London; table glass for Clutha; stained glass for James Powell & Sons; furniture for J.S. Henry and Liberty; textiles and carpets for Alexander Morton & Co.

Further Reading

The earliest reappraisal of Walton's career was Pevsner 1939. The definitive recent scholarly account of his life and work is Moon 1993 which includes numerous contemporary photographs of his interiors, citations of primary sources and a useful secondary reading list.

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Warner & Sons Ltd.

British textiles manufacturer; established 1870

Founded as a wholesale and manufacturing firm in 1870, Warner & Sons' significance derives both from its own history of production and the collection it amassed through the acquisition of a number of other firms. The firm's founder, Benjamin Warner (1828–1908), was the son of a Spitalfields' Jacquard harness builder (also Benjamin) who died in 1839, leaving his

business to his widow Anne. Having trained at the Spitalfields School of Design (founded 1842), the younger Benjamin extended his father's trade to include designing, and in 1857 acquired the designs, equipment and Spitalfields premises of a French designer, Alphonse Brunier. Warner was in partnership with the designer William Folliott (1836–1926) for two years prior to the creation of the wholesale firm.

Warner's knowledge of the Jacquard mechanism and of design allowed the firm to specialise in the highest quality figured silks. Although it occasionally wove fabrics for ceremonial robes and dresses, its reputation rested on silk furnishing fabrics, which for one hundred years were woven to order. Many were in traditional style, but between 1870 and 1900 the firm also purchased designs from Owen Jones, E.W. Godwin, G.C. Haité, Bruce Talbert, Lindsay Butterfield, A.H. Mackmurdo, W. Scott Morton, Sidney Mawson and Arthur Silver. Few records of customers survive, but it is known that in the 1870s several Jones designs were woven for Jackson & Graham and a design by Talbert was supplied to Gillows for Mandeville Hall (Toorak, Victoria).

Other customers included Waring & Sons, Collinson & Lock, Lengyon & Morant, T.W. Cutler, Williamson & Sons, Liberty & Co., Reville and Rossiter and Debenham & Freebody, the latter three mainly with dress silks. From 1874 the firm supplied printed fabrics, produced by outside printers and often from exclusive design, including some by Jones and C.F.A. Voysey. They also wove with wool, and in 1878 they began weaving figured velvets, making technical improvements which culminated in 1914 with a patent for velvet with three heights of pile, a method developed by Frank Warner (1862–1930).

By 1900 Warner & Sons were the foremost furnishing silk weavers in Britain, having acquired their two major rivals. The first, in 1885, was Charles Norris & Co. silk and silk / wool furnishing fabric manufacturers and wholesalers in Wood Street and Victoria Park, East London. In the early 19th century Norris had taken over William Lynes with their patterns dating back to 1760 (now in the Victoria and Albert Museum) and in 1868 had acquired Daniel Keith & Co., itself evolved from Stephen Wilson & Sons, the proprietor of which had introduced Jacquard weaving into Britain in 1820. Keith's customers included Hindley & Son, and both Norris and Keith produced a number of designs in Gothic Revival style for Crace & Son, including at least one by A.W.N. Pugin. Norris's position as a supplier of traditional silks and velvets for royal households appears to have transferred to Warner & Sons with their purchase. Daniel Walters & Sons, founded out of a brief partnership established with his brother Stephen in Braintree in 1822, also supplied royal households, as well as producing designs by Owen Jones, Bruce Talbert and William Folliott and supplying printed chintzes and cretonnes. Their factory, New Mills, was one of the first and largest furnishing silk weaving complexes in the country, and many of their Jacquard looms ran by steam from 1870 until their closure in 1893. Warner & Sons acquired Walters's patterns and premises in 1894 and by 1910 had closed their Bethnal Green factory and transferred all but a handful of cottage weavers to New Mills. No written records of Keith, Norris or Walters survive, but many samples are retained in the Warner Archive.

From 1907 to 1930 developments were guided by Frank

Warner (sole partner from 1915). He actively promoted better design education, the silk industry, and the Design & Industries Association, of which he was a founder member. He co-authored the report on the 1925 International Exhibition and *The Silk Industry* (1921) remains a standard work. During his years as director powerweaving was introduced (1919), a Paris office was opened (1922–26) and a block-printworks in Dartford purchased (1926). Modern designs were produced, including a tapestry by Walter Crane, but the more typical orders in this period were traditional patterns for government offices, Windsor Castle, Buckingham Palace, Cowtan & Sons and Morris & Co. Their reputation for accurate historical reproductions was solidified in this period. As the decorating profession expanded, the provision of traditional chintzes also became increasingly important, a factor which underpinned the expansion of trade in America, where customers in the inter-war period included Elsie de Wolfe.

In 1928 the new limited company's board included Frank's son-in-law, Sir Ernest Goodale, who was managing director from 1930 to 1962 and also active outside the firm, including serving on the Board of Trade and other government committees, 1934–60 and on the Council of Industrial Design, 1944–48. He supplemented the existing design studio with the appointment of Alec Hunter (1899–1958) as a designer in 1932 (director from 1943); in the same year hand screen-printing was introduced at Dartford. Hunter extended the purchasing of freelance designs, particularly for printed textiles, whether modern designs from, for example, Louis Aldred, Jacqueline Groag and Edward Bawden, or traditional styles from British and Continental design studios. From the late 1920s the firm's production is extremely well-documented, and included, in the 1930s, the production of modern woven and printed fabrics for RMS *Queen Mary*, *Orion* and *Orcades*, and for Gordon Russell Ltd., Marion Dorn Ltd., Fortnum & Mason and Dunn's of Bromley, the latter selling fabrics and cushions by Theo Moorman (1907–90), who was employed at New Mills from 1935 to 1939. Hunter developed modern weaves in a wide range of fibres, often using traditional hand techniques including brocading, and among his major projects were fabrics for the British Broadcasting Corporation (1931, while at Edinburgh Weavers), and the Royal Institute of British Architects' (1934) headquarters, and the University of London's Senate House (Charles Holden, 1938), all in London. In 1936 they had over 15,000 furnishing fabrics in their range. During World War II this was reduced to Utility fabrics, using the supplied Enid Marx designs as well as those by their own staff designers; the printworks was closed.

In 1950 Warner & Sons acquired the designs and some looms from Helios (a subsidiary of Barlow & Jones) and, with these, the designer Marianne Straub, whose designs of the 1950s and 1960s were widely used, for example by the Ministry of Works, Heal Fabrics Ltd., Ercol Furniture, the Design Research Unit and Tamesa Fabrics, which sold only her weaves from 1965 to c.1970. Straub concentrated on dobby weaves, while the majority of Jacquard designs after 1958 were created by Frank Davies (1925–90), who joined the firm in 1951 and together with Straub provided modern designs for many schools, polytechnics, theatres, embassies and ships, including the liner *QEII* (all details survive in the Warner Archive). After the war the firm returned to their use of outside

printers and handled the range of Greeff Fabrics Inc., New York, from 1955. Their production of prints for their own wholesale range expanded rapidly, with the Ministry of Works placing massive orders for a handful of modern designs; traditional chintzes were also produced exclusively for London decorators such as Colefax & Fowler, Jean Munro and George Spencer, and for many of the leading American wholesale fabric houses. Increasingly using outside weavers to supply their own range, weaving to commission ceased at New Mills in 1971.

The firm was sold in 1978 to Gulf & Western Industries Inc., and in 1985 to Wickes Companies Inc.. It became Warner Fabrics plc in 1987 and aside from its standard wholesale range, still supplies commissioned prints and hand and power weaves to decorators, wholesale firms, historic houses and Royal residences, and actively exhibits from their Archive. The company acquired Harris Fabrics in 1989 and in 1994 were sold to Walter Greendale plc.

MARY SCHOESER

Selected Collections

A vast collection, containing a near-complete range of Warner's textiles and numerous examples of textiles produced by the companies that it has acquired, art-work and company records, is in the Warner Archive, Braintree, Essex.

Further Reading

A full history of the company, including a list of designers and exhibitions, appears in Bury 1981.

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Webb, John 1611–1672

English architect

The work of the English architect John Webb has long been associated with that of Inigo Jones whose style of architecture and design he developed and continued after Jones's death and into the Restoration. But although he was strongly influenced by Jones, Webb succeeded in evolving a personal manner that bridged the gap between Jones's academic Palladianism and early English Baroque. He favoured grand, impressive spaces, particularly the antique sequence of columned halls and cube rooms, and his drawings, several hundred of which survive, show him to have been closely concerned with the design of interior fittings such as chimneypieces and detailed carvings.

Webb was born in London and became a pupil of Jones in

1628; a little later he married Anne, Jones's niece or illegitimate daughter. And from the 1630s on, he was Jones's personal assistant, in charge of two of his most important works, the restoration of old St. Paul's Cathedral and the building of the Barber-Surgeon's Theatre. In 1638 he produced an independent design for a lodge or villa for John Penruddock at Hale Park, Hampshire and a stable for a Mr. Fetherstone at Hassenbrook, Essex. It was perhaps also at this time that he made the first of many drawings for a new Whitehall Palace, designed in the Palladian manner Jones had used at the Banqueting House. Also in 1638 he made for the queen a design in this same style of an elevation for a proposed extension at Somerset House, London. The coming of the Civil War in 1642 ended these projects, though Webb seems to have acted as agent for the king and continued to work on projects for the palace at Whitehall. It was about this time that he did some work at Wilton House in Wiltshire after the fire of 1647, especially on the great Double and Single Cube Rooms, finished by 1650.

Jones died in 1652 and for the next few years, with no serious professional competition in England, Webb was very busy, working for the Earl of Rutland at Belvoir, for the Earl of Peterborough at Drayton, and for Sir Justinian Isham at Lamport. In 1655, perhaps from a softening of his political sympathies, Webb worked for a Parliamentarian, Colonel Edmund Ludlow, for whom he produced a design for a house at Maiden Bradley. It was also at this time that he began work for Sir John Maynard at Gunnersbury House, Middlesex. When Charles II was restored as monarch in 1660, Webb was passed over – perhaps for political reasons – for the position of Surveyor of His Majesty's Works in favour of John Denham. But he was a deeply experienced architect and designer, and by 1663 he was recalled to design the King Charles II Block at Greenwich, to work at Woolwich Dockyard and, like Jones before him, to help in the design of the masques produced at the court, most notably *The Tragedy of Mustapha* performed at Whitehall in 1666. In 1669 Denham died, but once again Webb was passed over as Surveyor in favor of Christopher Wren, the rising star; he died three years later.

Webb's career was not a complete success, perhaps because of the troubled times. But he was recognised always as the true heir to Inigo Jones and from his activities and general interests he did much to confirm the new social and intellectual position for the architect that Jones had laid claim to. He was a scholar of architectural history, in particular studying the writings of Palladio and Scamozzi. He was also a writer of some note; in 1655 he published Jones's account of Stonehenge; in 1669 he put out a curious essay on the antiquity of the Chinese language; and he also planned a treatise on architecture, never completed, for which drawings are preserved at Worcester College, Oxford.

It was perhaps in his interiors that Webb exercised most influence, especially in the rooms designed for Wilton House (1648–51), and Amesbury House, Wiltshire (1659–64). Wilton House later became closely identified with the development of English Palladianism and Webb was involved in both major stages of its construction. During the 1630s he assisted Jones (who rebuilt the garden front in an Italianate manner) in making designs for ceilings and doors, and after a fire of 1647 he was in sole charge of refitting the south-side State Rooms.



John Webb: Double Cube room, Wilton House, Wiltshire, late 1640s

This work included the design and decoration of the celebrated Double Cube Room, a space that measured 60 feet long by 30 feet wide and 30 feet high, and that exemplified Webb's liking for grand impressive spaces. He replaced the original flat ceiling with deep painted coves decorated by Edward Pierce, and provided wall paneling embellished with richly carved swags of fruit, garlands of flowers and foliage suspended from cartouches. The chimneypiece and magnificent vast double doors on the east side of the room were designed by Webb after the engravings of Jean Barbet. Additional chimneypieces in the King's Bedchamber (remodeled c.1735 to form the Colonnade Room) and adjoining closet were also inspired by Barbet's designs. Similarly Francophile features appear in Webb's drawings for the King Charles Block at Greenwich which include friezes and ornament derived from Barbet and Jean Cotellet as well as a bed alcove reminiscent of Jean Le Pautre, and coved ceilings with inset rectangular panels surrounded by foliage and figures that are comparable to his designs for Wilton.

The question of Webb's style, however, is not altogether straightforward. Although, like Jones, he relied heavily on French sources that represented a restrained form of classicism, he was also open to other possibilities. This can be seen in the great portico that he added at The Vyne, Hampshire (1654–57), and at Gunnersbury, Middlesex (1660–64), which also included a fine set of state rooms including another coved, double-cube saloon, and a grand Imperial staircase of the kind first used by Philip II in the Escorial. And at Greenwich, Webb's work included the first correct use of the giant order, a feature that inspired the Baroque architects Hawksmoor and Vanbrugh, who later added to this building. Perhaps Webb's greatest influence was felt some fifty years after his death when Colen Campbell and Lord Burlington revived Jones's Palladian style and in so doing regenerated interest in Webb's work. But although Webb carried on Jones's tradition of Italian and French influences, his work was somewhat heavier and more muted than that of the older architect, and he may be best understood as standing, both chronologically and stylistically, between Jones and the new grander classicism of Sir Christopher Wren.

DAVID CAST

See also Inigo Jones

Biography

Born in Smithfield, London in 1611. Educated at the Merchant Taylors' School, London, 1625–28. Pupil and then assistant to Inigo Jones (1573–1652), 1628–43; assisted Jones on his most important architectural projects, including Somerset House, and with his designs for masques; acted as Jones's executor. Married Anne, the niece of Inigo Jones: 8 children. First independent architectural designs from 1638. Following the outbreak of Civil War, attended Charles I at Beverley, 1642–43, and at Carisbrooke Castle, 1647–48. Petitioned unsuccessfully for the post of Surveyor-General after the restoration of the monarchy, 1660. Worked on the King Charles II block at Greenwich, 1663–66. Designed stage sets for court masques including Davenant's *Tragedy of Mustapha* (1666) from 1663. Worked on a long theoretical architectural treatise, c.1635–50 and published works on Stonehenge and the Chinese language. Retired to Butleigh Court, Somerset, 1669. Died in Somerset, 30 October 1672.

Selected Works

Several hundred of Webb's drawings and designs are in the Drawings Collection of the Royal Institute of British Architects, London; additional designs are in Worcester College, Oxford.

Interiors

- 1638–39 Wilton House, Wiltshire (interior fittings; restoration & 1648–51 and rebuilding of the south range including the refitting of the State rooms)
- 1653 Drayton House, Northamptonshire (chimneypieces and overmantels for the bedchamber and withdrawing room): Earl of Peterborough
- 1654–57 The Vyne, Hampshire (alterations, great portico and chimneypieces): Chaloner Chute
- 1654–57 Lamport Hall, Northamptonshire (new wing, alterations and interiors): Sir Justinian Isham
- 1655 Chevening Hall, Kent (additions and interior fittings)
- c.1655–60 Northumberland House, London (additions and interiors including chimneypieces and overmantels for the State rooms)
- 1658–63 Gunnersbury House, Middlesex (building and interiors): Sir John Maynard
- 1659–64 Amesbury House, Wiltshire (building and interiors): Marquess of Hertford
- 1663–66 Greenwich Palace, Greenwich (King Charles II block; additions and interiors including the King's bedchamber)

Publications

- Editor, *The Most Notable Antiquity of Great Britain, Vulgarly Called Stone-Heng*, by Inigo Jones, 1655
- A Vindication of Stone-Heng Restored*, 1665
- An Historical Essay, Endeavouring a Probability that the Language of the Empire of China is the Primitive Language*, 1669

Further Reading

For a recent scholarly monograph on Webb see Bold 1989 which contains a chronology, a complete catalogue of his architectural projects, and a select bibliography. Additional bibliographical references appear in Harris 1972, and Harris and Tait 1979.

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- Whinney, Margaret, "John Webb's Drawings for Whitehall Palace" in *Walpole Society*, 31, 1942–43, pp.45–107

Webb, Philip 1831–1915

British architect and designer

Philip Webb is one of the most interesting figures of the second half of the 19th century. Trained as an architect, he made a careful study of the teachings of Ruskin and Pugin, and received a thorough grounding in the High Victorian neo-Gothic style as an apprentice in the office of George Edmund Street. These influences were augmented by his admiration for the work of his contemporary, William Butterfield, whose use of Gothic was modified by an interest in constructional decoration and vernacular forms. Later in his career, Webb became an early progenitor of the Queen Anne and Old English styles and he sought to create a uniquely English architecture through the combination of the medieval, classical and vernacular traditions. His significance, however, was not simply as an architect. A friend and colleague of William Morris, he shared many of Morris's social and aesthetic views and designed tapestries, glassware, patterns, furniture and stained glass for the Morris firm. They also collaborated upon the design of several notable interiors and, in his most influential schemes, at Standen and Clouds, Webb devised interiors that exemplified the most progressive elements of the Arts and Crafts style.

Webb opened his own architectural office in 1858 and his first commission was to design Morris's new home, the Red House, in Bexleyheath. In the past, this house has often been regarded by architectural historians as signalling the beginning of the modern house. Yet although it has a strongly Gothic feeling, it has long since ceased to be regarded as revolutionary. Its unpretentious red-brick exterior is closely related to the town and country rectories which Webb had worked on under Street, while other details are indebted to the vernacular Gothic style pioneered by Butterfield. Its character is derived from its informal plan, with the principal living rooms sited on the first floor, and from its casual fenestration and its high red tile roofs. The interior, by contrast, was more unusual and achieved an unprecedented synthesis of architecture and decoration. Carefully hand-crafted, it represented a collaborative venture on the part of Morris, Webb, D.G. Rossetti, and Edward Burne-Jones, and included painted decoration, embroidered wall-hangings, stained glass and medievalising painted furniture. Morris and Burne-Jones were primarily responsible for the stained glass and the textiles, Burne-Jones, Rossetti and Morris painted some of the furniture, and all the group contributed to the decorations. Webb's interest in Gothicizing details and revealed construction is evident in the use of uncovered wood lintels and exposed beams, and in the design of areas such as the hall which includes stained glass windows and where huge pinnacled newel-posts rise from the staircase. He also designed much of the furniture, solid and unpretentious like the house itself, and several items, including solid and undecorated bedroom cupboards that are typical of his work, remain in the house.

The most important consequence of the building and decoration of the Red House was the establishment of the firm Morris, Marshall, Faulkner & Co., which was registered on 11 April 1861. Webb was a founding partner and was responsible for much of the company's early furniture and stained glass.



Philip Webb: The Hall, Clouds, Wiltshire, 1904, showing Morris & Co. carpet and tapestry

The roots of the firm lay in a romantic fascination with all things medieval, yet from the beginning of his career, Webb began to move away from Gothic. His quest was to not to find a new style but to develop a non-style. To him, style meant copyism, which he abhorred, and he sought instead to devise an architecture of "timeless Englishness". Decrying fashion, he sought the commonplace and endeavoured to use the innate, rather than the stylistic characteristics of all periods of English architecture as a springboard for the development of an appropriate modern idiom.

During the later 1860s Webb's houses became increasingly compact; symmetry became a more important concern in exterior composition, while inside the central hall emerged as an organizing element around which important rooms were informally arranged. Trevor Hall, Barnet, a small country house of 1868–70, takes the form of an almost square block with three sides that are basically symmetrical. Inside, however, irregularly-shaped rooms are grouped around the hall in an extremely functional arrangement. The convenience and adaptability of the principal living spaces remained Webb's constant concern. This is especially evident in the compact, vertically-organized London studio houses that he designed in 1865 and 1869 for the painters Val Prinsep and G.B. Boyce. The principal rooms are the studios, which are vast, tall spaces filled with light from huge windows divided up into countless small rectangular panes by white-painted glazing bars. Webb

has rediscovered the great walls of glass that had made the living spaces of Elizabethan prodigy houses so liveable.

Webb's use of classical ordering systems was invariably camouflaged by elevational irregularities – openings of various sizes were arranged to admit light where light is needed, gables and dormers enrich the basic forms, and a rich palette of materials is imaginatively composed. These characteristics are all apparent at Standen, Sussex, built for the solicitor James Beale in 1891–94, and the only one of Webb's large country houses that is still intact. By this date, Webb had abandoned any effort to draw elements from historic styles. Instead he turned to vernacular buildings – farmhouses, cottages, and barns in particular – for inspiration. Externally, complexity results from the shape of the roofs and the combination of different materials. The design of the interior reflects many of the same concerns. Gone are the Victorian richness, elaboration and stylistic revivalism that was particularly evident in his town houses of the previous decades, such as 1 Palace Green (1868–73) and 1 Holland Park (1887–88), both London, and increasingly his rooms became lighter and simpler as he limited the extent of ornamental detail. Many of the furnishings at Standen, including the wallpapers and textiles, were provided by the Morris firm, but there is also liberal use of Webb's white-painted panelling and decorative emphasis is concentrated on details such as the panelling of fireplace surrounds. The result is a series of clear, airy rooms that appear virtually undatable and that seem as fresh and modern today as they must have done at the turn of the century.

Webb's work at Clouds in Wiltshire was no less revolutionary. Begun in 1879 and completed in 1886, Clouds was built for the Hon. Percy Wyndham, a leading member of the wealthy, artistic and intellectual group known as the Souls. An unconventional host, Wyndham entertained many of the leading politicians and artists of his day, and his house became celebrated for its informal but high-powered social gatherings. Webb attempted to give architectural expression to this way of life and endeavoured to create a "great house" that was neither pompous nor overlaid with the trimmings that he so disliked. Rejecting the obvious signs of grandeur, he devised a building that looked as if it had been built and added to over the centuries, while inside the decorations were remarkable in being almost free from the overpowering assemblage of patterns that characterized most other schemes of this period. The vast two-storey hall included a large amount of unstained oak panelling and the dominant colour in the main reception rooms was white. Even the decorative details were emphasised only by relief or open patternwork. Touches of colour were provided by Morris & Co. carpets and upholstered chairs, and much of the rest of the furniture consisted of fine 18th-century antiques. The result was a house with large, light interiors whose decoration was strikingly restrained.

Webb and Morris had collaborated on a number of other interior schemes prior to their work at Clouds and Standen. The most important were the Armoury and Tapestry rooms at St. James's Palace, and the Green Dining Room at the South Kensington Museum, both executed in 1866–67, where Webb was in overall charge of the decorations. But perhaps his most significant contribution to the work of the Morris firm lay in his designs for furniture, which were not only extremely varied but also much acclaimed.

Webb's early furniture falls into two distinct categories: sturdy tables and chests made from traditional materials such as oak, and richly decorated cabinets and sideboards executed in stained or ebonised woods. The first owed much to the massive 13th-century Gothic style popularised by medievalists like Butterfield. The second represented the more costly side of the Morris firm's work and included the ebonized and painted settles designed between 1861 and 1865, examples of which were used at Kelmscott House, Hammersmith, and Old Swan House, Chelsea. Webb's later furniture, produced in the 1870s, was simpler and more elegant, including undecorated mahogany tables, cabinets and chairs whose elegant, attenuated forms illustrate a progression to a lighter and more refined style of design. Many of these pieces appear in late Morris & Co. interiors such as Great Tangle Manor, Surrey, and Standen. In addition, Webb also designed several items that became totems of the Arts and Crafts style. His adjustable armchair of 1865, for example, was the prototype of the more famous Morris & Co. chair and its early 20th century progeny as developed by Liberty's, Gustav Stickley, and Charles Sumner Greene. As with much of Webb's other furniture, such pieces emphasise the virtues of handicraft and simplicity of design and, as a result, they defy stylistic classification.

C. MURRAY SMART, JR.

See also Arts and Crafts Movement

Biography

Philip Speakman Webb. Born in Oxford, 12 January 1831. Apprenticed to the Reading architect John Billing (1816–63), 1849; worked in the offices of George Edmund Street (1824–81), 1854–58, where he met William Morris, and through him Edward Burne-Jones and D.G. Rossetti; established his own architectural practice in London, 1858; designed furniture and decorations from 1858. Joined the newly-founded firm of Morris, Marshall, Faulkner & Co. in 1861 as a designer of furniture, pattern-work and stained glass; appointed consulting manager 1867; retired 1900. Co-founder, with William Morris, Society for the Protection of Ancient Buildings, 1877. Died in Worthing, Sussex, 17 April 1915.

Selected Works

Substantial holdings of Webb's architectural drawings and decorative designs are in the Drawings Collection, Royal Institute of British Architects, London, and the Victoria and Albert Museum, London. Examples of his furniture and stained glass are in the Victoria and Albert Museum; additional items of furniture are in the William Morris Gallery, Walthamstow, and *in situ* at Standen, Sussex and Clouds, Wiltshire. A complete list of his architectural projects appears in Gebhard 1982.

Interiors

- 1859–60 Red House, Bexleyheath, Kent (building, furniture, stained glass): William Morris
- 1864–65 Prinsep House, Holland Park Road, London (building and interiors): Val Prinsep
- 1866–67 Green Dining Room, Victoria and Albert Museum, London (design and decoration with Morris & Co.)
- 1866–67 Armoury and Tapestry Rooms, St. James's Palace, London (design and decoration with Morris & Co.)
- 1868–72 1 Palace Green, London (building and interiors; with Morris & Co.): George Howard
- 1872–76 Rounton Grange, Northallerton, Yorkshire (building and interiors; with Morris & Co.): Sir Isaac Lowthian Bell

- 1877-79 Smeaton Manor, Yorkshire (building and interiors; with Morris & Co.): Major Codman
- 1879-86 Clouds, Salisbury, Wiltshire (building and interiors; with Morris & Co.): Hon. Percy Wyndham
- 1884-91 Great Tangle Manor, Tangle, Surrey (remodelling and interiors; with Morris & Co.): Wickham Flower M.P.
- 1891-94 Standen, near East Grinstead, Sussex (building and interiors; with Morris & Co.): James Beale

Much of Webb's furniture was designed for Morris & Co. from 1861. Notable examples include the *Chaucer* wardrobe (painted by Edward Burne-Jones, 1858), the *St. George's* cabinet (painted by William Morris, 1862), various high-backed "medieval" settles, and a collection of furniture made for Colonel Gillum (1868). He also designed gesso decoration, stained glass, and patterns for Morris & Co; some of his glass designs were produced for his own use by James Powell & Sons of Whitefriars, London.

Further Reading

There is no recent monograph on Webb; the standard biography is Lethaby 1935. Discussions of his furniture, decorative work and interiors appear in general studies of William Morris and the Arts and Crafts Movement. His work at Clouds is documented in Dakers 1993.

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Weber, Kem 1889-1963

German-born architect and designer

Born in Berlin and trained under Bruno Paul at the Academy of Applied Arts, Kem Weber was one of a small group of Central Europeans who came to the United States in the first and second decades of the 20th century and did much to establish the popular Art Deco and Streamline Moderne styles. Weber's work encompassed a wide range of activities, including architecture, furniture, interior, graphic and film-set design, and for much of his career he was active in Los Angeles, Santa Barbara and other places on the West Coast.

In 1930 the American Union of Decorative Artists and Craftsmen (AUDAC) held a large-scale exhibition devoted to modern industrial and decorative arts. This exhibition, with its extensive publicity, helped to establish in the public's eye a new profession, that of the industrial designer. One prominent figure represented in this exhibition, and the only individual from the West Coast, was the Los Angeles designer Kem Weber. Weber contributed an entire room to the exhibition which was described by C. Adolph Glassgold as the "most significant" in the exhibition (*Creative Arts*, June 1931, p.437).

Weber's most provocative furniture in this exhibition was his group of *Bentlock* chairs. The unusual feature of these chairs was their joinery which consisted of a thin bentwood joint reinforced by a round ball-like piece of solid wood. The visual effect of this furniture was somewhat similar to the earlier ball joint furniture of Josef Hoffmann, but the curved bending of a thin section of wood at the joint made it possible further to reduce the size of both the joints as well as the vertical and horizontal members of the chair.

Previous to his participation in the AUDAC and several other New York exhibitions Weber had firmly established a nationwide reputation for his own version of the Art Deco (then described as "Art Moderne"). His most widely known pieces of Art Deco furniture were designed for the Modes and Manor Shop of the Los Angeles furniture store, Barker Brothers. Weber's Art Deco furniture of the 1920s was, in its general form, similar in many respects to that of other European émigrés, such as Paul Frankl and Joseph Urban, who had also come to America in the 1910s and 1920s.

It was only at the end of the 1920s and the beginnings of the 1930s that Weber's designs for furniture, especially that of tubular metal and plywood, began to develop a strong and recognizable individual character. Seeing himself from the early 1930s as an industrial designer, he shifted from designs that suggested handicraft to those that suggested machines. Probably his most widely-known machine-image Streamline Moderne designs were the bakelite digital clocks which he designed in 1934 for Lawson Time, Inc. in Los Angeles. These small clocks quickly emerged as icons of the fast moving aerodynamic world of the future, in a fashion similar to the streamline designs of Raymond Loewy, Walter Dorwin Teague and Norman Bel Geddes.

If one thinks in terms of the post-war furniture designs of Charles and Ray Eames and others, Weber clearly (and elegantly) anticipated their use of plastic shells mounted on thin bent metal legs in a number of his pre-1941 designs, such

as the dining chairs he produced for the Bixby house of 1936–37 in Kansas City. Like the Eameses he covered the interior of the reinforced plastic shell of these chairs with a thin upholster rubber pad, and he carefully bent the chrome-plated metal rods so that they would structurally serve as supports for the shell.

The single piece of Weber furniture that continues to be illustrated and written about is his 1934 *Airline* chair. As is often the case with a classic design, the *Airline* chair played a fascinating visual game between reference to the past and exploitation of the new technology of the time, in this case the strong desire in the 1930s for the streamline image. New, easier tooling, plus new glues made it possible to shape structurally thin plywood sheets for the connected seat and back of the chair. The cantilever of the pair of hardwood S-shaped side supports was accomplished by Weber's well-researched exposed and hidden joinery. In a manner reminiscent of a do-it-yourself American Arts and Crafts product of the early 1900s the *Airline* chair came disassembled in a box, and it could easily be put together by anyone using a few common household tools. The do-it-yourself quality of the *Airline* chair emerged as fact but was also an essential part of its final design image.

As to image, Weber strongly hinted at the aerodynamic streamline in the name of the chair, and in its hovering form in which the curved design of each member flowed into and reinforced the other. Though Weber produced over 250 versions of the *Airline* chair, these were all hand-produced. To his regret, he was never able to arrange for its commercial production, as he had been able to do for his *Bentlock*, metal tubular furniture, and other plywood furniture.

Weber's interior designs for domestic, office and retail stores closely reflected the changes that the modern as well as the popular Moderne went through in the decades of the 1920s and 1930s. His Art Deco designs of the 1920s dramatically manipulated layered vertical and horizontal volumes and surfaces, and his applied designs employed the usual zigzag, repeated triangles, stepped arches and parapets, along with strong contrasting colors – deep reds and blues, together with black and silver.

In turning to the Streamline Moderne, in the next decade Weber almost entirely eliminated applied ornament in his interiors, and instead came to rely on insistent horizontality. This approach can be seen in his cabin interior for a private Douglas C-3 (c.1935), the interiors of his Walt Disney Studio buildings in Burbank of 1939–40, and in the horizontal band of windows and built-in furniture for his Wedemeyer house of 1937 in Altadena.

Weber's approach to interior residential design and furniture after World War II was to play down the independent existence of furniture, and also to abandon any references (implied or otherwise) to the machine. As a case in point, the design atmosphere of the David Gray house in Montecito (1953) is that of the expensive, finely detailed cabin of a luxurious wooden yacht. This late work reflects Weber's increased admiration of the concurrent work of other "Warm" West Coast Modernists: William W. Wurster, Harwell H. Harris and others. Today, with our current attachment to High-Tech interior and furniture design, Weber's Streamline designs of the 1930s are what hold our attention. Knowing the rapid

switches in taste, it is possible that in the future Weber's late, woodsy designs may come to hold an even greater fascination for us.

DAVID GEBHARD

Biography

Karl Emanuel Martin (Kem) Weber. Born in Berlin, 14 November 1889. Apprenticed to the Royal Cabinet-maker, Eduard Schultz, Potsdam, 1904; studied at the Academy of Applied Arts, Berlin, under Bruno Paul, 1908–10. Married Erika Forke in Berkeley, California, 1916; two daughters. Worked with Bruno Paul on the design of the German section of the International Exposition, Brussels, 1910; sent to the United States to install the German section of the Panama-Pacific Exposition, San Francisco, 1914; unable to return to Germany after the outbreak of World War I. Active as a designer in America from 1914; established design studio, Santa Barbara, California, 1919; moved to Los Angeles, 1921, and became Art Director of Barker Brothers furniture manufacturers; opened independent design studio, 1927; active as an architect and designer of furniture, graphics, and domestic, office and retail interiors, until 1942; moved studio to Santa Barbara, 1945. Published numerous articles on art and design. Died in Santa Barbara, 31 January 1963.

Selected Works

Weber's office records, including original drawings, sketches, photographs and other documents, are housed in the Architectural Drawings Collection, University Art Museum, University of California, Santa Barbara; the Museum also contains examples of his furniture and metalwork.

Interiors

- 1922 Modes and Manor Shop, Barker Brothers, Los Angeles (interiors and furniture)
- 1926–27 Mayfair Hotel, Los Angeles (interiors and furniture)
- 1927 Mayers Company Offices, Los Angeles (interiors and furniture)
- 1928 Somer and Kaufmann Building, San Francisco (building and interiors; with Albert F. Roller)
- 1928 Bissinger House, San Francisco (interiors and furniture)
- 1936–37 Bixby House, Kansas City, Missouri (building and interiors)
- 1937 Wedemeyer House, Altadena (building and interiors)
- 1939–40 Walt Disney Studios, Burbank (building and interiors)
- 1940 Colburns Fur Store, Los Angeles (building and interiors)
- 1942 Bismarck Hotel, Chicago (interiors and furniture)
- 1945 Kem Weber Studio and House, Santa Barbara (building, interiors and furnishings)
- 1953 Gray House, Montecito (building and interiors)

Weber produced numerous designs for furniture in the 1920s and 1930s including *Bentlock* furniture for Higgins Manufacturing Co., San Francisco, 1928–30, and tubular steel furniture for the Lloyd Manufacturing Co., Menominee, Michigan, 1934; his best-known work was the *Airline* chair of 1934. Other designs were manufactured by several companies including Barker Brothers, Los Angeles, 1921–28; Haskelite Manufacturing Co., Grand Rapids, 1934; Berkey and Fay Furniture Co., Grand Rapids, 1935; Karpen Furniture Company, Chicago, 1936; Mueller Furniture Co., Grand Rapids, 1936; Widdicomb Furniture Company, Grand Rapids, 1936. He designed clocks for the Lawson Clock Co. Ltd., Los Angeles, 1934, and lamps for the Brilliant Glass Co., Weston, West Virginia, 1928.

Publications

"Why Should the American Furniture Buyer, Manufacturer and Designer go to Europe?" in *Good Furniture Magazine*, 25, November 1925, p.261

- "Modern Furniture from Los Angeles" in *Good Furniture Magazine*, 29, November 1927, pp.233-36
 "Form, Line and Color" in *California Arts and Architecture*, 56, August 1929, p.12
 "Modern Art in San Francisco" in *The Architect and Engineer*, 101, May 1930, pp.45-47
 "Classicism in Design: Salaams to Progress" in *Los Angeles Times*, 20 April 1936, p.10
 "Bit by Bit" in *California Arts and Architecture*, 57, June 1940, pp.22-23

Further Reading

A more extensive list of writings by and about Weber appears in Gebhard and Von Breton 1969.

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 Gorham, Ira B., "Comfort, Convenience, Color: Examples from the Design of Kem Weber on the Pacific Coast" in *Creative Art*, 7, October 1930, pp.248-53
 Horwitt, Nathan George, "Reasoned Design" in *Creative Art*, 8, May 1931, pp.377-79

Josiah Wedgwood and Sons Ltd.

British ceramic manufacturers; established 1759

The ceramic firm of Josiah Wedgwood & Sons Limited, was founded by Josiah Wedgwood I (1730-95) in 1759 at the Ivy House Works, Burslem, Staffordshire. Wedgwood's family had been long established as potters, and he served his apprenticeship with his elder brother Thomas, who had inherited the family works in 1739. In 1754, Wedgwood became a partner of Thomas Wheildon, one of the most notable potters of the period. It was while he worked with Wheildon that Josiah commenced a series of experiments, for the improvement of ceramics, that were to dominate his life. His first achievement was the production of the Green Glaze, but this was superseded by his perfection of cream-coloured earthenware.

In 1766 Josiah purchased 350 acres outside the main pottery conurbation, where he built a new purpose-built factory, which he called Etruria. It was a model for the industry into which he introduced new methods of factory discipline and cost accounting. One of the great advantages of the site was its proximity to the route of the Trent and Mersey Canal (completed in 1777), for which Wedgwood had been a tireless campaigner. In 1769 with the formal opening of Etruria Works, Josiah entered into partnership with his closest friend and confidant, Thomas Bentley (1730-80), a merchant from Liverpool. In the partnership Josiah manufactured the wares and Bentley was the marketeer who sold them. It was an ideal and happy combination. The Etruria factory was used initially

for the production of ornamental wares, the production of his *Useful Queen's Ware* remaining under the guidance of his cousin, Thomas Wedgwood at the Brick House Works, until 1772-73 when the two works were combined.

It was at Etruria that Josiah Wedgwood developed his stoneware body, *Jasper*, to complement the Neo-Classical taste of the period. On the death of Thomas Bentley, Josiah's nephew, Thomas Byerley was sent to London to manage the showrooms. In 1790 Josiah drew up a partnership agreement with his three sons and his nephew constituting a new firm, Wedgwood, Sons & Byerley. Gradually, Josiah retired from the pottery business; he died in 1795. The firm continued initially under the direction of his son, Josiah II (1769-1843) and then under the direction of descendants of the original founder until it became a public company in 1967.

Josiah Wedgwood's ceramics were an integral part of the interior decoration of every important 18th-century house. Probably the best known examples are the architectural plaques manufactured in both Wedgwood terracotta body and, from 1775, his newly perfected *Jasper*. *Jasper* was Wedgwood's most important contribution to ceramic art. The high-fired stoneware body was the result of thousands of experiments. The *Jasper* body could be stained with mineral oxide and was ornamented with bas-relief classical figure subjects. By 1777 Wedgwood was able to manufacture a wide range of ornamental plaques, which coincided with an upsurge of enquiries by architects. Wedgwood commented that he was producing plaques which were, "approv'd of very much and did not doubt that great quantities would be sold to compose chimneypieces". Many of those plaques survive, fitted into fireplaces of houses in Britain and Ireland.

The fashion to create follies led Wedgwood to comment, "Cream colour tiles are much wanted, & the consumption will be great" (5 August 1767). Wedgwood produced a wide range of tiles for dairies, baths and summer houses. Many of these tiles were hand painted in enamel colours while others were transfer-printed by Sadler and Green of Liverpool. Many followed the precedent of Marie Antoinette in constructing her dairy at Le Hameau, Versailles, and by 1769 orders were received for dairy ware. Wedgwood wrote on 17 September; "Lady Gower will build a dairy on purpose to furnish it with cream colour if I will engage to make tiles for the walls". Other eminent people requested ceramics for their dairies, including Warren Hastings at Daylesford House; the Duke of Marlborough; the Duc d'Orléans for his park Le Raincy à l'Anglaise; and the Duke of Bedford at Woburn for whom Henry Holland designed a fantasy Chinese dairy completed in 1794.

Undoubtedly the best preserved and recorded dairy was that created by Henry Holland for Lavinia, Countess of Spencer at Althorp. The single storey building was decorated inside with a wide marble shelf above which were creamware tiles painted with an ivy border round the shelf, windows and frieze. Specific instructions were provided by Lady Spencer as to how pattern 486 was to be painted, ensuring that the design met properly at the corners. For the hand-painted tiles Wedgwood quoted one shilling each, but was cut down to 10 pence, while the Countess paid only three pence for the 1,300 plain tiles she required. A receipt for £36-15-5d dated 3 November 1778 has survived.

The production of tiles ceased about 1800, though a limited number of tiles continued to be produced in the early 19th century. Earthenware tiles and plaque production was reintroduced in 1875, continuing until 1902. During this period a wide range of printed patterns were produced, with designs adapted from the work of Helen J.A. Miles, Colonel Henry Hope Crealock, John Leech's cartoons for *Punch* and Thomas Allen. Other tiles produced included the Marsden Patent Art Tile, encaustic floor tiles and maiolica glazed examples both in relief and made by the *émail ombrant* method.

The architectural and decorative possibilities of the orangery were quickly recognised. Wedgwood found himself manufacturing bricks for his neighbour Mr. Sneyd of Keele, for just such a building. A letter from Sneyd to Wedgwood dated 14 March 1776 reads:

Having a Design to give black (or at least a dark colour'd) Facing to Bricks for a fruit wall, on acct. of imbibing as many rays as possible, it occur'd to me that I could not consult a properer person for ye execution of it than yourself. And you will oblige me greatly by yr. advise ... I shall have no objections to the bricks being coarsely glazed ... for tho' the glazing will reflect ye rays more than I could wish, yet there must be some degree of vitrification on ye surface next to ye Trees to answer another end wch. I wish to bring about, namely preventing ye Bricks from imbibing ye moisture.

Wedgwood replied positively, observing that he had some excellent brick clay which properly treated would be ideal for the orangery.

The newly found interest in gardening, with a wide range of new plant varieties brought back from Continental visits, required an increased variety of containers. Wedgwood was able to cater for the demand for new forms and shapes from hooped garden pots to myrtle pans. The variety of cut flower containers was also extensive, with Josiah providing a detailed breakdown of the individual usage, for example "Vases are furniture for a chimney piece – Bough-pots for a hearth, under a slab or Marble table". The popularity of the library provided Wedgwood with the opportunity to manufacture a wide range of library busts in his fine grained stoneware body, *Black Basalt*. The busts were designed to be placed around the tops of the bookcases. Wedgwood's interest in constantly acquiring new models is best reflected in a letter to his partner Thomas Bentley: "Concerning the busts I suppose those at the Academy are less hackney'd and better in general than the Plaister shops can furnish us with: beside it will sound better to say – This came from the Academy taken from an original in the Gallery of &c. than to say we had it from Flaxman".

The interest in the classical style which developed from the Grand Tour caused Wedgwood to experiment with a method of decoration which he called "Encaustic Enamelling", in direct emulation of the Greek and Roman originals. This new style of decorative vase proved to be extremely popular and Wedgwood was able to draw on many published sources for inspiration for the designs. The close association between Josiah Wedgwood, his partner Thomas Bentley and Sir William Hamilton enabled the manufacturer to borrow, before publication, the drawings by D'Hancarville for the catalogue of Sir William's collection which he had sold to the British Museum.

In a letter from Naples written on 23 May 1786 Sir William acknowledged their achievement: "It is with infinite satisfaction that I reflect upon having been in some measure instrumental in introducing a purer taste of forms and ornaments ... But a Wedgwood and Bentley were necessary to diffuse that taste so universally and it is to their liberal way of thinking and industry that so good a taste prevails". The popularity of these vases was partially due to the Etruscan-style interiors favoured by Robert Adam (1728–92) among other notable architects. It prompted Horace Walpole to comment on the new decor at Osterley House (near London): "The last chamber chills you ... I never saw such a profound tumble into Bathos. It's like going out of a Palace into a Potters field ... Painted all over like Wedgwood's ware with black and yellow small grotesques". One of the best surviving complete sets of Etruscan-painted Wedgwood vases still in existence are those made for the Earl of Shelbourne at Bowood House, near Bath.

Josiah Wedgwood's products for the table are much more widely recognised than those for the actual building or the grounds. His connections with the established landowners meant that he was providing everything in his standard cream-coloured earthenware, called *Queen's Ware* after the patronage of Queen Charlotte from 1765, from kitchen equipment to the most lavish and expensively decorated table services and ornamental items. It became universally accepted that *Queen's Ware* could be used everywhere from palaces to public houses. Josiah described the ware as: "A species of earthenware for the table, quite new in appearance covered with a rich and brilliant glaze, bearing sudden alterations of heat and cold, manufactured with ease and expedition and consequently cheap".

GAYE BLAKE ROBERTS

See also Tiles

Selected Collections

The largest collection of Wedgwood ceramics is in the Wedgwood Museum, Barlaston. Additional notable collections, including furniture and chimneypieces, in England are in the Victoria and Albert Museum, London, and the Lady Lever Art Gallery, Port Sunlight, Merseyside; the largest collection of Wedgwood in the United States is in the Birmingham Museum, Alabama, with additional holdings in the Metropolitan Museum of Art, New York. Examples of architectural ceramics, or tiles, *in situ* can be seen at Kedleston Hall, Derbyshire, Haddo House, Aberdeenshire, in the Chinese Dairy, Woburn, Bedfordshire, and the Dairy at Althorp, Northamptonshire. Other examples survive at Tsarskoe Selo, St. Petersburg, and Monticello, Virginia.

Further Reading

The literature on Wedgwood is vast and detailed studies of the company's history appear in Reilly 1989 and Reilly 1995. For information relating specifically to the firm's decorative ceramics in architecture and furniture see Kelly 1965, and to the company's tiles see also Barnard 1972.

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- Reilly, Robin, *Josiah Wedgwood 1730–1795*, London: Macmillan, 1992
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Wheeler, Candace 1827–1923

American designer of textiles, wallpaper and interiors

At the age of fifty Candace Thurber Wheeler, a self-described “amateur flower painter” and needleworker, undertook a career in design which would make her one of Aestheticism’s most influential proponents in America. Deeply impressed by the Royal School of Art Needlework’s display at the Philadelphia Centennial Exposition (1876), she called upon her society connections in founding the Society of Decorative Art of New York City the following year. Although the Society was primarily intended to provide an outlet for genteel but impoverished ladies’ handiwork, Wheeler insisted upon high artistic standards, hiring many of New York’s leading artists as teachers or judges for exhibitions and sales. In 1879 she resigned to join Louis C. Tiffany, Samuel Colman, and Lockwood de Forest – all of whom had taught for the Society – as a partner and textile specialist in the newly-formed interior design firm Associated Artists. That same year, her embroidered curtain *Consider the Lillies* [sic] of *the Field* earned the Society’s first prize for portière design.

Associated Artists was quickly recognized as the most prestigious and innovative decorating firm in America; the partners’ commission for the decoration of four rooms in the White House (1882–83) was a decisive marker of their status. Because the firm worked collaboratively, it is not always possible to attribute its textile designs to Wheeler alone. For Madison Square Theatre’s massive embroidered and appliquéd drop curtain (1879–80), Wheeler supervised the execution of Tiffany’s adapted design in colors and materials chosen by de Forest and Colman. But lush, richly colored portières, draperies, wall hangings and friezes were essential elements of Associated Artists’ luxurious interiors, and most were of Wheeler’s design. For public rooms, she favored plush, brocade and “cloth of gold” appliqués, lavishly worked with silk thread, and her designs often echoed a room’s theme: her Japanese brocade portière for New York’s 7th Regiment Armory (1881) included images of medieval warfare in

appliquéd velvet and gilded leather, overlapping steel rings to suggest chain mail and a border of “leopardskin” plush. Wheeler’s wall panels could be equally sumptuous: a contemporary account described one such treatment “for a boudoir,” depicting native azaleas in “iridescent” pink, purple and amber plush appliquéd (Harrison, *Woman’s Handiwork*, 1881). For George Kemp’s New York apartment, however, Wheeler created simple, delicately embroidered muslin curtains to hang below Tiffany’s stained-glass transoms. “Appropriateness” – of both imagery and material – was one of her watchwords.

Wheeler’s first attributed wallpaper, complete with dado and frieze, took the grand prize in a national competition sponsored by Warren, Fuller and Co. Her design of clover blossoms, bees, and woven straw hives illustrates her allegiance to naturalistic imagery rather than the conventionalized patterns promoted by Owen Jones and Christopher Dresser. Reviewers noted the modesty of this design, and Wheeler herself wrote about the danger of overwhelming a room with “demanding” wall treatments; walls, she believed, should offer “agreeable,” almost subliminal “sensations of beautiful form” and color. Her fabrics and papers balance the formality of repeat patterning with the graceful idiosyncracies of natural form, and rely on subtle color gradation to suggest light and shadow.

After the original Associated Artists disbanded in 1883, Wheeler used the same name for her own firm, concentrating on textile design for industry as well as studio production. Several of her designs for Cheney Brothers survive in cotton, even indigo denim, reflecting both good business sense and her concern for affordable design. But the firm also had fine fabrics woven to order for grand commissions like damasks for Andrew Carnegie, embroidered with Scottish thistles, or Lily Langtry’s silk bedhangings garlanded with roses. The incredible workmanship maintained by Wheeler’s studio can be judged by two surviving portières (c. 1884) from her own collection (now at the Metropolitan Museum of Art), embellished with repeating patterns of iris and magnolia.

Despite the success of these fabrics, Wheeler wrote wistfully of traditional tapestries, which she considered inappropriate to her time except for studios or “princely homes.” She clearly felt that embroidery and appliquéd on silk or velvet, wallpaper, and stencilling should be considered – in descending order – as substitutes for tapestry, whether for reasons of economy or appropriateness. Pictorial tapestry’s virtue lay in its suggestion of a natural, unlimited horizon, which Wheeler believed diverted one from the reality of being confined within walls. Her hangings for Cornelius Vanderbilt II’s home represent Associated Artists’ first “needle-woven tapestries,” and were received with great acclaim at the National Academy of Design’s Art Loan Exhibition of 1883 (New York). This technique, which Wheeler patented, introduced additional warp threads and embroidery silks into a silk canvas weave. The texture and atmospheric color effects of these hangings are impressive, but their subjects were often rather insipid. The Vanderbilt hangings, for example, include *The Winged Moon*, *The Water Spirit*, *The Flower Girl*, and so on, drawn by Wheeler’s daughter Dora with a conventionally “poetic” sweetness; tapestries depicting Hester Prynne and Minnehaha, among others, appealed to nationalist sentiments. The tapestries were generally lauded in the press – a needle-woven version of Raphael’s *Miraculous Draught of Fishes* was exhib-

ited in the Woman's Building of the Chicago World's Columbian Exposition (1893) and widely praised – and sold well despite their high cost.

Under Wheeler's direction, Associated Artists offered color schemes and plans for rooms or entire houses, and Wheeler wrote extensively about most aspects of home design. Her designs, however, have not survived, and must be inferred from her articles and observers' accounts. Charged with the decoration of a huge library in the Woman's Building at the Columbian Exposition, Wheeler tackled its theme of women's history with relish. Dora Wheeler painted a canvas ceiling mural with figures of Science, Literature and Imagination, busts of noted women – sculpted by women – topped the carved oak bookcases, and light streamed in through leaded glass windows onto green and gold walls. Associated Artists designed the library's chairs, sofas and looped drapery, and Wheeler placed Rookwood pottery and hammered brass throughout. Reviewers (and Wheeler herself) raved about the room's color and light, but their descriptions are frustratingly vague.

In her many articles and books, Wheeler stressed that “the science of beauty” was within the reach of every conscientious homemaker. She considered women's intimate domestic knowledge an advantage in designing interiors, and strongly advocated professional training for women designers – training she never received herself. She laid great emphasis on the proper and intelligent use of color; in *Household Art* (1893), Wheeler described color as “the beneficent angel or the malicious devil of the home,” which if misused could “stir up anger, malice, and all unseen enemies of household comfort.” Her belief that moral issues were at stake lent force to more practical suggestions. She detailed the use of color to link hallways with the outdoors (red to contrast with green trees, or pale pink for a seaside location), tone down the light in sunny rooms (lemon yellow, never gold), or widen or lower a room. Compliance with “the law of gradation” dictated that color should be darkest on the floor, lighter on the walls, and all transitions eased with related tones. A sentimental patriot, Wheeler believed that Americans had a “race-instinct” for color and encouraged the use of American antiques, especially quilts and bedcurtains. She also took a benevolent interest in the decorative aspirations of the American middle class; her *Principles of Home Decoration* (1903) dwelt at length on the use of cheerful but hygienic oil-paint and oilcloth wall treatments for kitchens and servants' rooms. Even the cellar and closets, she wrote, must “share in the thought which makes the genuinely beautiful home and the genuinely perfect life.”

JODY CLOWES

See also Associated Artists

Biography

Born Candace Thurber in Delhi, New York, 1827, the daughter of a farmer. Married Thomas M. Wheeler, 1855: 4 children including textile designer Dora Wheeler Keith. Moved to New York City; settled in Hollis, Long Island, 1854. Visited Philadelphia Centennial Exhibition, 1876; co-founder and vice-president, Society of Decorative Art of New York City, 1877; founded the Women's Exchange, selling crafts and foodstuffs, on Madison Avenue, 1878. Active as an amateur painter and needleworker pre-1876; partner and textile specialist, Associated Artists, from 1879 until the original

partnership was dissolved, 1883; continued to produce textiles under the name of Associated Artists, 1883–1907; Director, Bureau of Applied Arts for State of New York display at the Chicago World's Columbian Exposition, 1893. Designed wallpapers for Warren, Fuller and Co., from 1881; designed silks, embroideries and cottons for Cheney Brothers, Connecticut, from c.1884. Published extensively on textiles and the decorative arts from 1893. Awarded first prize, Society of Decorative Art of New York City Exhibition, 1879. Died in New York, 5 August 1923.

Selected Works

Examples of Wheeler's textiles and wallpapers are in the Mark Twain Memorial, Hartford, Connecticut; Cleveland Museum of Art; and the Metropolitan Museum of Art, New York. Photographs of several Associated Artists' interiors appear in *Artistic Houses* 1883–84.

- 1879 New York Society of Decorative Art Exhibition, New York (*Consider the Lillies of the Field* embroidered hanging)
- 1879–80 Madison Square Theatre, New York (embroidered and appliquéd curtain designed and made by Associated Artists)
- 1880–81 7th Regiment Armory, New York (brocade portière; interiors by Associated Artists)
- 1881 Mark Twain House, Hartford, Connecticut (embroidered textiles and hangings; interiors by Associated Artists)
- 1883 Cornelius Vanderbilt II House, New York (embroidered tapestries and hangings)
- 1893 World's Columbian Exposition, Chicago (decoration and furniture for the library of the Women's Building, and *Miraculous Draught of Fishes* embroidered tapestry)

Publications

Household Art, 1893

“The Decoration of Walls” in *Outlook, A Family Paper*, 51, 2 November 1895, pp.705–06

Principles of Home Decoration with Practical Examples, 1903

Yesterdays in a Busy Life (autobiography), 1918

The Development of Embroidery in America, 1921

Further Reading

Extensive bibliographies of Wheeler's work, including numerous references to primary sources, appear in Burke 1986 and Stern 1963. Both books also provide the fullest information on commissions and individual works.

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Whistler, James McNeill 1834–1903

American painter

James McNeill Whistler's concern for harmony of colour and unity of effect informs all his creative work, from paintings and frames to domestic decorations and schemes of exhibition. Reacting against the Victorian predilection for the opulent and the overstuffed, Whistler pared down his interior designs, like his pictorial compositions, to studied arrangements of colour and form, eliminating the details that detracted from aesthetic appreciation.

The formative influence on Whistler's designs was Japanese art, which he began to acquire in 1863 to adorn his own house in Chelsea. Fans, prints, and folding screens figure in many of his paintings of the period, affording a glimpse of what Whistler's mother described as his "artistic abode." Contemporary accounts attest to the novelty of the simply decorated rooms in Whistler's house, conceived primarily as settings for Asian *objets d'art*. Particularly remarkable were the Japanese fans arrayed on the walls – a practice later widely adopted by followers of the Aesthetic Movement. The walls themselves were distempered in tertiary colours: the dining room at 2 Lindsey Row, for instance, was peacock blue, with a greener shade on the dado and doors, to harmonize with his collection of Chinese porcelain – a decorative scheme that prefigured the Peacock Room. The austerity of Whistler's studio can be seen in the background of the works he produced there, such as the famous portraits of his mother and Thomas Carlyle, which show an uncluttered room with grey and black walls, in contrast to what E.W. Godwin called the "overpapered and overpatterned" interiors of the period. Whistler disdained the historicizing tendency of tastemakers such as William Morris: as his biographers Elizabeth and Joseph Pennell observed, he "never tried to live out of his time."

Whistler also designed interiors for his friends and patrons, beginning in 1873 with the reception rooms of W.C. Alexander's residence, Aubrey House. Several of the colour schemes he proposed survive as watercolour sketches in the Hunterian Art Gallery, Glasgow; Whistler once declared that his rooms were "pictures in themselves," and the horizontal bands of colour that make up these plans for wall colours strikingly recall the compositions of his own minimalist seascapes. In 1876, Whistler's leading patron, Frederick R. Leyland, commissioned the artist to decorate the entrance hall of his house at 49 Princes Gate. To enhance the magnificent *ormolu* balustrade that formed its centerpiece, Whistler

painted the upper portion of the walls in "shades of willow," with a darker green wainscoting that set off decorated panels, several of which survive in the Freer Gallery and the Victoria and Albert Museum. These he covered with Dutch-metal leaf, both fixing and coating the squares with a transparent green glaze that he gently abraded so the gold would flicker through; he completed the design with a Japanese-inspired pattern of pink and white morning glories entwined on a trellis. The iridescent panels reminded his contemporaries of "aventurine" lacquer, which glimmers with particles of gold and silver, though Whistler's decoration may owe more of its inspiration to the gilding on Japanese screens.

He would employ the technique of painting patterns on a shimmering ground again in the Leyland dining room, which opened off the hall. It had been designed by Thomas Jeckyll for the display of Leyland's blue-and-white Chinese porcelain and for Whistler's *La Princesse du pays de la porcelaine* (1864–65), the painting that hung above the mantelpiece. Whistler began by making a few minor modifications to the colour scheme, but gradually transformed Jeckyll's interior into a three-dimensional painting of his own entitled *Harmony in Blue and Gold: The Peacock Room* (1876–77). As the most celebrated of his decorations (and the only one extant), the Peacock Room carries Whistler's objectives for aesthetic harmony to a spectacular conclusion. He reduced the colour scheme to the blues, greens, and golds that appear in the plumage of a peacock, and limited the vocabulary of decorative motifs to three distinct feather-patterns, which coalesced in the magnificently plumed peacocks portrayed on the shutters and in the mural opposite *La Princesse*. As in the stair hall, Whistler found inspiration in a variety of Japanese sources but translated the patterns and techniques into a highly original and remarkably coherent artistic composition.

Motivated initially by the desire to harmonize *La Princesse* with its setting, Whistler made the Peacock Room an elaborate extension of the painting's frame; indeed, it was probably his longstanding concern with framing works of art that induced him to gild Jeckyll's spindle shelving so that each piece of porcelain was bordered in gold. In 1878, he collaborated with Godwin on a similar scheme, adorning a mahogany structure called the *Butterfly Cabinet* (in reference both to decorator and the design) with yellow and gold to complement the reddish Kaga porcelain that stood on the shelves. Yellow was one of Whistler's favourite colours for interiors: Mrs. D'Oyly Carte, whose house in Adelphi Terrace Whistler decorated in 1888, recalled that the shade of primrose he selected for the library produced the pleasing illusion of sunshine, "however dark the day".

There are records of decorations proposed for public spaces – the South Kensington Museum, the Boston Public Library, the Savoy Hotel – which, for various reasons, never materialized. Whistler's tastes in interior design did, however, reach a wider audience through the installations he devised for exhibiting his own works in private galleries and later, during his brief tenure as president, for the Society of British Artists. As early as 1874, when Whistler staged his first solo exhibition, critics remarked the "pleasant artist's studio appearance" of the gallery, with its "harmony of colour agreeable to the eye." Every detail of his exhibitions conformed to a colour scheme chosen to suit the works on view – yellow and white, or brown



J.M. Whistler: Peacock Room, 1876

and gold, or flesh colour and grey. It was his ambition, he said, "to prove that the place in which works of art are shown may be as free from 'discordant elements which distract the spectator's attention' as the works themselves."

The lasting influence of Whistler's interiors is difficult to assess, although the principal elements of his style – pale walls, contrasting woodwork, dark polished floors, considerably framed works of art hung few and far between – have survived into the 20th century. The Peacock Room, though commonly regarded as the precursor of Art Nouveau, proved inimitable: by the turn of the century there were vaguely reminiscent Japanesque chambers on both sides of the Atlantic, but the room itself would not be widely known until its installation at the Freer Gallery in 1923, and by then the taste for anything Victorian, even the avant-garde, had reached its lowest ebb. Whistler's most important contribution to Victorian design may have been his conviction that decorative art in general, and interior design in particular, was worthy of an artist's full attention. "For you know," he reminded his friend, the critic Théodore Duret, "I attach just as much importance to my interior decorations as to my paintings."

LINDA MERRILL

Biography

Born James Abbott Whistler in Lowell, Massachusetts, 11 July 1834, the son of Major George Washington Whistler, a civil engineer; used McNeill, his mother's family name, from 1851. Moved with his family to St. Petersburg, Russia, 1843; attended Imperial Academy of Fine Arts, St. Petersburg, 1845–48; Christ Church Hall, Pomfret, Connecticut, 1850–51; entered the United States Military Academy, West Point, New York, 1851 (studied drawing under Robert Weir; discharged 1854). Draughtsman and etcher, US Coastal and Geodetic Survey, Baltimore, 1854–55. Enrolled at the *Ecole Impériale et Spéciale de Dessin*, Paris, 1855; entered the studio of Charles Gleyre (1806–74), 1856. Had one son by Louisa Hanson and one daughter by Maud Franklin; married the painter Beatrice Godwin (née Birnie Philip), widow of the architect E. W. Godwin, 1888 (died 1896). Lived in Paris 1855–59; published his first set of etchings, 1858. Active as a painter in London from 1859; exhibited at the Royal Academy 1860. Travelled to South America 1866. Executed major series of paintings including the *Six Projects* during the 1860s; completed series of *Nocturnes*, 1871–85; involved in interior decoration and the design of furniture, picture frames and exhibitions during the 1870s. Won libel suit against the critic John Ruskin, 1878; declared bankrupt and his home, the White House, repossessed 1879. Travelled to Italy and executed Venice etchings commissioned by the Fine Art Society, 1879–80. Returned to England and active as a painter and etcher in London and Paris from 1880. Published several theoretical papers on art and design including the "Ten O'Clock"

lecture, 1885, and *The Gentle Art of Making Enemies*, 1890. President, Society of British Artists (later Royal Society of British Artists), 1886–88; Chair and President, International Society of Sculptors, Painters and Gravers, 1898. Formed the Company of the Butterfly to sell his work, 1898–1901. Received several awards including Officier, Légion d'Honneur, Paris, 1892; gold medal, World's Columbian Exposition, Chicago, 1893; gold medal, Pennsylvania Academy of Fine Arts, 1902; elected honorary member, Académie des Beaux-Arts, Paris, 1901. Exhibited in Paris, New York and London, including the Royal Academy of Arts, 1860–72, Grosvenor Gallery, 1877–88, Society of British Artists, 1884–88. Died in London, 17 July 1903. Memorial exhibitions, Copley Society, Boston, 1904, Ecole des Beaux-Arts, Paris, 1905.

Selected Works

Major collections of Whistler's paintings, drawings and watercolours, including designs for decorations, are in the Hunterian Art Gallery, University of Glasgow, the Tate Gallery, London, and the Freer Gallery of Art, Smithsonian Institution, Washington, DC. The Peacock Room is now installed in the Freer Gallery of Art. A large collection of archive and manuscript material is in the Centre for Whistler Studies, University of Glasgow.

Interiors

- 1873 Aubrey House, London (decorative schemes): W.C. Alexander
- 1876 49 Princes Gate, London (entrance hall, and Peacock Room decoration in the dining room): F.R. Leyland
- 1878–79 White House, Tite Street, London (interiors and furniture): J.M. Whistler
- 1886 Society of British Artists, London (gallery decorations)
- 1888 Adelphi Terrace, London (decoration including the library): Mrs. D'Oyly Carte

Whistler also collaborated with E.W. Godwin in the design of the *Butterfly Suite* of furnishings (1877–78), produced by William Watt and exhibited at the Paris Exposition Universelle, 1878.

Publications

Harmony in Blue and Gold: The Peacock Room, 1877
Mr. Whistler's "Ten O'Clock", 1885
The Gentle Art of Making Enemies, 1890, 1892

Further Reading

The literature on Whistler is vast and for catalogue raisonnés of his paintings, and works on paper see MacDonald 1995 and Young 1980, both of which include full primary and secondary bibliographies. A detailed account of the history of the Peacock Room appears in Merrill 1993.

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Whistler, Rex 1905–1944

British painter, theatre designer, illustrator and muralist

Painter, designer and illustrator, Rex Whistler played an important role in the revival of domestic mural decoration in Britain in the second quarter of the 20th century. Much of his work was done in private homes, and his skills, along with his wit and charm, were eagerly sought after by a select stratum of fashionable society noted for its artistic and aristocratic associations. Stylistically, he was influenced chiefly by painters such as Claude and Tiepolo, and many of his decorative schemes recalled the extravagance and elegance of German and Italian Baroque and Rococo art. But the key features of his work were a love of fantasy and humour, and he evolved a highly personal style that combined a strong sense of frivolity with a nostalgia for a more polite and decorous age exemplified by the 18th century.

Whistler's talent for drawing was apparent from an early age, and according to his brother and biographer, Laurence, he was drawing ships and steam engines and recording topical events such as the launching and sinking of the *Titanic* from a young age. However, it was not until he enrolled at the Slade



Rex Whistler: "Painted Room", Port Lympne, Kent, 1933–34

School of Art in 1922 that he received any formal training, when he had the good fortune to attract the sympathetic interest of the painter Henry Tonks. The enlightened teaching at the Slade, with its reliance upon drawing directly from the model, benefited Whistler greatly and instilled a new note of discipline into his work. He also benefited from a year's course of architectural lectures given by Sir Albert Richardson at the Bartlett School of Art next door to the Slade. These lectures, together with his exploration of London and its riverside in the company of his friend and fellow-student, Oliver Messel, provided a solid grounding for the sound architectural vocabulary that is evident in much of his work.

As his social circle expanded Whistler became acquainted with a number of potential patrons, including his friend Stephen Tennant. But his real benefactor was Professor Tonks who not only secured his first mural commission to decorate the walls of a boys' club at 293 The Highway, Shadwell, but was also instrumental in obtaining for him the far more important job of painting the interiors of the Tate Gallery Restaurant in 1926. The subject for this commission, based on a fantasy, "Guide to Epicurania", by Edith Olivier, was entitled *Pursuit of Rare Meats* and illustrated courtly scenes of hunting and

feasting set in a distant chivalric past. Despite the whimsicality of the narrative, the mural remains one of Whistler's best-known works and, as essentially student work, it can justifiably be considered a major achievement. The story progresses clockwise around the room and begins with an ingenious corner treatment incorporating an Italianate Renaissance-style town depicted in reverse perspective with the turret of the Ducal Palace placed in the angle of the room. A Corinthian portico and a Gibbsian spire recede towards a hilly landscape which forms the backdrop to the first episodes of the hunt. The predominantly Claudian landscape of the middle distance, occupied with rivers, bridges and inlets, was inspired by the temple gardens of Stowe and includes a ruined Palladian bridge that recalls a similar example at Wilton. On the return journey, the gourmet seekers traverse a land where details, such as the three awkward round-headed windows, introduce an Oriental feel to the glades of Arcadia, and civilization is regained when the "Rare Meats" party is welcomed back to the town by the Mayor.

Additional commissions for decorative schemes quickly followed on from the success of this interior, and a project at Dorneywood, Buckinghamshire (1928–29), where Whistler

created an illusionistic façade of Corinthian columns through which a formal garden can be seen, illustrates his increasing interest in *trompe-l'oeil* effects. This interest was fully developed in his work at Port Lympne, Kent, for Philip Sassoon, where the sophisticated use of painted representations of gathered striped fabric on the ceiling and tasselled scalloped pelmeting recalled the appearance of Regency tent-rooms. A landscape and architectural *capricci* cover the walls, and grisaille trophies and rusticated stonework provide visual stability at the base of the room. The style is still quite whimsical but the handling of paint is more assured and the tricks of perspective and illusionism are carried out with greater confidence.

As well as painting murals, Whistler was also active as a portrait-painter and as a designer of book plates, posters, and illustrations during the late 1920s and 1930s. He was equally successful as a designer of sets and costumes for the theatre and ballet, several of which relate quite closely to his decorative work. A centre-stage Great Door, for example, created for *The Wise Virgins* ballet for the Sadler's Wells Ballet in 1940, illustrates his liking for Baroque styles and created a grand frame for the dancers' tableau. A commission for *The Rake's Progress* (1942) included a well-known architectural act-drop, and the coffered ceilings, wall panels and Corinthian pilasters devised for the staging of Congreve's *Love for Love* (1943) lent a note of splendour to a production whose star-filled cast and extravagance were in marked contrast to the austerity of other wartime productions. Whistler's stage designs were both highly imaginative and technically skilled and bear comparison with the very finest of the period. Only Oliver Messel and John Piper could compete with his achievements in this field, but Piper specialized in almost abstract effects while Messel's work, much closer to Whistler's in general approach, was imbued with more romanticism and less finesse.

Within the sphere of mural decoration Whistler had no rivals. His work in the 1930s included many private commissions in London and elsewhere. Moreover two projects in country houses offered enormous scope for his exceptional talents, providing opportunities for him to compose, organise and execute almost single-handedly (he worked with the help of only one assistant, Vic Bowen), canvases or frescoes on an impressive scale. His unquestioned masterpiece was the dining room at Plas Newydd, Anglesey, painted for the 6th Marquess of Anglesey in 1936–38. Whistler's brief was to decorate a large room in the recently remodelled north wing of the house, and he appears to have had a free hand in composing the design. The main wall, 58 feet long, contained a *capriccio* of mountains, echoing the actual landscape visible through the four windows opposite, great tiers of cloud, hilltop Italian towns, ships and a harbour edged with a grand conglomeration of many of his favourite buildings. *Trompe-l'oeil* colonnades appear on both end walls extending the sweep of the whole scene, and these are enlivened by anecdotal touches that include the family pets on one side and a watchful gardener – a portrait of Whistler himself – sweeping the paving on the other. Perhaps he was keeping a watchful eye on one end of the foreground balustrade where a temporarily discarded crown and trident suggest, like the wet footprints leading on to the carpet, the presence of the sea-god Neptune elsewhere in the house.

The other major mural commission of this period was that for Mrs. Gilbert Russell's sitting room at Mottisfont Abbey of 1938–39. Here, his interest in the romantic styles of the 18th and early 19th century was evident again and he transformed a space even larger than the one he had been working in at Plas Newydd into a 20th-century version of a Gothick parlour replete with pointed arches, trophies, urns and other historical allusions. Unfortunately Mrs. Russell proved to be a difficult client, subject to frequent changes of mind, slow with payments, and quick to complain about the late completion of the work. A painted inscription found many years later on top of the cornice reads "I was painting this Ermine curtain when Britain declared war on the Nazi tyrants. Sunday, September 3rd. R.W.". Shortly afterwards Whistler volunteered for service in the Welsh Guards. He continued to work on a number of stage designs, including sets for Oscar Wilde's *An Ideal Husband*, and he decorated an officers' mess in Brighton with a large painted allegory entitled *The Prince Regent Awakening the Spirit of Brighton* in 1944. Several months after completing this work he was killed leading his troops into their first action, near Caen, in Normandy, on 18 July 1944. His death signalled not only the end of a promising career but also brought to a close the fashion for domestic mural decoration in England in the first half of the 20th century.

ELAINE DENBY

Biography

Born Reginald John Whistler in Summerdown, Essex, 24 June 1905, the son of an architect and estate agent. Educated at Haileybury public school until 1922; studied at the Slade School of Art, London, under Henry Tonks, 1922–26; scholarship, British Academy, Rome, 1928. Awarded the commission to decorate Sir Joseph Duveen's new refreshment room, Tate Gallery, London, 1926. Active as a painter, London, from the early 1920s; involved with book illustration from 1925; executed murals during the late 1920s and 1930s; involved with theatre, ballet and opera set and costume design during the 1930s. Commissioned in the Welsh Guards, 1940. Killed in action, near Caen, Normandy, 18 July 1944.

Selected Works

Examples of Whistler's murals can be seen *in situ* at Plas Newydd, Anglesey, and in the Restaurant at the Tate Gallery, London which also holds examples of his paintings and designs.

Interiors

- 1926–27 Tate Gallery, London (decoration of the restaurant; *Pursuit of Rare Meats* mural)
- 1933–34 Port Lympne, Kent (decoration of the dining room): Philip Sassoon
- 1936 36 Hill Street, London (mural panels for the staircase hall): Mrs. Porcelli
- 1936–38 Plas Newydd, Anglesey (decoration of the dining room): Lord and Lady Anglesey
- 1938–39 Mottisfont Abbey, Hampshire (decoration of the Gothick drawing room): Mrs. Gilbert Russell
- 1944 Officers Mess, 39 Preston Park Avenue, Brighton (allegorical mural; removed to Brighton Pavilion)

Whistler also designed a carpet for Edward James (now at West Dean, Sussex), and a small number of wallpapers, textiles and decorations for ceramics, all in 1932.

Further Reading

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Wicker Furniture

Strictly speaking, wicker is a particular form of basket work in which the general shape of the object is produced by a warp of stiff rods. It is usually made from whole or split rods of willow (withy) called osiers, using techniques based on basketry. It is now a generic term that embraces a number of natural materials that have, at various times, been made into furniture by weaving processes. The materials include cane, reed, willow osiers and rattan.

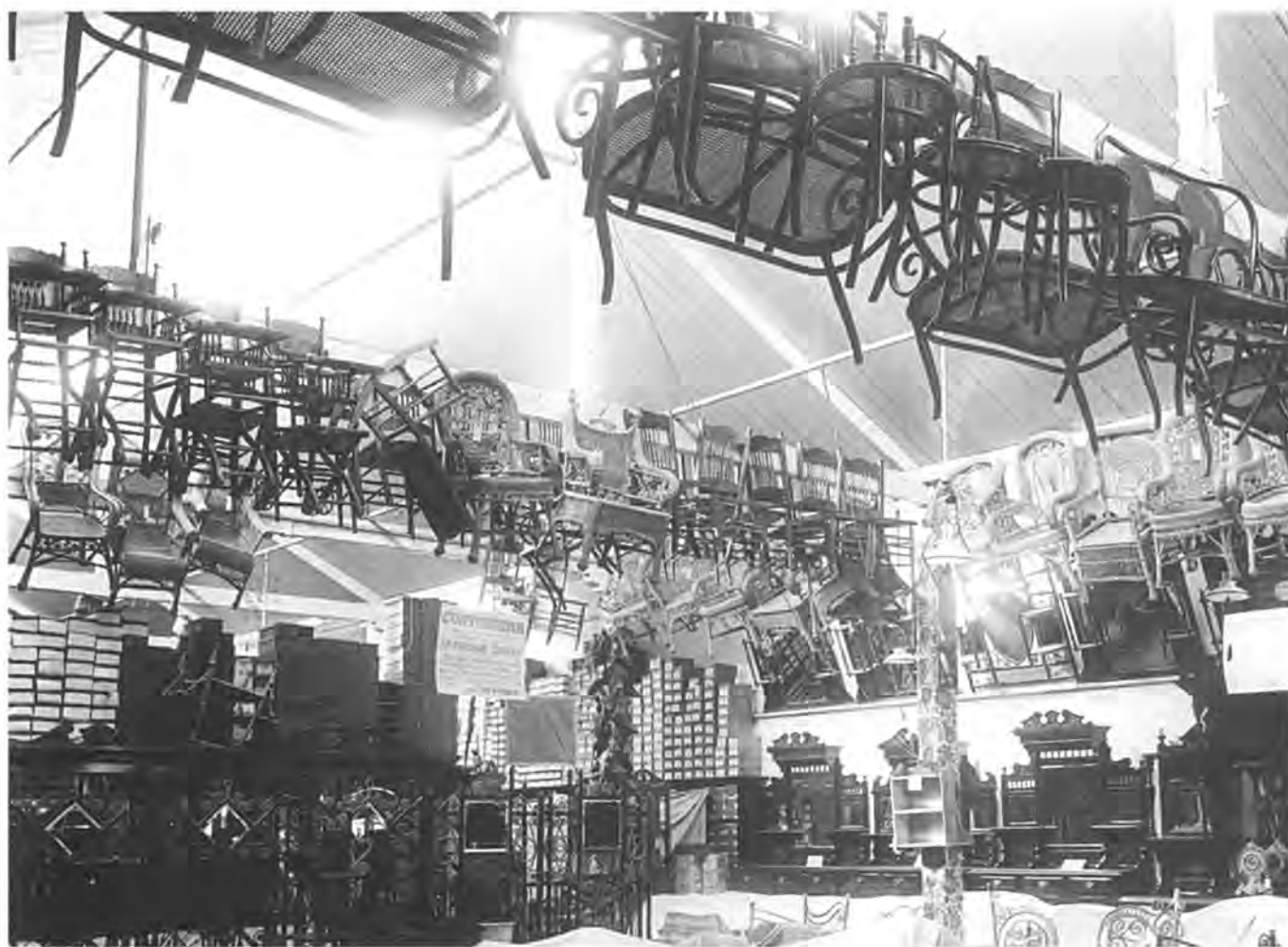
In the East, willow is used as a furniture medium but cane or rattan is far more important. Rattan is derived from a climbing palm found in the East Indies and had been known to furniture-makers for a long time as the source of cane used for chair seats and backs. Cane is simply the pared outer surface of the rattan palm (*Calamus rotang*), while reed is the core of that palm. Whereas cane has been used in furniture since the 1650s for the infill of seats and backs, the reed, or the inner part of the plant, was discarded until the 19th century.

Wicker furniture was known in ancient Egypt from 3,000 BC, while basket-like tub-shaped wickerwork chairs appear on a number of Roman stone reliefs. Without doubt, it remained a useful material for vernacular furniture and was certainly common by the 16th century. John Evelyn mentions the use of willow osiers for all "wicker and twiggie work" in *Sylva*, his work on trees and forests. The establishment of the Company of Basketmakers in the City of London in 1569 is an indication of the growing importance of the trade. During the 17th century, wicker chairs were common all over Europe, sometimes with arms and often with a hooded back to improve stability. Dutch genre paintings of interiors sometimes show the common "bakermat", a special wicker seat designed for nursing, which was made with a long trough in front to allow the swaddling process to be completed easily.

The terms "basket and wicker" became interchangeable in the 16th and 17th centuries. By the 18th century wicker was considered an inferior medium for furniture, but in the 19th century it experienced a massive revival. The heyday of wicker was the Victorian period when furniture was designed both for indoor and outdoor use. Wicker furniture met a very wide range of criteria, thus making it acceptable to various consumer groups. For design reformers, for example, its simple material, which was generally left natural or at most stained, together with its obvious, revealed construction was an important marker of honesty, in terms of both material and style. Rather than being applied to the surface, any ornamental design could be woven into the material and become an integral part of the furniture. From a stylistic point of view, the material lent itself to many varied designs, and it could be decorated as extravagantly as required. More importantly, the public's growing awareness of sanitation and health issues saw wicker as a natural, clean material, synonymous with country living and good health. The associations with baby carriages and invalid chairs perhaps confirm this. Lastly, the growth of a market for furniture designed to be used in a summer setting, either in the garden or in a conservatory, encouraged lightweight, easy-to-handle suites for which rattan was an ideal material. Items were often supplied with loose cushions or in some cases were partially upholstered and fitted with a variety of drapes. Various new models were designed, the croquet chair for example had a wicker frame, a button back, a long seat, a wrap-around back and an integral arm.

In the United States wicker furniture manufacture was industrialised by the Wakefield Rattan Company which later merged with the Heywood Company to create Heywood Wakefield. The story of Cyrus Wakefield and the development of reed furniture is well-known, and from the 1840s there began a massive revival of interest in this sort of furniture. Although very popular in the United States, wicker furniture also enjoyed a vogue all over Europe. Enthusiasm for wicker was strong in Austria and Hungary at the turn of the century, and designers such as Koloman Moser and Richard Riemerschmid supplied designs for rattan furniture. In England Benjamin Fletcher of the Leicester School of Art became interested in German and Austrian initiatives in this area of design. In 1907 he and Harry Peach established the Dryad Company with only a handful of craftsmen. Success soon followed and by 1914 they were employing 200 men. Other manufacturers met the growing demand for less expensive models. Inevitably, attempts at cost reductions in the weaving process led to a change in design from the tightly woven (closed) to the looser, open styles, which in turn may have opened up a gap in the market for inexpensive closely-woven models – a gap that was easily filled by the "man-made material", Lloyd-Loom.

It is clear that the benefits of cane or wicker in furniture-making are that they combine strength and lightness with elements of simplicity and tradition. The wider popularity of these materials coincided with the post-World War II interest in open-plan interiors and the lighter-weight furniture required for them. Examples can be found all over Europe and the United States. In this period three techniques were employed to provide a variety of styles and cost. The first of these was the fully woven, where the warp is the frame; the second where



Wicker, cane and bentwood furniture in the warehouse of Foy & Gibson, Fremantle, Australia, 1870s

thicker canes making a frame were tied together at intervals; and the third where multiple loops of cane were fitted into the frame, tied or pinned to the framework and bound at intervals.

In recent years the popularity of wicker and rattan furniture has grown enormously, no doubt due in part to the combination of lower purchase price, the growth of "conservatory lifestyles", and heavy advertising promotion. Even a straightforward natural material such as rattan has been subject to imitation. In America, during the 1950s, the idea of fabricating a rattan substitute was introduced. The "rattan look" was created from round-section steam-bent wood which was coloured to the tone of cane and charred at intervals to give a natural look.

Lloyd-Loom, although not wicker in a natural sense, was one of the most successful man-made materials for furniture which took its image from wicker. The invention of the process that combined the making of furniture from a (usually) bentwood frame and an integrated surface material is credited to Marshall B. Lloyd. In 1917 he patented a method of weaving a sheet of partly wire-reinforced paper strips, to produce a flexible sheet material that imitated wicker but had its own characteristics. Initially successful in the making of perambulators, it was an even greater success for furniture. In its heyday,

between 1920 and 1940, over one thousand designs were produced by the Lloyd company in the United States and by the British licensee, Lusty.

The use of bentwood frames, which are often hidden behind the woven paper "skin", provided a firm but easily shaped frame to which woven material could be fitted. The importance of this trade, and the fact that before the war one factory was producing more than 300,000 pieces of woven furniture a year, gives an indication of the scale of this branch of the furniture industry. Although used as part of the British Utility range, as well as being produced after the lifting of controls, Lloyd-Loom did not retain its pre-war eminence and it gradually declined as a product range until 1968 when Lusty's closed down.

Although Lloyd-Loom was advertised as "Neither cane nor wicker – superior to either", all these natural materials continue to feature in the home furnisher's repertoire.

CLIVE D. EDWARDS

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Window Shutters and Blinds

Very few windows were curtained before the 17th century, but shutters have been around since the first window openings were cut. Used alone, they kept out wind and weather, the midday sun, curious eyes, thieves and insects – to a degree. Unfortunately, they also blocked out the light. The earliest hinged shutters were side-hung, with only one wooden leaf; like doors, they could be decorated and reinforced with stout iron nails and bands. Paired shutters which met in the window's center were lighter and less awkward, especially when mounted on an interior wall. Interior shutters were usually rectangular, even on arched or irregular windows; to prevent draughts, they could be snugged into a shallow recess surrounding the embrasure.

By the 16th century paired interior shutters were the rule in Europe, often stacked in two to four tiers. Lower tiers could be shut for privacy, or the upper shutters closed against the glare of high noon; wall-mounted iron "shutter dogs" were often used to hold the leaves open. In the Netherlands, where this style held sway longest, the uppermost portion of the window might be curtained or bare rather than shuttered. Two-tiered folding shutters were in use in France by the early 1630s, and by mid-century tall shutters extending the full height of the window were made to fold neatly into a recess in the embrasure or (more rarely) slide into deep pockets within the walls. These were elaborated with fielded panels, paint, and sometimes carving to harmonize with the room's decor: at Fontainebleau the tall sliding shutters in Marie Antoinette's Turkish boudoir were faced with mirrors, completely camouflaging the windows. The most common type had two or three leaves and folded into a shallow recess in the window reveal. In less grand houses folded shutters simply hung parallel to the wall.

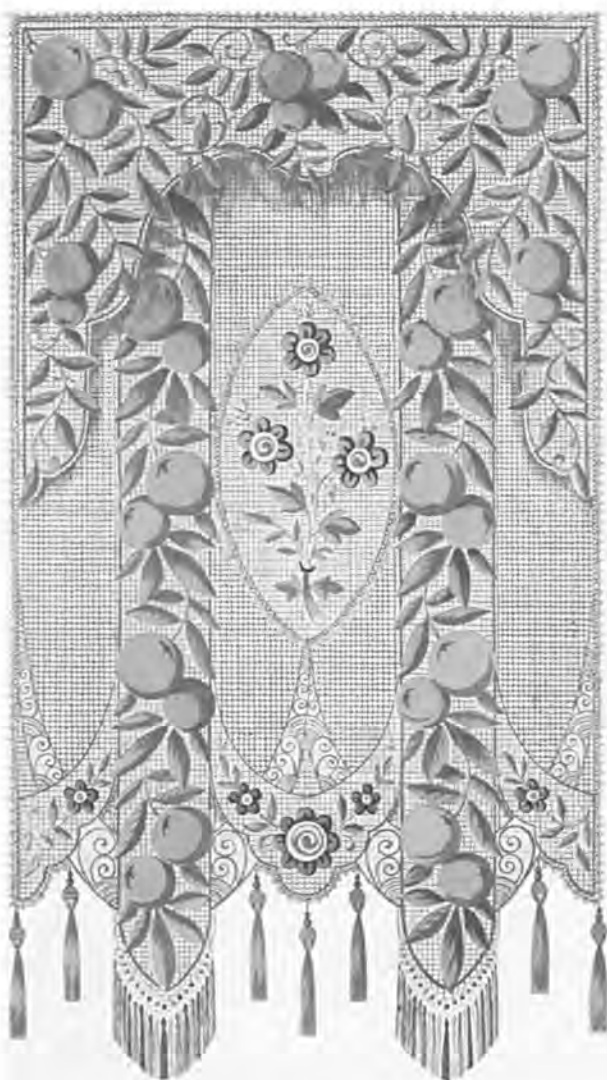
Solid wooden shutters blocked views and offered security

and privacy, making them especially useful on the first floor of urban houses. Combined with louvered exterior shutters for ventilation (perhaps as early as 1659 in France) they achieved the best of both worlds. By the late 18th century interior shutters were often made with both louvered and solid panels. Fixed slats were simpler and cheaper to construct, but movable slats – their angle controlled by turning a rod – allowed fine adjustments to the light and air. Louvered interior shutters became nearly universal in southern Europe, America and Australia by 1850, and, until the Victorian mania for drapery set in, were considered elegant enough to stand on their own in summertime. They were rather spare, and could be embellished with shaped valances of wood or tin or short swagged drapes. Green – considered cooling and restful to the eyes – was favored for both shutters and blinds, but after 1850 many household advisers recommended painting shutters to match the walls. This gave pride of place to the drapes, but it was also practical: dark green paint showed dust and was susceptible to fading and water-spots. Folding shutters were impractical for modern picture windows and, after about 1930, much more expensive than mass-marketed venetian blinds. In the 1970s the Victorian revival made them popular again, often stained for a warmer, "natural" look.

Venetian blinds for both interior and exterior use were introduced in Europe some time in the 17th century, and remained in fashion through 1850 or so. In Italy they were often suspended between the pillars of a veranda. Their wooden slats were linked with cloth tape, and raised with a pulley cord; a valance or swag above the blind could disguise the mechanism. As with louvered shutters, a rod controlled the tilt of the slats. Then as now they could be tricky to use, and the uneven quality of early manufactured venetians probably encouraged the Victorian preference for shutters. But they never really disappeared, and the introduction of aluminum slats in the late 1920s gave them a modern, streamlined image: the "House of Tomorrow" at the 1933 Chicago World's Fair had venetian blinds, and Bauhaus expatriates Walter Gropius and Marcel Breuer used them for their Massachusetts homes in 1938-39.

Aluminum venetian blinds were inexpensive and sold in a wide range of colors and sizes. Used alone or tucked behind curtains, they have remained popular into the present, and late 1970s High-Tech design relied heavily on venetians as wall dividers and window treatments. Only minor changes distinguish the newer versions: thin "mini-blind" slats (almost invisible when opened), wood or vinyl instead of aluminum, and safety cords which pull apart under pressure – an innovation which prevents children strangling on the cords. But they still have one major failing: they collect dust. Designed in 1948 to address this problem, vertical blinds were stigmatized as office furnishings before about 1975. Available with metal, plastic or fabric slats, these have gradually come into use for wide expanses of glass in residential interiors.

Wicker and lath window screens are an ancient solution which seem to have been popular worldwide, but linen blinds stretched on frames appear to be an innovation of Renaissance Italy. These were soaked in turpentine or oiled to make them translucent, and sometimes painted with motifs, figures or coats of arms. If made in two hinged sections, they could be propped open. The related "sash blind" appeared in central



La plupart des
modèles de ce
catalogue peuvent
être exécutés en
coulisses.

Des prix sont
donnés sur demande.



Figure 2604. Blindes à tirant, enroulées, à l'usage de la cuisine.

Window Shutters and Blinds: French designs for pull-down blinds, c.1880

Europe in the early 17th century, and was sometimes hinged, singly or paired, to the window frame; pleated or gathered fabric was popular for these. Simple roller blinds, weighted at the hem and raised with a cord on a pulley, also date from this period – the short, often tasseled cord at the hem was used only to lower the blind. For privacy, roller blinds could be fixed at the bottom and pulled up, but this interfered with opening the sash. They were usually varnished or painted; landscape “views” were preferred, but Chinoiserie, floral and narrative scenes were later common. Decorative painting also protected wire mesh blinds – available in London by 1735 – against rust.

When the first spring-operated roller blinds (which, unlike modern blinds, were retracted by pulling a cord attached to the spring mechanism) were introduced around 1740 they were quite naturally treated in the same manner. The early versions were expensive novelties: in 1755 Madame de Pompadour received a silk spring-roller blind painted with flowers, hung with silk and gold cords and spangled tassels, and fitted with

copper and brass. Later, illusionistic “Gothic” tracery and stained glass designs enjoyed a brief popularity, and painted imitations of Venetian blinds were a common conceit. But after 1850 fancy painted blinds were considered vulgar unless they disguised a particularly ugly view; plain white or drab linen, taffeta, or figured muslin, possibly with decorous scrolls and borders, were recommended as minor elements behind heavy drapes. Writers stressed that blinds in front rooms, which were visible to passersby, should always be uniform in color (preferably white) and height. Of course, this advice was often ignored. Printed fabrics or even wallpaper held sway in modest homes, green blinds were used to cut glare, and the warm glow of red linen was stylish in the 1870s and 1880s. Festoon or “Austrian” blinds were also popular after 1870; made with yards of silk, these appear fully ruched when unfurled, creating the effect of rich drapery.

Because spring mechanisms were comparatively expensive, the older type of hardware continued to be sold for homemade

blinds until late in the 19th century. (In poorer homes blinds were nailed to the window frame and simply tacked up.) Modern “automatic” spring-roller blinds were introduced in the 1880s. Still, roller blinds were considered convenient rather than stylish until the mid-1950s, when the texture of rattan or wood slats, often woven with nubby yarn, gained cachet. These coarse blinds simply rolled up from the bottom with cord. In the late 1960s and early 1970s, pleated “concertina” or plain roller blinds were often used alone for minimalist elegance. Mylar, cellophane and perforated fiberglass blinds were introduced in the 1970s, but not widely used; quilted and insulated fabric blinds, however, have caught on in energy-conscious households. Festoon blinds made a comeback in the opulent 1980s, along with folded “Roman” fabric blinds, which are soft yet uncluttered. For Postmodern or antique arched and round windows, manufacturers developed fan-shaped pleated or “honeycomb” blinds, and track-mounted blinds can slide along curved or angled skylight and greenhouse windows. Ironically, most late 20th century designers, unlike their Victorian counterparts, enjoy the casual asymmetry of uneven blinds.

JODY CLOWES

See also Curtains

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Wright, Frank Lloyd 1867–1959

American architect and designer

Frank Lloyd Wright considered interior design a part of a simple system of organic architecture, embodying principles of unity and order and finding its sources for expression in nature. Furniture, interior fittings, interior details, and related, so-called “decorative arts” objects were not to be regarded as merely ornamental adornments to a raw building which, once added, would finish or beautify the space for human use. Rather, Wright embraced the design of interiors as a natural extension of his role as architect, a manifestation of a single vision. Reflecting what the Germans called *Gesamtkunstwerk* (the uniting of the arts), Wright conceived of interior design as a part of architecture, following the same laws and reflecting the same spirit.

Wright expressed his design philosophy in his preface to the famous Wasmuth (1910) publication of his work: “In Organic Architecture then, it is quite impossible to consider the building as one thing, its furnishings another, and its setting and environment still another. The Spirit in which these buildings are conceived sees all these together at work as one thing. All should be studiously foreseen and provided for in the nature of the structure ... The very chairs and tables, cabinets and even musical instruments, where practicable, are of the building itself, never fixtures upon it ...” (Hanks, 1979). Thus, Wright’s houses and public buildings were conceived by the architect as completely integrated environments. Interior design, for Wright, was to be of architecture, not a cosmetic addition to architecture.

One result of Wright’s search for an integration of architectural design and furnishings, in his early work, was an architectonic formal quality which informed early chairs, sofas, and tables, and, consequently, certain home interiors and furniture ensembles. When Wright enlarged his 1889 Oak Park Home in 1895, he converted the original kitchen to a new dining room. Six high vertical slat-backed chairs surrounded a large oak dining room table to form a “room within a room,” a spatial, ritual core for family gatherings at mealtimes; the space was artificially illuminated from above, almost mystically lighted considering that this date was relatively early for electrifying homes. In the 1895 dining room, natural tones were produced by red clay tiles covering floor and hearth and by natural wood, and soft daylight filtered through abstract leaded bay windows at the south end of the room. In all, here was an integrated design, a room in which furnishings helped to define architectural space. Wright, as “interior designer” had considered the whole, coordinating materials, colors, formal and decorative elements, and light to create an interior ensemble; as architect, Wright had composed organic architecture.

Similarly, at the Robie House of 1909 (Chicago), a dining room set formed a self-conscious room-within-a-room. The Robie dining room chair backs employed framed spindles (flat rectilinear vertical slats) from chair crest to floor, a design which in rectangular grouping served to enframe architectonic space. Six chairs positioned around the Robie dining room table joined four corner lamps attached to the table corners to contain the table’s volume within the larger dining room. A similar ensemble of high-backed chairs, dining table, and



Wright: living room, Fallingwater, Bear Run, Pennsylvania, 1936–39

corner lamps attached to the table was made for the Meyer May House (1908, Grand Rapids, Michigan), while other Prairie houses grouped chairs as enclosing frames around dining tables of simpler profile but similar effect.

As well as this architectonic character, these several Wright dining room interiors embodied social ideals echoed throughout the house, most notably ideas of domestic family life. The social theme of gathering together was symbolized by the central position of the hearth and fireplace in Wright's houses as well as by these ritualistic dining room spaces. In general, Wright's coordinated interiors embodied liberal ideals of democratic life, freedom was suggested by open plans, and a simple, natural, artistic life was symbolized by the natural materials of furniture, ornament, fittings, art objects, and architecture.

In traditional terms defining interior design, Wright was a consummate decorative artist. He adorned his early houses and public buildings with sculpture, much of it his own design. Examples include Richard W. Bock's figural frieze at the 1896 Isidore Heller House in Chicago (based on an 1896 graphic design by Wright), the terracotta statue known as the *Figure in*

the Crannied Wall which Bock and Wright designed for the Susan Lawrence Dana House (Springfield, Illinois, 1903), ornament at the 1904 (now razed) Larkin Building in Buffalo (also executed by Bock), and figural sculpture at Midway Gardens (by Bock and Alfonso Iannelli), some of which is preserved in Chicago, although Midway Gardens was demolished in 1929. Moreover, Wright designed office and home furniture, lamps, leaded and stained glass windows and skylights, fabrics for upholstery and wallhangings, place settings and glassware, carpets, murals, vases, and urns. He coordinated these fittings with house interiors marked by natural materials of wood, brick, and stone, and oriented so as to maximize natural lighting, natural siting and orientation, and an ever-present human scale.

In each work, the designer focused both on the inherent beauty of form (the colors, materials, and patterns of the object itself), as well as on the relation of the art object or furnishing to the space it occupies. Each contributed to the architectural unity and natural order of the whole. The intention was to create an organic architecture, a simple, unified synthesis, at different scales, of the man-made with Nature. Wright's deter-

mining theme, in interior design as well as architecture, was organic design.

Thus Wright turned to nature not only to ensure a natural beauty in the forms of his ornament, but also to inspire a natural order as the governing unity of his designs. Much of his ornament – the hollyhock motif at the Aline Barnsdall House (Los Angeles, 1917–20), for example – may be seen as abstracted natural form. Conventionalized flowers or plants were favorite devices for leaded windows in Prairie-era houses. The Dana House in Springfield was elaborately enriched by its extravagant decorative designs derived from the sumac. Wright employed a wisteria fireplace mosaic and “Tree of Life” leaded windows at the Darwin Martin House (Buffalo, 1904) bringing nature into various parts of the house. At such houses (and rarely as extensively as at the Dana House), Wright repeated unifying elements throughout the house in original designs for leaded windows, hanging and built-in lamps, table lamps, and other decorative features. As Wright explained in his essay entitled “In the Cause of Architecture” (March, 1908), such conventionalized plant motifs provided common properties in line and form as a grammar for the architectural expression. “Adhered to throughout,” and “held together in scale and character,” the single idea and derived formal elements of design were aesthetically “cut from one piece of goods.” Moreover, the Martin and Dana ornament, much like contemporary windows Wright designed for the W.R. Heath Residence (Buffalo, 1905), echoed similar conventionalized natural patterns found in native North American Indian arts and crafts. American Indian culture provided design sources Wright is known to have appreciated even before he moved to the southwest desert site of Taliesin West (1930s); he was collecting Navaho blankets, pottery, and other crafts almost from the start of his architectural practice.

Conventionalized plant forms bring an abstraction to the representation of Nature, and Wright’s interiors, in space as well as in decorative fittings, are marked by his interest in geometry. Observable in nature in various forms, geometry brought a sense of unity to the architect’s creations at every scale and was evidenced from the early Prairie period (even the pre-Prairie era of the 1890s) on. But geometry became virtually an obsession for Wright, beginning in the mid 1930s, when it became the basis for the architect’s self-declared “new architecture.” The hexagon evidenced in honeycombs, the spiral forms and channels of shells or shapes of spiral nebula, the triangulations of snowflakes or crystals in varied polygonal combinations – these geometric forms in nature served Wright’s buildings and decorative arts in essentially simple ways.

The roots lie in the earliest period of Wright’s career as a designer. Wright developed the geometrized biological ornament of his mentor Louis Sullivan: compare Sullivan’s ornament at the Wainwright Tomb (St. Louis, 1892) or the contemporary James Charnley House in Chicago of the same year which Wright designed under Sullivan’s employ, with Wright’s interior arcade spandrels at the William Winslow House (River Forest, Illinois, 1893) or his terracotta blocks and entry gate at the Francis Apartments (Chicago, 1895, razed). With more abstracted circles, the architect ornamented windows at the Avery Coonley House Playhouse (Riverside, Illinois, 1912) and composed circles to form his *City by the Sea* mural at Midway

Gardens (Chicago, 1914, razed). The line of evolution continued as Wright positioned similar overlapping circles on the edges of his dinnerware for the Imperial Hotel (Tokyo, 1915–22, razed), created an abstract mural of circles, rectangles, and diamonds, over the Barnsdall House (Los Angeles, 1917) living room fireplace, and designed a living room carpet of floating circles for his son David’s 1952 residence in Phoenix, the house itself an exercise in spiraling arches and circular overlays. When a related house design was developed in 1953 for another son, Robert Llewellyn Wright, the architect coordinated overlapping segmental arches in the house design with similar forms in the furnishings: a coffee table and stools of pointed elliptical shape.

During Wright’s late period (1936–59), when he was employing a T-square, 30 / 60 degree triangle, and compass to experiment with these abstract geometries, triangles and hexagons especially informed his architectural experiments (Paul Hanna “honeycomb” House, Palo Alto, California, 1937, addition 1950, altered 1957). Interiors would reflect this interest, and furniture design employed geometric forms as explicitly as did Wright’s Usonian houses some of which were aggregates of architectural forms and spaces conceived as geometric module and pattern. As an interior designer, Wright sought a wider distribution of his furniture designs during the late period, and he created three separate lines for the Henredon-Heritage Furniture Company. The Henredon furniture projects predictably reflected the architect’s fascination with geometry. The *Four Square* (predominantly rectilinear forms), the *Honeycomb* (triangular shapes), and the *Burberry* (circular shapes) were Wright’s names for the lines; only the first was put into production under Henredon-Heritage’s name, the *Taliesin Line*. It actually combined geometries of all three lines, and often with ornamental mouldings derived from Prairie-era furniture designed a half century earlier by Wright. One Henredon-Heritage suite of six triangular stools (which could double as side tables) could be grouped together to form a single, hexagonal, composite table. Hexagonal tables could be similarly grouped in honeycomb patterns. Derived from hexagonal architectural ensembles, these furnishings were peculiarly Wright.

When such polygonal forms shaped late residential spaces, as in the living room of the Roland Reisley House (Pleasantville, New York, 1951, with addition, 1956), Wright designed built-in shelving with angular ends and hexagonal hassocks, tables, and stools. In the late 1940s he designed an *origami* chair for his living room at Taliesin West employing laminated plywood planes instead of traditional framing of uprights and crosspieces. The chair was upholstered, and houses of Wright’s late period include examples (Seamour Shavin House, Chattanooga, Tennessee, 1950). The *origami* chair’s folded planes and angularity, however abstract, was nevertheless considerably less formal and stiff than his straight-backed early Prairie-era chairs; cushioned inner surfaces were softer, and flaring triangular armrests suggested that the chair was unfolding or opening itself in order to invite one to sit down. Whatever may be the increased comfort level of such a late chair, Wright once admitted that throughout his life he had been black and blue from “a too intimate” association with his own furniture, the *bête noir* of his design efforts.

Wright shared with other modern designers this tendency

toward abstraction, as well as a common effort to coordinate furniture and architectural design. But for Wright's organic houses, any concept of a revolutionary modern "machine" aesthetic was not acceptable: his houses were not abstract architectural volumes enclosed by steel and glass, and so his furniture was not to be hard-edged furniture isolated within a neutral modern space as some *objet d'art*. Despite his early declaration to embrace the machine, Wright maintained, throughout his long career, an essentially humanist and artistic point of view. The artistry and craftsmanship of his early houses are admired by traditionalist and Modernist alike. His greatest steel and concrete residence, Fallingwater, is considered one of the most beautiful modern houses built in this century. In his late Usonian houses, which inspired the ranch house of American suburbia, his built-in upholstered benches, book shelves, and natural lighting invited a comfortable living widely admired. His chairs, while not as uncomfortable as Rietveld's famed *Red and Blue Chair* (or, worse, his zigzag chair), were equally a reflection of a singular architectural ideal identified with its designer. Wright's furniture was recognizably Wright, but in the end, Wright's interior architecture maintained a 19th-century spirit: a Ruskinian tectonic integrity and an artistic sensibility which brought to fruition William Morris's admonition never to furnish your house with anything you do not know to be useful or believe to be beautiful.

While the Henredon line represented an effort to bring Wrightian interior design more into the realm of mass production, it is Wright's craft tradition in the making of buildings and in the fitting out of their interiors by which he remains renowned as America's greatest architect. It is true, Wright began his career in the 1880s just as factory production was beginning to supplant craft production in the furniture industry. His generation asked the question (even more telling as our own generation poses it in the context of computer technology), "Can technology serve art?" Walter Gropius's response at the Bauhaus – well designed yet standardized prototypes intended for factory production and mass consumption – was not the solution Wright would always endorse. But Wright early concluded that the machine was here to stay and that it could be brought into service as an instrument for art. His "Art and Craft of the Machine" lecture (1901) declared his intention to employ the machine, and his designs often reflected his interest in standardizing some motifs, unifying interior ornament, and finding new means by which, through limited mass production, designs might be made available to a wider clientele of consumers.

However, Wright's design foundation as an artist (interior designer or architect) was firmly established in the era of the Arts and Crafts Movement, with its insistence on traditional materials, traditional methods of craft production, and traditional employment of ornament. Indeed, Wright had early served as Secretary of the Chicago Arts and Crafts Society, furnished his own shingle-clad and artsy-craftsy Oak Park house with Stickley furniture, and created in his best Prairie houses Artistic interiors very much in the handicraft spirit. The Arts and Crafts motto, "Art is Life" is embodied throughout his Oak Park house; the craftsman ideal "Truth is Life" is carved above the inglenook fireplace of the living room. If the period before 1910 was Wright's "first golden age" in archi-

tecture, it was also his first golden age in furniture, decorative arts, and interior design.

During the later modern era, when other architects designed furniture in chrome, tubular steel, metal, and plastic, Wright continued to employ traditional wood for his residential furniture. Even his metal office furniture for the Larkin Building (1904) or for the Johnson Administration Building (from 1936) maintained a human scale and sought a functionalism within work environments intended to accommodate worker comfort as well as productivity. In his houses, the scale of Wright's art objects and interiors, his attention to detail, and the quality of design, fabrication, and production in the best of his decorative objects and furnishings, provide constant reminders of Wright's legacy from William Morris: embodied in the art work is the skill of hand and brain, and in this lies its worth; a well-wrought object of craftsmanship is a pleasure to the maker and to the user. Thus, the artist's creative eye and the user's appreciative eye, ensure in Wright's interiors a sense of humanity, a Wrightian Modernism which in the end transcends technology and modern industry. Today, Wright's designs are being reproduced and admired by new generations. The relevance of Wright's legacy to the 21st century, an age of high technology, remains its humanism, its craft spirit, and its organic simplicity and universality, qualities evidenced in Wright's unique coalescence of architecture, artisan craft, and interior design.

ROBERT M. CRAIG

See also Arts and Crafts Movement

Biography

Born in Richland Center, Wisconsin, 8 June 1867. Studied at the Wisconsin School of Engineering, Madison, 1885–87. Married 1) Catherine Lee Tobin, 1889 (separated 1909; subsequently divorced): 6 children including the architect Lloyd Wright; lived with Mrs. Mamah Bortwick Cheney from 1909 (died 1914, in the Taliesin fire); married 2) Miriam Noel, 1915 (separated 1924; died 1927); married 3) Olgivanna Lazovich, 1925: 1 daughter. Junior draughtsman in the office of Allen D. Conover, Madison, 1885–87, and for Lyman Silsbee, Chicago, 1887; assistant architect, 1888–89, and head of planning and design, 1889–93, Adler and Sullivan, Chicago; in partnership with Cecil Corwin, Chicago, 1893–96; in private practice in Oak Park, Illinois, 1896–97, and in Chicago, 1897–1909. Travelled to Europe with Mrs. Cheney and stayed in Fiesole, near Florence, 1909–11. Returned to the United States, built the first Taliesin house and studio, and resumed architectural practice in Spring Green, Wisconsin, 1911; re-opened Chicago office, 1912; Taliesin partially destroyed by fire and rebuilt as Taliesin II, 1914. Established an office in Tokyo while working on the Imperial Hotel, 1915–20. Resumed architectural practice in Wisconsin; Taliesin II partially destroyed by fire and rebuilt as Taliesin III, 1925. Worked in La Jolla, California, 1928; established an office in Chandler, Arizona, 1928–29; founded the Wright Foundation Fellowship at Taliesin, 1932; Taliesin West, Paradise Valley, near Scottsdale, Arizona, built in 1938. Wright continued to practise as an architect in Wisconsin and Arizona until his death in 1959. Designed his first furniture for his Oak Park residence, 1885, and thereafter designed interiors and furnishings for the majority of buildings that he worked on. Wrote and lectured extensively on architecture and design. Received numerous honours and awards including the Gold Medal, Royal Institute of British Architects, 1941, and the Gold Medal, American Institute of Architects, 1949. Died in Phoenix, Arizona, 9 April 1959.

Selected Works

The Frank Lloyd Wright Archives are held by the Frank Lloyd Wright Foundation, Taliesin West, Arizona. The Archives include numerous original drawings and designs, a vast quantity of manuscript material, a numbered list of all Wright's buildings and projects, and a numbered list of his furniture. Additional information is held at the Frank Lloyd Wright Home and Studio Foundation, Oak Park, Illinois. The living room of the Francis W. Little House, Wayzata, Minnesota (1913) is displayed in the Metropolitan Museum of Art, New York, and the office of Edgar J. Kaufmann, Sr. is installed in the Victoria and Albert Museum, London. Examples of Wright's furniture are owned by many major museums throughout the world. They can also be seen *in situ* in Wright houses open to the public: these include the Dona-Thomas House, Los Angeles; Fallingwater, Pennsylvania; the Frank Lloyd Wright Home and Studio, Oak Park, Illinois; the May House, Michigan; the Robie House, Chicago; Taliesin, Wisconsin; and Taliesin West, Arizona. For a complete list of Wright's buildings see Storrer 1978 (and supplements).

Interiors

- 1889–1911 Frank Lloyd Wright House and Studio, Oak Park, Illinois (building, interiors and furniture)
- 1892 Blossom House, Chicago (building, interiors and furniture)
- 1893 Winslow House, River Forest, Illinois (building, interiors and furniture)
- 1895 Moore House, Oak Park, Illinois (building, interiors and furniture; remodelled by Wright after a fire in 1923)
- 1899 Husser House, Chicago (building, interiors and furniture)
- 1900 Bradley House, Kankakee, Illinois (building, interiors and furniture)
- 1902 Heurtley House, Oak Park, Illinois (building, interiors and furniture)
- 1902 Francis W. Little House, Peoria, Illinois (building, interiors and furniture)
- 1903 Dana House, Springfield, Illinois (building, interiors and furniture)
- 1904 Larkin Company Administration Building, Buffalo, New York (building, interiors and furnishings)
- 1904 Martin House, Buffalo, New York (building, interiors and furniture)
- 1905 Glasner House, Glencoe, Illinois (building, interiors and furniture)
- 1908 Isabel Roberts House, River Forest, Illinois (building, interiors and furniture)
- 1908–12 Coonley House and Annexes, Riverside, Illinois (building, interiors and furniture; playhouse annex, interiors and furniture, 1912)
- 1909 Robie House, Chicago (building, interiors and furniture)
- 1911 Taliesin, near Spring Green, Wisconsin (building, interiors and furnishings; major remodellings after fires in 1914 and 1925)
- 1915–22 Imperial Hotel, Tokyo (building, interiors and furnishings)
- 1917–20 Barnsdall House and Annexes, Los Angeles (buildings, interiors and furniture)
- 1921 Jiyu Gakuen School of the Free Spirit, Tokyo (building, interiors and furnishings)
- 1923 Storer House, Los Angeles (building, interiors and furniture)
- 1923 Freeman House, Los Angeles (building, interiors and furniture)
- 1936–46 S.C. Johnson and Son Company Administration Building and Annexes, Racine, Wisconsin (building, interiors and furnishings)
- 1936–39 Fallingwater (Kaufmann House), Bear Run, Pennsylvania (building, interiors and furniture)
- 1937 Edgar J. Kaufmann, Sr. Offices, Pittsburgh (building, interiors and furnishings)
- 1937 Hanna House, Stanford, California (building, interiors and furniture)
- 1937 Jacobs House I, Madison, Wisconsin (building, interiors and furniture)
- 1938 Taliesin West, near Scottsdale, Arizona (building, interiors and furnishings)
- 1940 Pope House, Mount Vernon, Virginia (building, interiors and furniture; moved in 1964)
- 1940 Lewis House, Libertyville, Illinois (building, interiors and furniture)
- 1947 Jacobs House II, Middleton, Wisconsin (building, interiors and furniture)
- 1948 Walters House, Quasqueton, Iowa (building, interiors and furniture)
- 1948–49 Mossberg House, South Bend, Indiana (building, interiors and furniture)
- 1950 Wright House, Phoenix, Arizona (building, interiors and furniture)
- 1952 Zimmerman House, Manchester, New Hampshire (building, interiors and furniture)
- 1952–53 Price House, Bartlesville, Oklahoma (building, interiors and furniture)
- 1953 Wright House, Bethesda, Maryland (building, interiors and furniture)
- 1954 Price House, Paradise Valley, Arizona (building, interiors and furniture)
- 1955 Lovness House, Stillwater, Minnesota (building, furniture and interiors constructed from plans provided by Wright)
- 1955 Rayward House, New Canaan, Connecticut (building, interiors and furniture)

Wright's interiors and most of his furniture were created for specific commissions and were unique. However, some of his domestic wares were commercially produced during the 1950s including his furniture designs for Henredon-Heritage. The plywood furniture for his 1950s Usonian houses was designed to be produced by the house's carpenter or its owner as carried out at the Lovness House (1955), Stillwater, Minnesota. Wright also designed office furnishings, notably for the Larkin Company (1904) and the Johnson Building (1936–46), stained glass, textiles, metalwork and crystal. Reproductions of his earlier furniture designs have been manufactured under Taliesin Foundation licences since the late 1980s by Cassina, textiles and wallpaper by Schumacher, silver and crystal by Tiffany, and stained glass by Oakbrook Esser Studios.

Publications

- Ausgeführte Bauten und Entwürfe von Frank Lloyd Wright* (Wasmuth Portfolio), 2 vols., Berlin, 1910–11 (vol.2 with introduction by C.R. Ashbee); editions in English include: *Building, Plans and Designs*, 1963; *Frank Lloyd Wright: The Early Work*, 1968; *Studies and Executed Buildings by Frank Lloyd Wright*, edited by Vincent J. Scully, Jr., 1986
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Further Reading

The literature on Wright, and Wright's own writings, are very extensive. For an annotated bibliography of primary and secondary sources see Sweeney 1978. The authoritative study of Wright's career up to 1941 is Hitchcock 1942. An exhaustive recent account of Wright's interiors and furnishings appears in Heinz 1994 which includes numerous archive and new photographs, a list of his furniture designs, and a useful annotated bibliography of the sources most relevant to this subject. A good general survey of Wright's interiors also appears in Lind 1992 which contains a section on the influence of his work among his contemporaries and a list of suppliers of reproductions of his work.

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Wyatt, James 1746–1813

British architect

Vilified by A.W.N. Pugin as a “monster of architectural depravity” and the embodiment of “all that is vile, cunning and rascally”, James Wyatt has become known as “Wyatt the Destroyer” on account of his drastic cathedral restorations. His stylistic promiscuity and his constant neglect of his clients – the result of taking on more work than he could possibly handle, and exacerbated by increasing intemperance, has given him a reputation that has overshadowed his achievements as a designer of interiors, furniture and silver.

Although a master of interior design, his work in this field has been neglected by scholars suspicious of his facility and prodigious versatility. James Lees-Milne, for example, considered his Neo-Classical interiors to be only popularising imitations of those of Robert Adam (1728–92); more chaste, perhaps, but also more commercial, for the “average, rather than the exceptional client” as John Harris would have it. John Summerson called him a “stylistic weathercock” who “turned with the breeze of fashion.” But recently his work is beginning to be investigated more seriously.

On his return from six years' study in Italy in 1768 “he found the public taste corrupted by the Adams and he was obliged to comply with it”, he told George III. Yet as a result of his designs for the Pantheon assembly rooms, London (1769–72; destroyed by fire 1792) he became the fashionable domestic architect of his generation at the age of 26. Like much Wyatt work, the interior was considerably more impressive than the exterior. There was an exciting sequence of shaped rooms leading on to a vast domed space, based on the Hagia Sophia of Istanbul as much as the Roman Pantheon. This room was decorated with ornament in the Adam style, and featured antique statues in niches lit with green and purple lights, and *scagliola* columns, supposedly the first use of that



James Wyatt: entrance hall, Heveningham Hall, Suffolk, 1780-84

material in England. The Pantheon captured the imagination of fashionable London, and Walpole was not alone in describing it as "the most beautiful edifice in England".

Wyatt's domestic interiors of the 1770s are more restrained than the often over-elaborate confections produced by Adam in the same decade. Staircases and entrance halls, allowing play with shapes and spaces, are important features of his work. At his first major house, Heaton Hall, near Manchester (c.1772), the imperial staircase fills the centre of the house, with an unusual screen of columns at first floor level. The domed, circular form of the Cupola Room (completed 1775) is based on Adam's unexecuted design for the breakfast room at Kedleston Hall, Derbyshire, where Wyatt's brother Samuel was clerk of the works. It features a repertoire of grotesque ornament, derived from antique sources and contemporary publications such as Thomas Martyn and John Lettice's *Antiquities of Herculanum* (1773), and much delicate gilding. This was contrasted with areas of plain wall with a lightness Adam rarely achieved. A circular Axminster carpet (now lost) echoed the design of the ceiling, while the blinds were painted with designs to match those of the niches opposite.

At Heveningham Hall, Suffolk (c.1780–84), the entrance hall rises through two storeys to a segmental-vaulted ceiling supported by concave fluted groining, with shadows painted in *trompe-l'oeil*. It is an interesting Classic-Gothic synthesis. Behind a screen of Corinthian columns at the ends of the room, and along the south wall, are niches with sculpture, an arrangement that perhaps owes something to Adam's library at Kenwood House, London (1767–69). Instead of the conventional stone colour used for halls, Wyatt chose two shades of green set off with yellow Siena *scagliola* pilasters. The floor, a geometrical arrangement of red and black marble on a stone ground, reflects the pattern of the ceiling; chairs and tables were designed especially for the room to create a completely integrated interior. This is Wyatt's most outstanding and his best surviving work of interior design.

The Island Temple at Fawley Court, Buckinghamshire (1771) is an important but little known Wyatt interior, which Eileen Harris and John Martin Robinson have shown to be the earliest known example of the Etruscan style of interior decoration. Previously the Adams' claim to have invented this style was generally accepted. The temple features pale green walls with painted panels in imitation of antique black and terracotta cameos and tablets. The idea perhaps came from the "Etruscan" and black basalt ceramics, manufactured by Wedgwood from 1768, and recommended by them as particularly suitable for hanging as ornaments in libraries and dressing rooms. Sir William Hamilton's collection of Greek vases, then called "Etruscan", was published in a *Collection of Engravings of Ancient Vases* (4 vols., 1766–70), and was also important for colouring and subject matter. Later, at Heveningham Hall, a small anteroom in the Etruscan style (c.1783) shows Wyatt's increasing restraint in his classical interiors.

From the 1780s Gothic became an increasing part of his work. Humphry Repton recorded that Wyatt was the only architect he knew "who had studied on the Continent, yet preferred the Gothic forms to the Grecian." As surveyor to Westminster Abbey from 1776, and restorer of Lichfield (1788–93), Salisbury (1789–92), Hereford (1788–96),

Durham (1797–1805) and Ely (1800–02) Cathedrals, Wyatt developed an unrivalled knowledge of Gothic architecture. He was at the beginning of the increasingly archaeological tendency of the Gothic Revival in the 19th century, for although his detail was accurate, taken from well-known ecclesiastical sources, he was not academic in its arrangement or in his choice of materials.

A taste for the picturesque underlay his Gothic work, which is now known mainly through contemporary descriptions. Perceiving Lee Priory, Kent (c.1785–90; demolished 1955) as "a child of Strawberry prettier than the parent", Walpole recognised its ancestry in his own house. It had a greater degree of technical mastery but was still a "toy" Gothic, with fan vaulting inspired by the cloisters at Gloucester Cathedral executed in wood on a small scale.

Fonthill Abbey, Wiltshire (1796–1812), built for William Beckford, is one of Wyatt's best known works. Initially intended as a garden folly, but then enlarged with megalomaniac zeal, it was intended to suggest a building added to at different periods, and included accurate Gothic detail appropriate to this effect. The vast scale of the interiors was "sublime" in the sense that Burke defined it, the grand vistas were unimpeded by chandeliers and their effect was exaggerated by a dwarf employed as a doorman. Wyatt aimed at a similar sublime quality in his cathedral restorations. The vibrant colour schemes of Fonthill's interior were disseminated in illustrated accounts of the house, and their influence can be traced in the decoration of many early 19th century houses.

Reflecting his increasing knowledge of medieval sources, the Gothic details at Ashridge Park, Hertfordshire (1808–13) are more accurate than Fonthill. Although it featured a Gothic chapel with spire and a conservatory, apart from the entrance hall these were the only Gothic interiors. Other Gothic work by Wyatt includes remodelling at Windsor Castle, Berkshire (1800–13) and Belvoir Castle, Leicestershire (1801–13).

In his pursuit of an integrated interior, Wyatt designed furniture to echo the decorative repertoire of the room as well as using pieces supplied by commercial manufacturers. In his *Cabinet-Maker's and Upholsterer's Guide* (1826) George Smith praised Wyatt for his influence on "domestic moveables".

IAN DUNGAVELL

Biography

Born in England, 1746, the 6th son of the architect Benjamin Wyatt (1709–72). Married Rachel Lunn, c.1774; 5 children including the architects Benjamin Dean Wyatt and Philip Wyatt. Travelled to Italy and studied architecture in Venice under Antonio Visentini from c.1762. Returned to England and worked in association with the family firm, c.1768. Appointed Surveyor to Westminster Abbey, London, 1776; Architect to the Board of Ordnance, 1782–83; Surveyor-General and Comptroller of the Office of Works, 1796. Member, Royal Academy of Arts, 1785; President, 1805. Member, Society of Antiquaries, 1797. Died in a carriage accident, 4 September 1813; buried in Westminster Abbey.

Selected Works

A large collection of Wyatt's architectural drawings is in the Drawings Collection, Royal Institute of British Architects. An album of ceiling designs is in the Metropolitan Museum of Art, New York; another album containing miscellaneous drawings is in the Victoria

and Albert Museum, London. Details of Wyatt's architectural and decorative commissions appear in Colvin 1995 and Robinson 1979.

Interiors

- 1769–72 The Pantheon, Oxford Street, London (building and interiors with Crace & Sons)
- 1771 Fawley Court, Buckinghamshire (interior decoration and Island Temple): Sambrook Freeman
- 1771–72 Beaudesert, Staffordshire (remodelling of interiors): 1st Earl of Uxbridge
- c.1772 Heaton Hall, Lancashire (building; interiors with Biagio Rebecca): 1st Earl of Wilton
- c.1775 Shardloes, Buckinghamshire (decoration of the library): William Drake
- 1775–76 Milton Abbey, Dorset (decoration of the first floor rooms and bookcases in the library): 1st Lord Milton
- 1776 Belton House, Lincolnshire (alterations and interiors including drawing room and boudoir): 1st Lord Brownlow
- c.1778–80 Curraghmore, Co. Waterford, Ireland (interiors including the dining room, staircase and library): 1st Marquess of Waterford
- 1780–84 Heveningham Hall, Suffolk (interiors, orangery and lodges): Sir Gerard Vanneck
- c.1785–90 Lee Priory, Ickham, Kent (remodelling of building and interiors; library furniture): Thomas Barrett
- 1789–95 Cobham Hall, Kent (alterations and interiors including the Gilt Hall, picture gallery and dining room; Gothic dairy and stables): 4th Earl of Darnley
- 1792–95 Frogmore House, near Windsor, Berkshire (building and interiors): Queen Charlotte
- 1796–1812 Fonthill Abbey, Wiltshire (building and interiors): William Beckford
- 1798–1813 Dodington Park, Gloucestershire (building and interiors): Christopher Codrington
- 1800–13 Windsor Castle, Berkshire (remodelling of royal apartments in Upper Ward): George III
- 1801–13 Belvoir Castle, Leicestershire (remodelling of building and interiors): 5th Duke of Rutland
- 1808–13 Ashridge Park, Hertfordshire (building and interiors; completed by Sir Jeffry Wyatville): 7th Earl of Bridgewater

Further Reading

The most useful recent surveys of Wyatt's career appear in Linstrum 1974 and Robinson 1979. Both include select bibliographies and references to primary and secondary sources for his work, as does Colvin 1995.

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Wyatt, Matthew Digby 1820–1877

British architect and theorist

Like so many members of the Wyatt family, Matthew Digby was trained as an architect – in his case in the office of his elder brother Thomas Henry (1807–80). But he developed wide interests in colour and decorative design. While still in his teens he "practised etching, lithography and colour", as he himself wrote in some unpublished biographical notes he made for an encyclopaedia. This work, together with some small architectural commissions, enabled him to travel on the Continent for two years from 1844 to 1846, and to bring back around a thousand drawings, of which many still exist in the Drawings Collection of the Royal Institute of British Architects and with present-day members of the Wyatt family. They reveal an observant eye for the minutiae of decoration, a marked feeling for colour and a strong historical bias towards the Middle Ages and, to a lesser degree, the Renaissance.

The most elaborate of these drawings were of mosaics, and Wyatt's first publication was *Specimens of the Geometrical Mosaic of the Middle Ages* (1848) which had a direct influence on the design of Minton tiles; but this unusual interest also brought him to the attention of the Royal Society of Arts, which sent him to Paris, together with Henry Cole and Francis Fuller, in 1849 to report on the Exposition publique des produits de l'industrie française. This led to his being appointed Secretary to the Executive Committee of the Great Exhibition of 1851 and to "superintend the works [and] regulate the accounts". Through Cole, the leading figure behind the Great Exhibition, Wyatt met Owen Jones, the author of *The Grammar of Ornament* and the designer of the colour schemes for Sir Joseph Paxton's exhibition building. This was an important meeting; Wyatt referred to Jones as "my brother in art" and the two were later to become collaborators.

Wyatt also met Isambard Kingdom Brunel, and this led to his being appointed as collaborating architect at Paddington Station, London in 1852. Brunel insisted the decorative iron work should not imitate past decorative styles, a view in line with Wyatt's writings about design which, as Sir Nikolaus Pevsner pointed out, have much in common with the ideas of William Morris which they preceded. Of wallpaper which was intended to cover a wall, Wyatt said it should give an "impress-

sion of flatness", while "a carpet, while it covers the floor, is also the ground from which all the furniture ... are, as it were, to arise; it should therefore be treated as a flat surface and have none of the imitations of raised forms and solid architectural elements so often seen". In 1852 Wyatt wrote *An Attempt to Define the Principles which Should Determine Form in the Decorative Arts*, in which he advocated a Ruskinian "structural fitness" and truth in architecture, in which ornament should be "the offspring of necessity alone". Of his decoration at Paddington, Henry-Russell Hitchcock wrote it was "expressive of the most advanced taste of the 1850s". Certainly it was an attempt to create a unity of design in which the decoration is part of the whole instead of being applied, even if there is a reminiscence of Saracenic architecture. Christian Barman wrote appreciatively of how Wyatt's detailing "flows freely and fluently from the ridge of the great elliptical arches with their six graceful crossings down the long lattice girders to the octagonal pillars of the well-spaced colonnades".

Nevertheless, after the Great Exhibition closed and the decision was taken to re-erect the exhibition building, by then known as the Crystal Palace, at Sydenham, Wyatt became involved in many historical decorative styles when he designed the settings for "the objects by which it should be made interesting and instructive". He and Jones were sent on a commission to "collect works of art from the principal Museums &c of Europe", and then Wyatt "travelled through England to collect casts of medieval sculptures". Finally he created the Pompeian House, the Court of Christian Monuments, the Byzantine, Medieval, Renaissance and Italian Courts in full polychromy; his designs are in the Victoria and Albert Museum Print Room.

Wyatt's architectural commissions included some domestic work, but more importantly Addenbrooke's Hospital, Cambridge (1864) and a Gothic addition to Brunel's Temple Meads Station, Bristol (1865–78). He also designed many buildings in England and in India for the East India Company and the Council of India which succeeded it after the Indian Mutiny in 1857. Following this change a new India Office was built on a site next to that of the Foreign Office in Whitehall. The design was divided between Sir Gilbert Scott, who was responsible for the exterior, and Wyatt for the interior. Nevertheless, the romantic Italianate grouping with its belvedere tower as seen from St. James's Park owes much to Wyatt, as Scott acknowledged, while the former was able to indulge himself in the staircase and important rooms.

The most impressive part of the India Office is the so-called Durbar Court, the central space surrounded by three superimposed arcades in a style derived from the Certosa di Pavia which Wyatt cited as "a truly remarkable school of art". In 1850 he had written the unpublished *Observations on Polychromatic Decoration* (manuscript in the RIBA Library), and in other writings as well as in his watercolours he had shown a great interest in colour in architecture. For Owen Jones's *The Grammar of Ornament* he wrote the texts for the sections on Renaissance and Italian Ornament, which are still crucial references, and now he was able to draw on all this experience in designing the large *cortile* executed in Peterhead red granite, red Mansfield stone and grey Forest of Dean stone for the major elements. Minton made the green and white della Robbia ware, and there are tiles and mosaics coloured blue,

yellow and green. In 1868 the courtyard was glazed so that it could be used for social occasions, as it was for the Durbar of Edward VII when he became King-Emperor. After a long period of neglect this magnificent design has been carefully restored to its original splendour.

Wyatt received many honours, including a knighthood and the Gold Medal of the RIBA, and in 1869 he was appointed the first Slade Professor of Fine Art at Cambridge; the subject of his Slade Lectures was *Fine Art: Its History, Theory, Practice*. He was a prolific writer and lecturer on the decorative and applied arts; Sir Nikolaus Pevsner's 1950 Cambridge Slade Lecture on Wyatt in its published version lists almost fifty publications by Wyatt covering a wide range of topics from mosaics to clocks.

DEREK LINSTRUM

Biography

Born in Rowde, Wiltshire, 28 July 1820, the son of Matthew Wyatt II (1773–1831) and brother of the architect Thomas Henry Wyatt (1807–80). Trained in his brother's office; enrolled in the Royal Academy Schools, 1837. Travelled in France, Italy, Sicily and Germany, 1844–46. Practised as an architect from 1846; designed tiles from 1850, and subsequently carpets, wallpapers and metalwork. Superintending architect of the Crystal Palace at Sydenham, London, 1852; Surveyor to the East India Company from 1855; first Slade Professor of Fine Art, Cambridge University, 1869–72. Published extensively on ornament and design from the 1850s, including *The Industrial Arts of the Nineteenth Century*, 1851–53. Received many honours including Chevalier, Légion d'honneur, Paris, 1855; elected Associate of the Royal Institute of British Architects, 1849; Fellow, 1854, Vice-President and Royal Gold Medallist, 1866; knighted 1869. Died at Cowbridge, Glamorganshire, 21 May 1877.

Selected Works

Collections of Wyatt's architectural drawings and decorative designs are in the Victoria and Albert Museum and the Drawings Collection, Royal Institute of British Architecture. Drawings relating to his work at Alford House and Compton Wyngates are in the Cooper-Hewitt Museum and the Metropolitan Museum of Art, New York. A list of Wyatt's architectural commissions appears in Robinson 1979.

Interiors

- 1850–55 Paddington Station, London (architectural decoration, with Isambard Kingdom Brunel and Owen Jones): Great Western Railway
- 1852–54 Crystal Palace, Sydenham (with Joseph Paxton and Owen Jones; including Pompeian, Byzantine, Medieval, Renaissance and Italian Courts)
- c.1857 Northampton House, Piccadilly (saloon and conservatory): 3rd Marquess of Northampton
- 1859–63 The Ham, Glamorgan (building and interiors): Rev. Iltyd Nicholl
- 1864 Addenbrooke's Hospital, Cambridge (building and interiors)
- 1864 12 Kensington Palace Gardens (library and billiard room): Alexander Collie
- 1865–78 Temple Meads Station, Bristol (engine-shed, offices and refreshment rooms): Great Western Railway
- 1866–68 Possingworth Manor, Sussex (building and interiors): Sir Louis Huth
- 1868 India Office, Whitehall, London (with George Gilbert Scott; interiors including the Italian Renaissance Court): Council of India
- 1871 Alford House, Ennismore Gardens, London (building and interiors): Lady Marion Alford

Designs for tiles for Maw & Co.; carpets for Templeton & Co.; wallpapers for Woollams & Co. and Hurrell, James & Co.

Publications

A full list of Wyatt's writings appears in Robinson 1979 which also includes a catalogue of works citing primary and secondary sources. Additional references appear in Linstrum 1974.

Specimens of the Geometrical Mosaic of the Middle Ages, 1848

The Industrial Arts of the Nineteenth Century, 1851–53

Specimens of Ornamental Art, 1852

Metal Work and its Artistic Design, 1852

Views of the Crystal Palace and Park, 1854

Specimens of Geometrical Mosaic Manufactured by Maw & Co., 1857

Further Reading

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Wyatville, Jeffry 1766–1840

British architect and furniture designer

A quintessential architect of the Regency period, Jeffry Wyattville trained in the office of his uncle, James Wyatt, and then set up in practice, at first in partnership with a builder, in 1799. He was a fine draughtsman and watercolourist, and like most of his contemporaries he was able to turn his hand to all the fashionable styles of architecture and decoration. He gained a reputation as an improver of country houses, and he was adept at extending and remodelling. From 1804 until his death he occupied 49 (now 39) Brook Street as his London home and office; this building has more recently been better known as the showroom of the interior decorators, Colefax and Fowler, and Wyattville's splendid first-floor Gallery has often been illustrated in its redecorated appearance as Nancy Lancaster's drawing room.

Wyatville's first important commission was a stylistic innovation. In 1800 he was consulted by the 2nd Marquess of Bath about extensive additions and internal improvements at Longleat, Wiltshire. The result was a pioneering venture in Elizabethan Revival architecture and decoration which was still being admired as late as 1871 when Robert Kerr thought "so successful a work of conversion is seldom to be seen". The Great Hall was retained virtually intact, but the circulation was greatly improved by the construction of a grand staircase,

vaguely 17th-century in style and with strapwork panels in the balustrade. The very comfortable Green Library has a compartmented ceiling in Elizabethan style, although the bookcases and chimneypiece are classical. Most of the rest of Wyattville's interiors were destroyed between 1876 and 1882 when John Crace redecorated them.

Wyatville's early work in the Gothic style included a small house, Hillfield Lodge (now Hillfield Castle), Hertfordshire, which has an octagonal Breakfast Room with a vaulted ceiling and a Gothic conservatory; but most of his early works were austere Neo-Classical in the Wyatt family manner (e.g., Woolley Park, Berkshire c.1799, Hyde Hall, Hertfordshire c.1803) and the decoration of the rooms is conventional and, on the whole, minimal.

An unusual excursion into the Reptonian Picturesque style was the 6th Duke of Bedford's cottage orné, Endsleigh in Devon. The relatively small rooms were decorated and furnished by Wyattville. In the Dining Room he used oak-grained panelling and *trompe-l'oeil* Gothic tracery, while the Library is plainly panelled with brass-latticed, glazed bookcases and small copies of classical statues. Drawings survive of designs for dining chairs in a "Jacobean" style. Wyattville also designed some of the Tudor-Gothic furniture for Ashridge Park, Hertfordshire, which had been under construction to James Wyatt's design from 1808 until his death in 1813. His nephew then took over, but he added a considerable amount of building to east and west of the elder Wyatt's house, so giving the whole a more Picturesque effect. Internally, his finest work is in the Chapel, for which he made carefully detailed drawings of the woodwork, including elaborate stalls for the 7th Earl and Countess of Bridgewater, which show his command of the Gothic style.

The Neo-Classical houses of the second decade of the 19th century included Dinton Park, Wiltshire for William Wyndham (1812–17) and Bretton Hall, Yorkshire for Col. Beaumont (c.1811–14). Both have fine interiors. The staircase in the former is typical of the late Wyatt style with blind and open arcades of yellow *scagliola* Ionic columns, crowned by a shallow dome and pendentives. Wyattville's additions to Bretton include a brilliant dramatic stroke in the Vestibule; yellow *scagliola* Doric columns support the upper walls which are decorated on three sides with large Roman ruin paintings by Agostino Aglio, and above is a glazed lantern with heraldic glass. The fourth side opens up through a gigantic arch onto the staircase. The new rooms were the Library, Dining Room and Music Room, the last being decorated by Aglio with grisaille musical trophies. Another dramatic effect was created at Woburn Abbey, Bedfordshire (1816) where Wyattville designed the Temple of the Graces for the 6th Duke of Bedford to contain Canova's famous group, recently acquired by the Victoria and Albert Museum, London. Bronze-mounted mahogany doors at the end of the Sculpture Gallery opened to disclose a circular temple with yellow *scagliola* walls and a white and gold coffered dome, from which light entered through an oculus to illuminate the white marble figures which stood on a sculptured pedestal.

Wyatville's career took a new turn when his reputation as an improver led to an invitation in 1818 to extend and alter Chatsworth for the 6th Duke of Devonshire. He was working there until 1834, improving the circulation in the house, which

meant alterations in the Entrance Hall and the Painted Hall, and the insertion of a new staircase. More important was the creation of the present Library out of the old Gallery. In this room, as in some others at Chatsworth, he retained the original painted ceilings, devising complementary plasterwork where necessary. The result is the perfect image of a country-house library, rich and comfortable. Wyattville also designed a suite of State Apartments (the 6th Duke disliked those of his ancestor) in the new north wing, which are among the finest interiors of the time. The Cabinet Library magnificently forms the link between old and new, introducing the sequence of rooms, the segmentally-vaulted Dining Room, the Sculpture Gallery with its famous Antique and Neo-Classical collection (displayed originally against the cream-coloured stone walls), the Conservatory, and finally the Theatre which is crowned by an open belvedere.

The climax of Wyattville's career came in 1824 when his reputation as an architectural improver, and probably a recommendation from the Duke of Devonshire to George IV, brought him the commission to improve Windsor Castle. He himself was more interested in the exterior, considering "internal decoration as something of a comparatively temporary nature, liable to change with the fluctuations of taste, or new doctrines of convenience". The king had his own ideas about decoration and taste, and Wyattville's work reflects the royal eclecticism. The new St. George's Hall and the Guard Chamber were Gothic, but most of the other rooms followed the king's inclination towards 18th-century French taste. The State Reception Room, the most French of all these interiors, incorporated woodwork removed from the demolished Carlton House, and was a brilliant pastiche with its white and gold *boiseries*, mirrors, tapestries and chandeliers. The Private Apartments were also strongly influenced by French precedent. There were some exceptions; the Private Dining Room was Gothic and the work of the young A. W. N. Pugin who also designed Gothic furniture (which he later repudiated as "a complete burlesque") for St. George's Hall. The new Gallery, which was built to improve circulation with the Castle, is also Tudor-Gothic, although only the ceiling shows as the walls are covered with a part of the Royal Collection; and the Waterloo Chamber, made to contain Sir Thomas Lawrence's portraits of the Allied monarchs, statesmen and soldiers who had combined to defeat Napoleon, is vaguely Caroline in style since decoration by Grinling Gibbons was reused.

Wyatville survived into Victoria's reign, living in the Winchester Tower which was his official Windsor residence. He died in 1840 and is buried in St. George's Chapel.

DEREK LINSTRUM

Biography

Born Jeffrey Wyatt in Burton on Trent, Staffordshire, 3 August 1766; used name Wyattville from 1824. A member of the Wyatt dynasty: son of the mason Joseph Wyatt, nephew of the architects James (1746–1813) and Samuel (1737–1807). Married Sophia Powell c.1799; 1 son and 2 daughters. Apprenticed to Samuel Wyatt, London, c.1784–91. Worked under James Wyatt, 1792–99; in partnership with the John Armstrong, 1799; established his own firm, London, 1803. Appointed architect to George IV, 1824; knighted, 1828. Exhibited regularly at the Royal Academy of Arts from 1786; elected an Associate, 1822; member 1824. Fellow, Royal Society, and

Antiquarian Society. Died in London, 18 February 1840; buried in the crypt of St. George's Chapel, Windsor.

Selected Works

A detailed catalogue of Wyattville's architectural projects and interior work is included in Linstrum 1972. Examples of Wyattville's drawings and designs are in the British Museum; the Drawings Collection, Royal Institute of British Architects, London; and the Royal Library, Windsor. Additional drawings and manuscript material is in Devonshire Collection, Chatsworth; the Collection of the Marquess of Bath, Longleat; the Collection of the Duke of Bedford, Woburn; and the Mr. and Mrs. Paul Mellon Collection, Virginia.

Interiors

- c.1799 Woolley Park, Berkshire (alterations, and remodelling of interiors): Rev. Philip Wroughton
- c.1800–13 Longleat House, Wiltshire (alterations and additions to the house; extensive remodelling of the interior including the Saloon, upper Dining Room, staircase and Green Library): 2nd Marquess of Bath
- c.1803–06 Hyde Hall, near Sawbridge, Hertfordshire (addition, and remodelling of interiors): 2nd Earl of Roden
- c.1805 Browsholme Hall, Yorkshire (decoration and furnishing of new gallery): Thomas Lister Parker
- 1809–11 Badminton House, Gloucestershire (alterations, and remodelling of interiors including the Library and Drawing Room): 6th Duke of Beaufort
- 1810–16 Cottage Orn , Endsleigh, Devon (building and interiors, including much of the furniture): 6th Duke of Beaufort
- c.1811–14 Bretton Hall, Yorkshire (additions and interiors including the Vestibule, Library, Dining Room, and Music Room): Col. Thomas Richard Beaumont
- 1812–17 Dinton Park, Wiltshire (building and interiors): William Wyndham
- 1812–19 Towneley Hall, Lancashire (alterations, and remodelling of interiors): Peregrine Towneley
- 1814–17 Ashridge Park, Hertfordshire (completion of the building by James Wyatt; furniture and decoration of parts of the interior including the Chapel): 7th Earl of Bridgewater
- 1816 Woburn Abbey, Bedfordshire (sculpture gallery): 6th Duke of Bedford
- 1818–34 Chatsworth House, Derbyshire (alterations and additions to the house and estate; decoration of interiors including the Library, Dining Room, Music Gallery, Sculpture Gallery, Conservatory, Theatre and Dairy): 6th Duke of Devonshire
- 1821–23 49 Lower Brook Street, London (remodelling of the house and interiors): Jeffrey Wyattville
- 1824–40 Windsor Castle, Berkshire (remodelling of exterior and interiors including St. George's Hall, State Reception Room, Waterloo Chamber and private apartments): George IV
- 1826–30 Lillieshall Hall, Shropshire (building and interiors): Lord Gower
- 1832 & Kensington Palace, London (alterations to Duchess of Kent and Princess Victoria's Apartments): William IV
- 1836 Cadland, Hampshire (additions, and remodelling of interiors): Andrew Robert Drummond

Further Reading

The standard monograph on Wyattville, which includes a good select bibliography and catalogue of works citing detailed primary and secondary sources, is Linstrum 1972.

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- Nash, Joseph, *Views of the Interior and Exterior of Windsor Castle*, London, 1848
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Z

Zimmermann, Johann Baptist 1680–1758

German stuccoist, fresco painter and architect

Born the son of a mason and stuccoist in Gaispoint, near Wessobrunn, Bavaria, Johann Baptist Zimmermann was the elder brother of the stuccoist and architect Dominikus Zimmermann. Both brothers trained at the Abbey of Wessobrunn and also under the leading architect and stuccoist Johann Schmuzer. Johann Baptist also worked as a painter and he executed frescoes in several of his brother's churches, including the Wallfahrtskirche Steinhausen, near Biberach in Württemberg, and the Pilgrimage Chapel at Die Wies. Much of the Zimmermann's finest and best-known work was for ecclesiastical commissions, but Johann Baptist also contributed some outstanding stucco decoration to a number of important secular buildings.

Stucco decoration played a significant role in interior design in South Germany during the 18th century. The interiors created by the architects Joseph Effner and François Cuvilliés in collaboration with J.B. Zimmermann for the Electoral court at Munich were especially important, and differed stylistically from both French models and from the interior decoration at other German courts.

Many older histories of this period assume that Effner and Cuvilliés were responsible for every detail of their interiors, and that the stucco artist simply executed their designs. More recently, however, research into Zimmermann's work as a whole suggests that he had considerable scope to realize his own ideas and that he exercised a decisive influence on the creation of interior schemes.

One of Zimmermann's earliest secular commissions was for stucco decoration in the Benedictine abbey of Ottobeuren built in 1711, where he worked in many rooms including the central hall of the summer abbey. Because of the greenish stuccoed marble pilasters that ordered its walls and the textile furnishings with green curtains and portières (destroyed), this room was called the "Green Hall". The social position of the monastery, whose abbot was a secular sovereign as well as a religious prelate, is reflected in the design of the Hall as a worldly function room. While the view through the windows is onto the garden and the mountainous landscape beyond, the surfaces of the walls between the pilasters are filled with high, narrow stucco reliefs depicting allegories of virtue, standing

like garden figures on ornamental plinth in front of backdrops of trees. The turquoise-green background of the reliefs was restored during the renovation of the room in 1964. There are echoes of Zimmermann's fresco painting, in which the constellation of landscape and figure likewise plays a central role. And the inclusion of nature in the decoration – the fusion of interior and exterior space – which was later to become a decisive element in Cuvilliés's designs, could have its roots here.

Zimmermann was probably brought to the attention of the Munich court by the Venetian fresco painter Jacopo Amigoni, who had also worked in Ottobeuren. After the Elector Max Emmanuel's return from his French exile, a great deal of building took place, focusing chiefly on the extension and furnishing of the Neue Schloss at Schleissheim. The architect Effner, who had received his training in France, agreed a contract with Zimmermann in 1720 for the stuccoing of the formal, three-storey stairwell, and all of the details were precisely stated. In spite of this, the finished work represents not only a technical, but also an artistic achievement. It can be presumed that Zimmermann received this commission because of his expertise as a sculptor of figures, an expertise with which he had already distinguished himself in Ottobeuren. In the Schleissheim stairwell, the figures of the genii of victory with the electoral coat of arms above the ledge of the main floor and the putti represent the culmination of the decoration. In the adjoining White Hall, the figural elements – putti with garlands of fruit over the door pediments and putti with outspread drapes on the narrow sides of the Hall – are increased, a development which is echoed in Amigoni's large ceiling fresco. And although ornamental forms from the French Regency had previously barely featured in Zimmermann's formal repertoire, they now come to the fore through Effner's influence, particularly in the smaller, less formal rooms. In the South Antechamber of the Neue Schloss, the surfaces of the walls between the door and the window openings are covered with stuccoed ornamental fields which are based on engravings by Jean Berain. Relief medallions with pastoral landscapes are introduced into this system of interlaced grotesques as the stucco artist's own invention. In the Stucco Cabinet, the Blue Cabinet and the Chamber Chapel at Schleissheim, the French Regency decorative system – which is mostly enriched and accentuated with allegorical figures – develops towards an ever greater subtlety, an impression which is heightened by the gilding of the stucco work.



Zimmermann: Hall of Mirrors, Amalienburg Pavilion, Nymphenburg, 1734–39

In 1728 Cuvilliés was appointed the court's master builder by the Elector Karl Albrecht. Cuvilliés had also studied in France but, in contrast to Effner, he represented a style which introduced the early Rococo into the Munich court. In the Reichen Zimmer (Rich Rooms or state apartments) of the Munich Residenz, the wall panelling, the furnishings and the stucco decoration form a stylistic unity. In most of the rooms the wood carvings and the stucco decoration are gilded so that they stand out against the white background. The ceiling's iconographic programme, which alludes to the times of day, the Arts and the virtues of the ruler, is executed as a stucco

relief. Here too Zimmermann proved himself as a collaborator. The figural scenes are surrounded by landscape motifs. In the Elector's bedroom the moon, the stars and the flying owls suggest the night sky. Such pictorial scenes, which despite their asymmetry achieve a balance, could be found in France in the engraved work of Antoine Watteau but were not evident in the ceiling stuccoes of contemporary French interiors. The novelty of the design of the Reichen Zimmer was immediately noticed by architects at other German courts. The Bamberg prince-bishop's architect, Johann Jakob Michael Kuchel, who had seen the Reichen Zimmer shortly before their completion,

wrote in his travel diary that there was nothing more beautiful or more tasteful in the world. Leopoldo Retti, the building director at the Ansbach court, had sketch plans made of the Reichen Zimmer in 1738 as patterns for the furnishing of the Margravian living rooms at the Ansbach Residence. Unfortunately, the subtlety of the stuccoes in the Reichen Zimmer can only be experienced today through the medium of reproductions. The ceilings were largely destroyed in 1944 and reconstructed in 1957–58.

The Amalienburg, a summer residence and hunting lodge in the Nymphenburg Park (1734–39), represents the apotheosis of Cuvilliés's, Zimmermann's and the court sculptor Johann Joachim Dietrich's skills. At the centre of the building is a round hall with a cupola, which is adjoined on both sides by two rooms and two corner closets. The rooms differ in colour and decoration, and a heightening of effect towards the centre of the building is intended. The silvering of the stuccoes throughout forms a linking element between the rooms. In the closets, the ornamental stucco works are on a pale blue ground. French Regency motifs, early *rocaille* ornaments and plant forms create a system of accents in flat relief. In the adjoining rooms with their whitish tinted ceilings and yellow walls, landscape motifs with putti and mythological figures emerge out of the decorative composition. The relief is more strongly developed. In the domed hall, which can be regarded as one of the most beautiful 18th-century interiors in Germany, the stucco decoration has achieved the greatest possible freedom, and yet remains subordinated to the rhythm of the space. The walls are broken up by mirrors, windows and doorways. The borders between interior and exterior space have been done away with. Both the stuccoed musical instruments and tableware on the tops of the mirrors and the figures above the moulding – which is curved in rhythm with the ordering of the walls – recall the room's function as a banqueting hall and a ballroom. The almost free-standing figures of the nature gods Diana, Amphitrite, Ceres and Pomona, and putti with magnificent drinking vessels, sit under towering trees. Birds flying up above the scene scarcely seem to touch the pale blue shell of the cupola. It can be presumed that the idea of reinterpreting the cupola as a vault of heaven bounded by a landscape space filled with figures owes its development to the mutual influence between the architect and the stucco artist.

Zimmermann's last major commission at the Munich court was the alteration of the Stone Hall in the Middle Pavilion of Schloss Nymphenburg. In 1755–57, the early 18th-century hall was decorated in a Rococo manner. Zimmermann himself was evidently responsible to a large extent for the design of the two-storey main hall. The large, brightly-coloured ceiling fresco with its depiction of the Olympian gods, surrounded by partially gilded *rocaille* ornaments, are reminiscent – as are the similarly formed wall frescoes and overdoors – of the furnishings at Schäftlarn Monastery that had been created a short while before. In contrast, Cuvilliés's own archivally-authenticated influence makes itself felt in the garden room behind the main hall. A straightness in the borders to the white fields of the walls and a reduction in the amount of decoration suggests a move away from the native Rococo style and a return to French models.

CHRISTINA THON

See also Plasterwork and Stucco

Biography

Born near Wessobrunn, Bavaria; baptized 3 January 1680; the son of the stuccoist Elias Zimmermann (1656–95), and the brother of the architect and stuccoist Dominikus Zimmermann (1685–1766). Apprenticed as a stuccoist in the stucco workshops in the abbey of Wessobrunn. Married 1) Elisabeth Ostermayr, 1705 (died 1756); 2 sons, Johann Joseph and Franz Michael, and 2 daughters; 2) Maria Christina Mansrieder, 1756. Mainly involved in ecclesiastical commissions until 1720; worked as a stuccoist under the architect Joseph Effner, at the Neue Schloss, Schleissheim, 1720–26; court stuccoist, Munich, from c.1727 and worked on various court buildings intermittently, 1730–57. Designed frescoes and stuccowork for numerous churches and cloisters; collaborated with his brother, Dominikus, at Wallfahrtskirche, Steinhausen, 1727–33, and Wies, 1745–57. Buried in St. Peter's Cemetery, Munich, 2 March 1758.

Selected Works

Interiors

- 1715 Schloss, Maxlrain (Apollozimmer)
- 1716–17 Abbey, Ottobeuren, (Grüner Saal and Empfangssaal)
- 1720–c.26 Neue Schloss, Schleissheim (interiors including the Great Hall and stairs; building by Joseph Effner)
- 1724–27 Preysing Palace, Munich (interiors; building by Joseph Effner)
- 1726–30 Residenz, Munich (Ahnengalerie)
- 1729 Residenz, Munich (Vorzimmer and Äusseres Audienzzimmer der Reichen Zimmer)
- 1730 Residenz, Munich (Schatzkammer including Porzellankabinett)
- 1731–33 Residenz, Munich (stucco for the Reichen Zimmer)
- 1733 Pozia Palace, Munich (including the Salon)
- 1734–39 Amalienburg Pavilion, Nymphenburg, Munich (stuccowork)
- 1736–37 Holnstein Palace, Munich (former Erzbischöfliches Palace)
- 1753 Altes Residenztheater, Munich (fresco)
- 1755–57 Nymphenburg, Munich (fresco and stuccowork, Steinerne Saal)

Further Reading

The most comprehensive account of J.B. Zimmermann's career appears in Thon 1977 which includes a long bibliography of primary and secondary sources. For an English-language study of his work, concentrating largely on ecclesiastical commissions, see Hitchcock 1968.

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Zuber et Cie.

French wallpaper manufacturers; established 1790

The wallpaper manufacturer Zuber et Cie. has distinguished itself for over two centuries by the quality of its output and, throughout the 19th century, by its exceptional technical innovations. Founded in 1790 in Mulhouse, the factory is also the oldest wallpaper manufacturer still in operation. Its archive collection is unique in terms of its size and quality, and belongs to the Rixheim wallpaper museum, the Musée du Papier Peint de Rixheim.

It was not by chance that the Zuber factory was created in Mulhouse; from 1746 the town had become one of the leading centres for calico printing in France. The company was founded under the name of Nicolas Dollfus & Cie. Two men developed the first small workshop in Mulhouse into a global enterprise: Joseph-Laurent Malaine, flower painter to King Louis XVI at the Gobelins workshop, who right from the start provided the workshop with high quality drawings; and Jean Zuber from Mulhouse, who took control of sales in 1791,

becoming the company's principal shareholder by 1802. Zuber's descendants remained involved with the firm and ensured its continuing reputation up until 1968.

The period during and immediately after the French Revolution was a difficult one, but nevertheless opened up possibilities for the Zuber & Cie. to make large profits. The factory began selling extraordinary drawings of flowers, preserved at Rixheim and at the Bibliothèque Nationale in Paris. When Jean Zuber took full control of the company in 1802 he rationalized it, concentrating in particular on ensuring supplies of the two main materials – paper and pigments – to avoid any break in stocks. To do this he bought a paper mill, where the first ever unbroken roll of paper specially formulated for wallpaper was produced in 1829. The firm's colours were developed in a large kitchen-laboratory (*cuisine de colorants*), which not only supplied the Zuber factory but also other customers, producing Schweinfurt green, Prussian blue, chrome yellow and ultramarine. The quality of the colours of Zuber's 19th-century wallpapers is still considered astonishing today.

The company rapidly became one of the largest in its field in the world. In the mid-19th century it employed around 500 workers and used 80 tables on which to print the designs before mechanisation was introduced. The process involved in producing iridescent effects was perfected in 1819. In 1827 wallpaper was printed from a line-engraved copper cylinder for the first time, thus opening the way for mechanisation by combining unbroken paper with cylinder printing. This technique was perfected in England as early as 1841 with the introduction of surface printing machines; Zuber was the first company to begin using it on the Continent, in 1850.

The technical quality of Zuber's output went hand in hand with the quality of its designs, thanks to the recruitment of remarkably good artists, most from Alsace, from the 1820s on.



Zuber et Cie.: *Eldorado* panoramic wallpaper, 1849

A concern for realistic and sumptuous ornament, and the use of a high degree of naturalism and more intense colours in the flowers, differentiated Zuber's work from that of other manufacturers at the time.

In 1804 Zuber launched its first wallpaper with a panoramic scene, *Les Vues de Suisse*, probably the first polychrome panoramic wallpaper to come on the market. After that, some thirty such scenes came out of the Rixheim workshops up until 1867, among which were *L'Hindoustan* (1807), *Les Vues du Brésil* (1830) and *Les Vues d'Amérique du Nord* (1834). Beginning in 1842, Zuber was the first company to launch panoramic wallpapers containing solely natural scenes, a genre which achieved great success with *Isola Bella* (1842), *Eldorado* (1848) and *Les Zones Terrestres* (1855). While the first panoramic scenes were the work of Paris artists – Pierre-Antoine Mongin (1804–27) and Jean-Julien Deltil (1791–1863) – the later scenes depicting nature in all its exuberance were prepared by Alsace artists – Emile Zipélius (1833–64) and Eugène Ehrmann (1804–96) – who trained in the region and who also worked on floral textile designs.

In the second half of the 19th century and up until World War I, the Zuber factory continued to produce a very high quality range of hand-blocked and embossed wallpapers as well as its relatively high quality machine-printed work. Its inspiration changed little during the course of the 20th century and by the 1960s it seemed that the company was running out of steam. After 1968, therefore, it was decided gradually to phase out the machine printing and to concentrate on block-printing not only the panoramic designs but also traditional designs found in the company's archive. The Musée du Papier Peint was founded on the basis of these archives in 1982, and since then it has been augmented by important collections from a number of other sources. Since 1984 the company has continued manufacturing under the new owners, Chalaye SA of Nice.

BERNARD JACQUÉ

translated by Philippe Barbour

Selected Works

The Zuber Archives, containing more than 100,000 items including wallpapers, designs and the business records of the firm, are in the Musée du Papier Peint, Rixheim. An important collection of wallpapers dating from the end of the 18th century are in the Bibliothèque Nationale, Paris.

Further Reading

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Zucchi, Antonio 1726–1796

Italian painter and decorative artist

The name of Antonio Zucchi is closely linked with that of the architect Robert Adam with whom he worked as one of his principal decorative artists. With his contemporaries Michelangelo Pergolesi, Biagio Rebecca and Giambattista Cipriani, Zucchi can also be seen as part of a continuing tradition of foreign – and particularly Italian – artists working in England as decorative painters during the mid-18th century. An earlier generation, whose most prominent members were Louis Chéron, Antonio Verrio, Louis Laguerre and Jacopo Amigoni supplied a demand for painted interior decoration which native artists, with the significant exceptions of Sir James Thornhill and William Kent, could not satisfy. The supposed dearth of native talent was the result of both the inherent assumption by those commissioning the painting that quality could be found only abroad and a lack of organised artistic training in England before the foundation of the Royal Academy in 1768, on the lines of the great art academies of France and Italy.

In the first half of the 18th century artists such as William Hogarth and Francis Hayman attempted to kindle an interest in the production in England of History Painting. This was a genre that represented the summit of the artistic hierarchy and was highly prized because of its reliance on the artist's intellectual prowess and knowledge of classical texts and historical events as well as artistic abilities. Hogarth, with reference to his decorative scheme on the staircase at St. Bartholomew's Hospital, London (executed 1735–37) hoped that "they might serve as a specimen, to shew that were there an inclination in England for encouraging historical pictures, such a first essay might prove the painting of them more easily attainable than is generally imagined" (Croft-Murray, 1970, p.34). It is also important to remember that before the 20th century there was less demarcation between the fine and decorative arts, and although a hierarchy existed within painting, it was neither unusual nor demeaning for prominent portraitists or history painters to be regularly involved in the decoration of pleasure gardens such as at Vauxhall and in scene painting for the theatre or in painting panels for coaches. For example, both the State and Lord Mayor's Coaches are decorated with panels attributed to the Royal Academician Giambattista Cipriani.

During the second half of the 18th century, painted decoration within interiors was often restricted to elements of the interior decoration rather than the entire wall or ceiling (as in the case of Chéron's ceiling paintings in the Egyptian and Great Halls at Boughton), and it was often unnecessary for the artist to paint on site, as the designs were executed on paper which were then applied directly on to the interior surface. Robert Adam, in his *Works in Architecture* argues that the "rage of painting became so prevalent in Italy that instead of following the great examples [i.e. the Renaissance] they covered every ceiling with large fresco compositions which though extremely fine and well painted were very much misplaced, and must necessarily from the attitude in which they must be beheld, tire the patience of every spectator" (Jourdain, 1950, p.71). Certainly for artists such as Zucchi it made good economic sense to become involved with the current fashion in interior design.

Creatively at least, the period of Zucchi's stay in England is his most important. His paintings can be found in Adam's most prestigious commissions, most notably Kenwood House (Hampstead, London), Kedleston Hall (Derbyshire), Home House (20 Portman Square, London) and Osterley Park (Middlesex). His close affiliation with Adam, and by extension the other artists in Adam's employ (Cipriani and Rebecca) led to some confusion both in contemporary minds and since as to the attribution of the painted decoration in Adam's interiors. Daniel Lyson, for example, in his *Environs of London* (1795) describes the paintings in the hall at Kenwood as by Rebecca, possibly because the grisaille technique which Zucchi uses in the ceiling painting was one much favoured by Rebecca. Similarly, the medallions in the Music Room at Harewood, Yorkshire, were attributed to Zucchi soon after completion, then attributed to Rebecca and finally during this century (the recent guidebook included) to Angelica Kauffman (Roworth, 1992, p.120). It can be said that the constant use of fashionable classical texts and allegories as sources for the paintings, the prolific use of designs after Kauffman and, indeed, a superficial similarity of execution, are responsible for this confusion.

Stylistically, Zucchi was an exponent of the new Neo-Classical style and was heavily influenced by Charles-Louis Clérisseau, the artist / draughtsman hired by Adam while he was in Rome and who accompanied him to Split. Given this shared influence, it is not surprising that Adam perceived within Zucchi's design and execution a style that was in sympathy with and complemented precisely his own form of Neo-Classical interior. Certainly Clérisseau's influence on Zucchi was profound, as revealed in particular within the large classical *capricci* (compositions of classical ruins and figures) executed by Zucchi in the eating room at Osterley Park, the Saloon at Nostell Priory, Yorkshire and the Music Room in Harewood. As Clérisseau's biographer writes if "it were not for the fact that the Osterley Park paintings are signed by Zucchi and dated 1767 we would probably attribute them to Clérisseau" (Thomas J. McCormick, *Charles-Louis Clérisseau and the Genesis of Neo-Classicism*, 1990, p.148).

The library at Kenwood House, completed in 1770, is undoubtedly one of Adam's most exquisite interiors, and the painted decoration executed by Zucchi is an integral part of the overall effect. The intention of the painted decoration was neither to detract from the rest of the interior nor indeed to

supply "gap fillers" but to be part of a decorative harmony as important as the plasterwork or gilding. Adam deemed Zucchi's contribution to his interiors a selling point in its own right as is evident in his comment that "The paintings are elegantly performed, by Mr. Antonio Zucchi, a Venetian painter, of great eminence". There are nineteen paintings by Zucchi within this room; the most prominent is the central ceiling oval representing *Hercules Between Glory and the Passions*, a suitable theme of wisdom for a library interior. The Passions are represented by Bacchantes with the attributes of Bacchus himself, the urn and thyrsus. To the right Glory, a female figure in armour, points towards the distant temple of fame. Other panels in the scheme include those representing the Seasons, Religion, Jurisprudence, Mathematics and Philosophy.

The choice of subject matter for interior decorative paintings was often dictated by the purpose of the room, where custom demanded a particular iconography. Charles Saumarez Smith refers to Adam's meticulous use of decoration when he writes "it is clear from the comments on plans that they paid much attention to the use of rooms, and in distinguishing the ornamental character of the rooms according to their function" (Saumarez Smith, 1993, p.220). At Kenwood House the reading of the decorative work in the hallway revealed Adam's original intention of combining the hallway as a dining area. The paintings by Zucchi contain representations of the gods Bacchus, Ceres and Diana (the latter now missing) complementing the Bacchic symbolism which continues in the stuccoed ceiling details and mantelpiece. Images of Diana the huntress were traditionally used in hallways, but Bacchus and Ceres (as seen above) were generally associated with dining areas. The combined purpose of the hallway as both entrance room and dining area was an aspect of architectural interior design that was beginning to die out by the 18th century but, as revealed by Zucchi's paintings, it was a custom that Adam decided to re-introduce (J. Bryant, *The Iveagh Bequest Kenwood House*, 1993, p.6).

Other interior paintings by Zucchi can be seen in Saltram House, Devon – of particular interest are those in the Saloon, painted 1768–70 – the Tapestry Room at Nostell Priory and the library ceiling at Newby Hall, Yorkshire.

JACQUELINE RIDING

See also Kauffman

Biography

Born in Venice, 1 May 1726, into a family of artists; son of the engraver Francesco Zucchi and brother of the engraver Giuseppe Carlo. Studied painting with Francesco Fontebasso, and then with Jacopo Amigoni. Married the artist Angelica Kauffman in London, 1781. Active as an artist in Venice from the 1750s. Undertook several study trips after 1759; accompanied Robert Adam and Charles-Louis Clérisseau to Rome and Naples, 1760. Settled in Rome. Travelled to London at the invitation of Robert Adam, 1766; worked with him on various decorative commissions throughout the late 1760s and 1770s. Returned to Rome with Kauffman, 1781; moved with her to Naples, 1782–85. Member, Accademia di Pittura e Scultura, Venice, 1756; Member, Royal Academy of Arts, London, 1784. Died in Rome, 26 December 1796.

Principal Works

Interiors

- 1767 Osterley Park, Middlesex (decorative painting; interiors by Robert Adam)
- 1768–70 Saltram House, Devon (decorative painting; interiors by Robert Adam)
- 1770 Kenwood House, Hampstead, London (decorative painting; interiors by Robert Adam)
- 1770 Kedleston Hall, Derbyshire (decorative painting; interiors by Robert Adam)
- c.1772 Harewood, West Yorkshire (decorative painting; interiors by Robert Adam)
- 1775 Home House, 20 Portman Square, London (decorative painting; interiors by Robert Adam)

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INDEX

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- Aadnes, Peder, 1130
 Aalto, Alvar, 1-4, 72, 132, 239, 310, 314, 478, 548, 567, 621, 689, 690, 732, 832, 834, 929, 978, 1006, 1125, 1132, 1133, 1135, 1238, 1275, 1318
 Abate, Nicolò dell', 441, 442, 445, 773, 1350
 Abildgaard, Nicolai, 4-5, 1126, 1127
 Åbom, Johan Fredrik, 1121
 Ackermann, Rudolph, 5-7, 39, 201, 202, 337, 414, 519, 737, 918, 937, 1037, 1039, 1186, 1323
 Action Office, 557
 Adam brothers, 39, 157, 180, 242, 420, 452, 492, 791, 918, 980
 Adam, James, 37, 279, 703, 936, 1114
 Adam, John, 116
 Adam, Robert (b.1728), 7-11, 34, 37, 48, 119, 160, 165, 183, 195, 197, 202, 208, 221, 238, 240, 267, 273, 279, 377, 378, 383, 389, 415, 423, 438, 440, 451, 453, 471, 475, 553, 572, 592, 671, 672, 696, 703, 738, 740, 755, 790, 821, 866, 867, 922, 936, 954, 959, 964, 971, 1004, 1032, 1036, 1086, 1087, 1219, 1228, 1243, 1379, 1409, 1410
 Adam, Robert (b.1948), 995
 Adam, William, 7, 116, 1114
 Adams, Ansel, 1147
 Adelcrantz, Carl Fredrik, 1042, 1076, 1119, 1127
 Adnet, Jacques, 1253
 Adshead, Mary, 567
 Aelst, Pieter van, 912
 Aesthetic Movement and style, 11-16, 17, 19, 40, 46, 48, 50, 83, 185, 263, 324, 392, 393, 405, 484, 513, 515, 639, 675, 728, 729, 761, 764, 849, 910, 919, 992, 1019, 1161, 1267, 1299, 1315, 1368, 1380, 1382
 Ahrén, Uno, 831
 Aitchison, George, 16-19, 59, 910, 919
 Alavoine & Cie., 1029
 Albers, Josef, 87, 109, 173, 1216, 1247
 Albert, Prince Consort to Queen Victoria, 741, 743, 981, 1051
 Alberti, Leon Battista, 534, 625, 782, 1248
 Albertoli, Giocondo, 19-21, 920
 Albini, Franco, 21-23, 227, 637
 Aldegrevier, Heinrich, 1116
 Aldin, Cecil, 1110
 Aldred, Louis, 1370
 Alessi company, 523, 578, 809
 Alexander, John, 276
 Alix, Charlotte, 830
 Allard, Fernand, 619
 Allard, Jules and Sons, 758
 Allen, Davis, 611, 1182
 Allori, Alessandro, 23-24
 Alloway, Laurence, 985
 Alma-Tadema, Lawrence, 59, 75, 723
 Alons, Cor, 877
 Altdorfer, Albrecht, 487
 American Union of Decorative Artists and Craftsmen, 365, 463
 Amigoni, Jacopo, 1405, 1409
 Ammanati, Bartolomeo, 203, 204
 Ammannati, Giovanni, 608
 Amsterdam School, 24-26, 877
 Anaglypta, 973, 1043, 1044, 1365
 Ando, Tadao, 650, 1135
 André, Jules, 1059
 Andries, Guido, 359
 Angelico, Fra, 1248
 Angeloni, Giovanni, 1232
 Anguier, Michel, 447
 Anhalt-Dessau, Friedrich Franz von, 492
 Anrep, Boris, 843
 Antiquarianism, 26-28, 111, 183, 201, 202, 1212, 1250
 Antiques Movement, 28-30
 Apollonio di Giovanni, 229
 Appiani, F.A., 490
 appliqué, 858
 arabesque ornament, 30-35, 279, 397, 417, 475, 487, 493, 546, 707, 719, 775, 845, 866, 967, 1032, 1035, 1058, 1244
 Arad, Ron, 35-37, 240, 793
 Aram, Zeff, 525
 Arata, Isozaki, 649, 807
 Arbus, André, 928
 Architect, history and role, 37-41
 Architects Collaborative, The, 532
 Archizoom, 994
 Arcimboldo, Giuseppe, 773
 Arets, Wiel, 878
 Argand lamps, 734, 736, 737, 1038, 1040
 Argand, Ami, 734, 1038
 Argentan lace, 693
 Armand, Alfred, 454, 1150
 Arneberg, Arnstein, 1131
 Arnold, J.C., 1364
 Arnoux, Leon, 1051
 Arp, Jean, 886
 Arras wallhangings, 443, 1270
 Art Deco, 25, 41-45, 120, 146, 150, 187, 218, 245, 290, 312, 365, 409, 411, 455, 457, 496, 497, 525, 566, 637, 657, 696, 770, 822, 835, 893, 895, 926, 928, 1002, 1090, 1092, 1184, 1209, 1253, 1300, 1317, 1376
 Art furnishings, 11, 46-49, 392
 Art Nouveau, 49-55, 104, 120, 122, 135, 148, 149, 150, 186, 301, 302, 316, 331, 427, 455, 495, 507, 512, 536, 569, 581, 582, 584, 635, 649, 665, 699, 728, 729, 761, 763, 766, 769, 822, 838, 855, 856, 925, 1017, 1145, 1153, 1164, 1299, 1337
 Art-Workers' Guild, 185, 752, 1160, 1352
 Artari family, 55-58, 1076
 Artari, Carlo Giuseppe, 55-58, 730
 Artari, Giuseppe, 55-58, 970, 1086, 1219
 ARTEK, 2, 1132, 1133
 Arteluce, 825
 Artists' Houses, 58-61
 Arts and Crafts Exhibition Society, 331, 547, 551
 Arts and Crafts movement and style, 61-67, 120, 122, 135, 142, 168, 185, 186, 197, 207, 234, 238, 252, 270, 300, 301, 330, 343, 360, 437, 460, 496, 507, 511, 512, 516, 529, 530, 544, 547, 549, 551, 569, 581, 584, 606, 680, 700, 723, 728, 731, 745, 752, 763, 766, 822, 823, 826, 838, 843, 844, 852, 859, 919, 1008, 1053, 1059, 1093, 1112, 1132, 1137, 1143, 1153, 1160, 1216, 1234, 1315, 1343, 1352, 1374, 1394
 Ashbee, C.R., 55, 63, 66, 67-70, 186, 218, 369, 569, 898, 1093, 1125, 1145, 1154, 1343, 1352
 Ashbee, W. Neville, 85
 Ashley, Laura, 70-72, 89, 91, 187, 269, 270, 339, 903, 998, 1102, 1231, 1366
 Ashworth, T. Arnold, 1053
 Asplund, Erik Gunnar, 72-74, 227, 275, 642, 831, 1132
 Associated Artists, 74-76, 301, 610, 677, 910, 1291, 1315, 1380, 1381
 Atelier Martine, 43, 1253
 Atkinson, William, 202
 Aubert, Jean, 1036, 1071
 Aubusson workshops and carpets, 358, 435, 453, 459, 658, 765, 960, 1274
 AUDAC, see American Union of Decorative Artists and Craftsmen
 Audran, Claude III, 76-79, 134, 719, 960, 961, 1035, 1070
 Audsley, William and George, 1231
 August, Johann, the Elder, 491
 Aumonier, William, 65
 auricular style, 873
 Austen, Jane, 1040, 1102
 Austin, Henry, 909
 Australia survey, 79-90
 Authentic Decor, 90-91
 Auvera, Wolfgang van der, 881, 883
 Avelli, Francesco Xanto, 769
 Aviler, Claude-Louis d', 719
 Axminster carpets, 437, 438
 Bachelier, Jean-Jacques, 1155, 1179
 Backer, Lars, 1131
 Bacon, Edmund, 1108
 Bacon, Francis H., 28
 Badovici, Jean, 525
 Baertling, Olle, 1134
 Bagutti, Giovanni, 56, 730, 970, 1086
 Baillie Scott, M.H., see Scott, M.H. Baillie
 Bailly, August, 1051
 Bakelite, 973, 1242
 Baker, G.P. & J., 270
 Baker, Herbert, 603
 Bakst, Léon, 42, 455
 Balat, Alphonse, 582
 Baldwin, Benjamin, 1318
 Baldwin, Billy, 93-95, 560, 766, 1318
 Balin, Paul, 707
 Ballu, Théodore, 454
 Baltard, Victor, 1148
 bamboo furniture, 95-97
 Bang, Ove, 1131
 Banham, Reynier, 985
 Banholzer, Peter, 1053
 Bannenberg, Jon, 987
 Barbet, Jean, 97-98, 38, 179, 249, 664, 934, 1000, 1373

- Bareham, Harold, 1181
 Barillet, Louis, 771
 Barnsley, Edward, 547, 723, 1093
 Barnsley, Sidney, 723, 724, 1093
 Baroque style, 7, 98–104, 133, 152, 161, 171, 180, 190, 194, 208, 223, 319, 448, 449, 489, 509, 522, 565, 628, 668, 718, 725, 881, 934, 1027, 1069, 1141, 1280, 1285, 1329
 Barragán, Luis, 938
 Barron, Phyllis, 187
 Barry, Charles, 1007, 1008, 1051
 Barry, E.M., 588
 Barthes, Roland, 834
 Bartning, Otto, 497
 Basile, Ernesto, 104–05, 635
 Bassett, Chuck, 1183
 bathrooms, 105–08
 Batley, H. W., 1181
 Batty, Dora, 1300
 Baudouine, Charles, 1079
 Baudry, Paul, 454, 473, 1150
 Bauhaus, 109–11, 173, 174, 239, 243, 317, 497, 531, 533, 642, 687, 688, 691, 771, 792, 793, 817, 828, 833, 834, 1002, 1152, 1216, 1284, 1306, 1318
 Baumgarten, Paul, 499
 Baumgarten, William, 557, 1274
 Bawden, Edward, 567, 1350, 1370
 Bayeaux Tapestry, 858
 Bazel, K. P. C. de, 344, 345, 876
 Bazhenov, V.I., 1097
 Beardsley, Aubrey, 54, 234, 581
 Beaton, Cecil, 863
 Beaudouin & Lods, 1006
 Beauvais tapestries, 1274
 Beauvallet, P.N., 452
 Beckford, William, 27, 111–14, 519, 1078, 1213, 1398
 Bedin, Martine, 807
 bedrooms, 114–17
 beds, 117–21
 bed-sits, 121–22
 Beeby, Thomas, 732, 870
 Beecher, Catherine, 354, 680
 Beeton, Isabella (Mrs. Beeton), 354
 Behrens, Peter, 52, 122–25, 135, 372, 496, 497, 529, 531, 713, 1154
 Beisteguy, Carlos de, 232, 456, 863, 998, 1220, 1257
 Bel Geddes, Norman, 888, 1242, 1376
 Bélanger, François-Joseph, 34, 125–27, 280, 353, 396, 410, 412, 420, 451, 452, 453, 522, 866, 914, 964, 1310
 Beleschenko, Alex, 1216
 Bell, Clive, 903
 Bell, John, 232
 Bell, Thomas, 1002
 Bell, Vanessa, 187, 894, 901
 Bellangé, P.A., 1251
 Belli, Valerio, 1048
 Bellin, Nicolas, 967
 Bellini, Giovanni, 782
 Bellini, Mario, 227, 228, 637, 807, 995
 Bellosio, Carlo, 420
 Belmonte, Leo, 511
 Belper, Emma, 49
 Belter, John Henry, 128–29, 978, 1079, 1196, 1283, 1315
 Bembé, Anton, 676, 1078
 Beneman, Jean-Guillaume, 914
 Benjamin, Asher, 1314
 Bennett, Ward, 129–31, 1182, 1318
 Benson, W. A. S., 61, 63, 64, 149, 738, 840
 Bentley, Thomas, 418, 1378
 bentwood furniture, 131–32
 Berain, Jean I, 34, 76, 78, 97, 133–35, 161, 169, 197, 269, 447, 448, 661, 693, 707, 719, 787, 960, 961, 969, 1000, 1035, 1070, 1071, 1117, 1334, 1405
 Bérard, Christian, 458, 459, 795
 Bergeret, Pierre-Nicolas-Nolasque, 1252
 Berlage, H.P., 24, 40, 51, 52, 135–37, 370, 827, 876, 877, 1063, 1151, 1198, 1256
 Berlin School, 137–40
 Berlin woolwork, 140–43, 428, 437, 859
 Bernard, Oliver Percy, 411, 1242
 Bernardini, Giulio, 635
 Bernasconi, Francesco, 1087
 Bernini, Gianlorenzo, 99, 100, 190, 320, 628, 668, 968, 1281
 Berthault, Louis-Martin, 412, 940
 Bertioia, Harry, 239, 401, 499, 687, 1106, 1108, 1182, 1318
 Bertsch, Karl, 41
 Besnier, Nicolas, 1036
 Best, Mary Ellen, 378, 837
 Bevan, Charles, 160, 503
 Biais, Maurice, 770
 Bianchi, Pietro, 1050
 Biedermeier style, 25, 73, 128, 131, 143–46, 460, 493, 578, 749, 975, 978, 1062
 Bielefeld, Charles, 909, 922
 Bijvouet, Bernard, 243
 billiard rooms, 146–48
 Billieux, Joseph, 1075
 Bindesbøll, Michael Gottlieb, 868, 1127, 1128
 Bindesbøll, Thorvald, 1129
 Binet, René, 455
 Bing, Siegfried, 53, 55, 148–50, 301, 427, 455, 552, 769, 770, 857, 925, 1292, 1337
 Bissen, H. W., 1127
 Blake, Peter, 714
 Blanc, Francis, 587
 Blom, Fredrik, 1121
 Blomfield, Sir Arthur, 551, 552
 Blondel, Jacques-François, 39, 103, 146, 150–52, 154, 197, 240, 354, 356, 449, 521, 522, 685, 716, 879, 936, 961, 1000, 1042, 1070, 1087, 1127
 Blondel, Méry-Joseph, 395
 Blondel, Nicolas-François, 339
 Blum, Hans, 1048
 Bodiansky, Vladimir, 1006
 Bodley, G.F., 185
 Boffrand, Germain, 152–55, 339, 341, 449, 969, 1035, 1070, 1071
 Bohigas, Oriol, 1209
 Böhme, Martin Heinrich, 1143
 Bohringer, C. H., 911
 Boileau, Louis-Charles, 454
 boiserie, 155–57, 449, 450, 451, 535, 546, 662, 708, 805, 918
 Boiston, Jean-Baptiste, 717
 Boito, Camillo, 635
 Bolander, Lars, 1119
 Boller Brothers, 275
 Bon Marché, 312, 454, 925
 Bonetti, Mattia, 1157
 Bonomi, Joseph, 157–59, 411, 665, 980
 Bonzanigo, Giuseppe Maria, 1147
 bookcases, 159–60
 Booth, Lorenzo, 1078
 Borra, Giovanni Battista, 160–62
 Borromini, Francesco, 628, 969
 Bos, Cornelis, 999
 Bosse, G. A., 1099
 Bossi, Antonio Giuseppe, 162–64, 821, 969, 1073
 Bossi, Pietro, 616
 Botticelli, Sandro, 1048
 Boucher, François, 164–66, 167, 265, 450, 451, 509, 786, 1071, 1072, 1147, 1155, 1274, 1282
 Boucher, James, 147
 boudoirs, 166–68
 Boulle, André-Charles, 34, 169–71, 217, 448, 522, 790, 907, 913, 1078
 Boulle, Charles-Joseph, 170
 Boullée, Etienne-Louis, 150, 716, 867
 Boulton, Matthew, 9, 39, 475, 913, 1213, 1244
 Bourgoïn, Jules, 911
 Boussac, 270
 Boutet de Monvel, Bernard, 1253
 Bove, Osip, 869, 1098
 Bradbury, Robert, 968, 1086
 Braddell, Dorothy, 929
 Bradell, Darcy, 1349
 Bradley, Will, 529
 Bramante, Donato, 32, 626, 949, 1025, 1026
 Bramantino, Bartolomeo, 1046
 Brancusi, Constantin, 886
 Branson, Doug, 285
 Branzi, Andrea, 637, 808, 994, 1199
 Brauner, Victor, 1257
 Brenna, Vincenzo, 171–73, 633, 869, 1015, 1088, 1097
 Breton, André, 1257
 Bretteville, Peter de, 563
 Brettingham, Matthew, 1243
 Breuer, Marcel, 87, 89, 109, 111, 146, 173–75, 239, 305, 314, 317, 353, 372, 374, 523, 531, 532, 548, 621, 622, 687, 714, 771, 792, 817, 829, 832, 888, 973, 978, 1137, 1238, 1267, 1284, 1306, 1389
 Bridgens, Richard, 202, 354, 937
 Briseux, Charles-Etienne, 449, 1336
 Britain survey, 175–90
 Britton, John, 519
 Briullov, A.P., 1099
 Brodrick, Cuthbert, 1051
 Broggi, Luigi, 635
 Bromberg, Paul, 878
 Bromwich, Thomas, 1147, 1364
 Brongniart, Alexandre-Théodore, 412, 452, 866, 1155, 1157, 1213
 Bronzino, Agnolo, 23, 203, 778, 1350
 Brooks, Samuel H., 354
 Brookshaw, George, 672
 Brophy, A.F., 654, 1110
 Brosamer, Hans, 177, 487

- Brosse, Salomon de, 445, 779
 Brown, A. Page, 823
 Brown, Barbara, 548
 Brown, Ford Madox, 63, 324, 744, 838, 839, 1215
 Brown, Kellock, 763
 Brown, Lancelot ("Capability"), 738
 Brown, Richard, 202
 Bruckmann, Peter, 372
 Brukalski, Barbara, 833
 Brukalski, Stanislaw, 833
 Brummer, Eva, 1133
 Brunel, Isambard Kingdom, 1399
 Brunelleschi, Filippo, 608, 625, 626, 730, 782, 1045
 Brunswick & Fils, 270, 1301, 1366
 Brustolon, Andrea, 190-91
 Bruyn, Nicolas and Henry de, 968
 Brydon, John McKean, 324
 Buatta, Mario, 297, 1319
 Buckland, William, 191-93
 Buffa, Paolo, 227
 buffets, 193-95
 Bugatti, Carlo, 195-96, 239, 635, 1017
 built-in furniture, 196-98, 286, 621, 745, 793, 832, 1116, 1137
 Bulfinch, Charles, 198-200, 755, 869, 1314
 Bulkley, Erastus, 557
 Bullock, George, 200-03
 Bumstead, J.F., 1364
 Bunshaft, Gordon, 1182, 1183
 Buonocore, Filippo, 1075
 Buontalenti, Bernardo, 203-05, 535
 Burbridge, Pauline, 1023
 Burges, William, 185, 195, 205-08, 218, 520, 723, 744, 745, 843, 910, 1189, 1220, 1231
 Burgkmair, Hans, 487
 Burkhalter, Jean, 1307
 Burlington, Earl of, 181, 208-10, 543, 672, 866, 1286
 Burn, William, 319
 Burne-Jones, Edward, 63, 185, 601, 603, 744, 838, 839, 840, 1161, 1215, 1274, 1298, 1374
 Burnham & Root, 1184
 Burns, Robert, 210-12
 Bürolandschaft, 897, 1263, 1318
 Burra, Edward, 1258
 Burton, Decimus, 308
 Bussi, Santino, 969
 Butterfield, L.P., 728, 1370
 Butterfield, William, 185, 1374
 Buzaglio, Abraham, 1240
 Buzzi, Tomaso, 637
 Byerley, Thomas, 1378
 Byzantine interior design, 212-15

 cabinets, 217-19
 cabinets of curiosities, 219-21
 Cabus, Joseph, 675-78
 Cachet, C.A. Lion, 876
 Caffiéri, Jacques, 914
 Caffiéri, Philippe, 1071
 Cahier, Jean-Charles, 1252
 Caldecott, Randolph, 18
 Calderini, Guglielmo, 1050
 calico, 597
 Cameron, Charles, 221-23, 869, 980, 1096
 Camot, André, 133
 Camp, William, 1168
 Campbell and Smith, 206
 Campbell, Colen, 181, 208, 543, 674, 1312
 Campbell, Nina, 297
 Campbell, Robert, 271, 1322
 Campen, Jacob van, 223-24, 875
 Camporese, Giuseppe, 633, 866
 Camporese, Pietro, 633
 candelabra design, 999
 Candid, Pieter, 224-25, 1260
 candles, 225-27, 734, 735, 800
 canopies, 796, 798, 1226
 Canovas, Manuel, 270
 canvaswork, 859
 Capes, Silvester, 148
 Cappelletti, Francesco, 1232
 Caravaggio, Polidoro da, 278
 Cardelli, Lorenzo, 1232
 Carlin, Martin, 1156
 Carpenter, Edward, 67
 Carpenters Gothic, 1100, 1314
 Carr, John, 242, 1087
 Carr, Jonathan T., 1019
 Carracci, Annibale, 1219
 Carrere and Hastings, 732
 Carriès, Jean, 925
 Carrington, Noel, 294
 Carruthers, James, 1053
 Carstensen, George, 1184
 Carter, Howard, 548
 Carter, Ronald, 1134
 Carwitham, John, 936
 Casbert, John, 1322
 case covers, 1003-05
 Cassina, 227-28, 637, 714, 974, 1222
 cassoni, 228-30, 248, 627, 777, 803, 804, 1047
 Castaing, Madeleine, 29, 94, 230-32
 Castalbognese, Giovanni Bernardi di, 778
 cast-iron furniture, 232-34
 Castle, Richard, 614, 616
 Castle, Wendell, 239
 Catalan Modernism, 1208
 Cauvet, Gilles Paul, 936
 Caylus, Comte de, 410, 521
 Cellini, Benvenuto, 441, 773, 778
 Celtic Revival, 234-35, 619, 1144
 central heating, 1240
 Century Furniture Company, 300
 Century Guild, 185, 763
 Ceppi, Carlo, 1050
 Cézanne, Paul, 1147
 Chadwick, Edwin, 549
 Chadwick, Hulme, 294
 Chagall, Marc, 473, 843, 1147
 chairs, 235-40
 chaise-longues, 352-54, 1194
 Chambers, William, 9, 39, 182, 183, 198, 240-43, 265, 267, 268, 279, 453, 591, 616, 738, 867, 936, 971, 1032, 1087, 1225, 1359
 Champneys, Basil, 1019, 1020
 Chanaux, Adolphe, 458, 459
 chandeliers, 225, 226, 734
 Channon, John, 218, 369
 Chapple, J.S., 207
 Chardin, Sir John, 811
 Chateau, Pierre, 198, 239, 243-45, 689, 771, 830, 926, 1011, 1242
 Charles-David Interiors, 1113
 Charpentier, Alexandre, 925
 Charvet, Jean-Gabriel, 395
 Chenavard, Aimé, 1252
 Chermayeff, Serge, 187, 245-47, 384, 465, 503, 567, 832, 978, 1220
 Chéron, Louis, 1409
 chests, 247-48
 Chevakinsky, S.N., 1096
 chimney boards, 399-400
 chimneypieces, 249-52
 China survey, 252-61
 Chinese export wares, 261-63
 Chini, Galileo, 636
 Chinoiserie, 181, 182, 191, 194, 240, 242, 263-69, 272, 326, 339, 391, 398, 428, 451, 475, 480, 481, 572, 574, 616, 630, 633, 661, 696, 705, 738, 739, 821, 859, 908, 959, 960, 988, 989, 1038, 1058, 1065, 1070, 1072, 1147, 1362, 1364
 chintz, 269-71, 335, 337, 339, 375, 597, 611, 653, 1001, 1040, 1362
 Chippendale, Thomas, 39, 85, 116, 119, 180, 181, 182, 183, 191, 192, 194, 218, 262, 267, 268, 271-74, 304, 334, 335, 368, 428, 453, 492, 536, 553, 591, 616, 661, 696, 738, 791, 922, 936, 954, 998, 1004, 1036, 1076, 1228, 1305, 1322
 Chochol, Josef, 344
 Christiansen, Hans, 1154
 Church, Frederick, 60, 911
 Churchill, Jane, 270, 297
 Chute, John, 517
 CIAM, see Congrès Internationaux d'Architecture Moderne
 Cincinnati School of Design, 49
 cinemas, 274-76
 Cipriani, Giovanni Battista, 671, 866, 1032, 1033, 1409, 1410
 Cirici, Alexandre, 1209
 Claridge, John, 588
 Clark, Belle, 387
 Clark, Thomas, 970, 1086
 Clarke, Brian, 1216
 Clarke, Caspar Purdon, 910
 Clarke, Harry, 234, 1216
 Classical Revival, 423
 Clausen, George, 61
 Clay, Henry, 922
 Clein, Francis, 277-79, 664
 Clendinning, Max, 560, 987
 Clérisseau, Charles-Louis, 9, 34, 183, 221, 240, 279-80, 415, 416, 420, 451, 453, 492, 866, 980, 1305, 1410
 Clermont, Andien de, 34
 Cley, Franz, see Clein, Francis
 Cliff, Clarice, 566, 1243
 Clifford, Frank W., Ltd., 294
 Clinch, Edwin, 1326
 Clissett, Philip, 1343
 Clodion, 452
 Close, Helen, 548
 closets, 280-83
 Coalbrookdale company, 232, 233
 Coard, Marcel, 455
 Coates, Nigel, 189, 283-86, 612, 995
 Coates, Wells, 245, 286-88, 567, 621, 832

- Cobb, Henry Ives, 732
 Cobb, John, 738
 cobblestone, 439
 Cobden-Sanderson, T.J., 61
 Cochin, Charles-Nicolas, 522, 962, 1077
 Cockerell, Frederick Pepys, 18
 Cockerell, Samuel Pepys, 288–90, 308, 347, 703, 1277, 1314
 cocktail cabinets, 290–91
 Codman, Ogden, Jr., 156, 291–94, 337, 355, 374, 993, 1317
 Coe and Robinson, 1019
 Coeck, Pieter, 999
 coffee tables, 294–95, 1267, 1287
 CoID, see Council of Industrial Design
 Colbert, Jean-Baptiste, 38, 447, 693, 711, 727, 820
 Cole & Sons, 351
 Cole, Henry, 13, 363, 666, 667, 741, 743, 766, 1051, 1151, 1399
 Colefax & Fowler, 89, 187, 269, 270, 295–98, 338, 560, 930, 1112, 1371
 Colefax, Sybil, 29, 40, 295–98, 376, 610, 611, 795
 Coles, George, 274, 276
 Collaert, Hans, 177
 Colcutt, Thomas Edward, 40, 48, 503, 1021, 1052
 Collings, J.K., 575
 Collins, Thomas, 971
 Collinson and Lock, 48, 640
 Collot, Pierre, 38, 97
 Colman, Samuel, 74, 75, 1291, 1315, 1380
 Colombo, Joe, 298–99, 353, 637, 974, 995, 1196, 1325
 Colonial Revival, 16, 49, 293, 299–301, 440, 530, 731, 863, 953
 Colonna, Edward, 150, 301–02, 455, 925
 Colter, Mary, 1112
 Comans, Marc de, 509
 commodes, 302–04
 Congrès Internationaux d'Architecture Moderne (CIAM), 833
 Connick, Charles, 1216
 Conran, Terence, 189, 304–06, 465, 539, 541, 548, 1054
 conservatories, 306–09
 Constructivism, 309–12, 478, 827, 833, 1099, 1162, 1279, 1317
 consumerism, 312–13
 Contant d'Ivry, Pierre, 450, 522
 "Contemporary" Style, 188, 294, 295, 312, 313–18, 401, 637, 824, 826, 835, 837, 883, 884, 905, 986, 1084, 1086, 1132, 1287, 1350
 Cook, Clarence, 28, 49, 85, 300, 324, 355, 405
 Cook, Lia, 1023
 Cook, Peter, 622
 Coolidge, Charles Allerton, 28
 Cooper, Susie, 1243
 Copland, Henry, 267, 936, 1076
 Coppick, Linzi, 1054
 Corazzi, Antoni, 869
 Cori, Domenico di Niccolo de, 608
 Correggio, Antonio, 441, 783
 Corretti, Gilberto, 994
 corridors, 318–19
 Cortese, Giuseppe, 1087
 Cortona, Pietro da, 319–20, 445, 447, 628, 668, 710, 782
 Cossmann, Theodor, 427
 Cotellet, Jean, 664, 1373
 cottage orné, 536, 616, 1100–03
 Cotte, Robert de, 39, 321–23, 449, 467, 509, 545, 720, 961, 1035, 1036, 1205, 1217, 1224, 1334, 1335
 Cottier, Daniel, 15, 324–25
 Couchman, Henry, 971
 Council of Industrial Design, 516, 548, 833, 1093, 1134, 1287
 Cowper, Thomas, 601
 Cowtan and Sons, 837
 Cowtan and Tout, 1301
 Coypel, Antoine, 907, 1282
 Coypel, Noël, 417
 Coysevox, Antoine, 447, 711, 969
 Coz, René and Maurice, 1344
 Cozette, Pierre-François, 510
 Crace, Edward, 325
 Crace, Frederick, 184, 268, 326, 572, 1038
 Crace, J.G., 82, 326, 328, 520, 618, 744, 1008, 1009, 1267
 Crace, John, 326, 572
 Crace, John Dibblee, 326, 981
 Crace & Son, 325–30, 481
 Craftsman Movement, 1234, 1235
 Craftsman Workshops, 823, 1315
 Cranbrook Academy, 312, 401, 504, 687, 1105, 1107, 1108, 1317, 1318
 Crane, Walter, 18, 53, 61, 63, 66, 85, 330–32, 484, 652, 654, 840, 843, 919, 1019, 1020, 1154, 1161, 1353, 1365
 Cranfield, Richard, 616
 Cranston, Kate, 761, 1367
 Cressent, Charles, 303, 368, 790, 907, 913, 1036, 1071
 Creswick, Benjamin, 763
 crewelwork, 859
 Criard, Mathieu, 787
 Croix, G.F. de la, 24
 Cronstedt, Carl Johan, 1117, 1119
 Crouwel, Joseph, 878
 Crow, Nancy, 1023
 Cubism, 41
 Cubitt, Thomas, 1051
 Cucci, Domenico, 169
 Cumming, Rose, 611, 1258, 1259
 curtains, 332–39
 Cutler, Herbert, 1326
 cutwork, 693
 Cuvillies, François, 56, 339–42, 491, 661, 749, 821, 969, 1000, 1073, 1405
 Cuypers, Eduard, 24, 877
 Cuypers, P.J.H., 342–44, 876
 Czajkowski, Josef, 927
 Czech Cubism, 344–46
 Czeschka, Carl Otto, 570
 Dada movement, 1257
 Daguerre, Dominique, 39, 453, 480, 572, 641, 786
 Dahinden, Justus, 1053
 Dahl, Johan, 1130
 dairies, 347–48
 Dalbet, Louis, 243
 Dalgety, Frederick, 82
 Dalí, Salvador, 458, 611, 887, 1258
 Dalton, Hugh, 1326
 Daly, César, 937, 1150, 1189
 Dance, George, 703, 1193
 Danhauser, Josef, 143, 145
 Darly, Matthias, 191, 267, 271, 591, 936
 Daum Frères, 856, 857, 1059
 Davenport, Natalie, 766
 David, Jacques-Louis, 412, 452, 791
 Davies, Frank, 1370
 Davis, Alexander Jackson, 348–50, 519, 1314
 Davis, Arthur, 1052
 Davis, Owen, 48
 Day, Lewis Foreman, 364, 654, 1353, 1365
 Day, Lucienne, 188, 316, 350–52, 548, 729, 1134
 Day, Robin, 188, 218, 239, 295, 315, 351, 729, 1086, 1134
 day beds, 352–54, 1194
 Deane, Sir Thomas, 619
 Dearle, J.H., 840, 841
 Debreuil, Toussaint, 442, 445
 Deck, Joseph-Théodore, 361, 1156
 Decker, Paul, 267, 1143
 Deconstructionism, 637, 660, 995, 996, 1320
 decorating manuals, 354–56
 de Forest, Lockwood, 74, 75, 603, 910, 1291, 1315, 1380
 Deganello, Paolo, 227, 994
 Degoullons, Jules, 1036
 Delabrière, Alexandre-Louis, 572
 De La Cour, William, 936, 1087
 Delacroix, Eugène, 1150
 Delafosse, Jean-Charles, 356–57, 451, 879, 964, 1000, 1127, 1244
 Delamarre, Jacques, 1185
 Delanois, Louis, 640
 Delaplanche, Eugène, 1150
 Delattre, J.-M., 671
 Delaunay, Elie, 454
 Delaunay, Robert, 42, 357, 771
 Delaunay, Sonia, 42, 357–59
 De la Vallée, Jean, 1117, 1123, 1280
 De la Vallée, Simon, 1117, 1280
 Delcloche, Paul-Joseph, 1075
 Delfosse, Jean-Baptiste, 705
 Delfware, 347, 359–60, 474, 475, 614, 768, 878, 1239, 1297, 1311
 Della Bella, Stefano, 718
 Del Marle, Félix, 370
 Deltit, Jean-Julien, 1409
 De Lucchi, Michele, 807, 808, 809, 995
 De Morgan, William, 18, 65, 360–62, 484, 840, 1020, 1052, 1059, 1298
 Deneken, Friedrich, 852
 Denmark, 1125–29
 Denon, Vivant (Dominique Vivant, Baron Denon), 409, 410, 411, 413
 DePree, Dirk Jan, 555
 Derain, André, 1253
 Desfosse et Karth, 1150
 Design and Industries Association, 548, 832
 design reform movement, 354, 362–65, 766
 Design Research, 539
 Designs for Business, 1318
 Deskey, Donald, 276, 365–68, 1242, 1317
 desks, 368–70
 Despléchin, Edouard, 1152

- Desprez, Louis-Jean, 1120, 1123, 1127
 Destailleur, Hippolyte-Alexandre-Gabriel, 454
 De Stijl, 135, 173, 365, 370–72, 525, 771, 824, 827, 877, 904, 926, 1063, 1279, 1317
 Desvallières, Richard, 1253
 Deutsche Werkstätten, 1062
 Deutscher Werkbund, 124, 174, 345, 372–74, 496, 497, 511, 531, 817, 827, 828, 831, 852, 853
 Devey, George, 1343
 Devignes, P.H., 1283
 Dewez, Laurent Benoit, 869
 de Wolfe, Elsie, 29, 40, 94, 292, 295, 301, 338, 355, 374–76, 516, 610, 795, 1317, 1370
 Dick, Philip K., 1221
 Diéterle, Jules, 1151, 1152
 Dietrich, E.G.W., 1235
 Dietrich, Joachim, 341, 491, 1407
 Dieterlin, Wendel, 32, 177, 487, 489, 775, 1000, 1356
 Dijsselhof, G.W., 876
 Dillmont, Thérèse de, 932
 Dine, Jim, 1147
 dining rooms, 377–80
 diphros stool, 237
 Directoire style, 412, 453, 641, 954, 1365
 Disraeli, Benjamin, 1102
 Dittrich, Wenzel, 489
 Dixon, Tom, 240, 283, 285, 974
 DIY, see Do-It-Yourself
 Djo-Bourgeois, 771, 945
 Do-It-Yourself, 198, 291, 312, 313, 380–82, 465, 539, 785
 Doesburg, Theo van, 109, 344, 346, 370, 371, 771, 827, 1216, 1279
 Dollmann, Georg, 749, 751, 1078
 dolls' houses, 870
 Donald Brothers, 384
 Donatello, 782
 doors, 382–83
 Dorn, Marion, 383–85, 567, 568, 588, 611, 795
 Doucet, Jacques, 42, 455, 525
 Dovecot Studios, 1274
 Downing, Andrew Jackson, 308, 349, 354, 440, 748, 1102, 1314
 Draper, Dorothy, 385–88, 588, 611, 766, 1258
 drawing rooms, 388–92
 Dresdener Werkstätten, 826, 1062
 Dresser, Christopher, 13, 15, 46, 51, 185, 233, 364, 392–95, 411, 652, 653, 654, 667, 677, 728, 744, 1044, 1365
 dressing rooms, 166–68
 Dreyfuss, Henry, 1242
 Drollinger, Eugen, 1387
 Dryad Company, 1387
 Dubois, Ambroise, 442
 Dubost, Michel, 1179
 Duc, Louis, 454, 1150
 DuCerceau, Jacques Androuet, 38, 445, 718, 725, 934, 999, 1000
 DuCerceau, Jean Androuet, 445
 Duchamp-Villon, Raymond, 41
 Dufour, Joseph, 395, 453
 Dufour, Pierre, 395
 Dufour et Cie., 395–96, 425, 1101, 1365
 Dufrène, Maurice, 41, 239, 312, 928
 Dufresne, Charles, 1253
 Dufy, Raoul, 43, 45, 658, 1179, 1253
 Dughet, Gaspar, 1025
 Dugourc, Jean-Démosthène, 396–99, 420, 453, 522
 Duiker, Johannes, 877
 dummy boards, 399–400
 Dun Emer Guild, 234
 Dunand, Jean, 455, 459, 696, 893, 927, 1091, 1147
 Dupas, Jean, 893, 1242
 Dupire-Rozan, Charles, 911
 Duplessis, Jean-Claude, 1155
 Duquesnoy, François, 223
 Durand, J.N.L., 682, 867
 Dürer, Albrecht, 487
 D'Urso, Joseph Paul, 563, 1320
 Du Sommerard, Alexandre, 26, 1251
 Düttmann, Werner, 499
 Duvaux, Lazare, 786
 Duveen, Charles, 611, 1967
 Duveen, Edward J., 516
 Duveen, Joseph, 484
 Dyce, William, 363
 Eames, Charles, 36, 40, 87, 130, 132, 174, 189, 218, 239, 294, 314, 315, 316, 317, 353, 401–04, 499, 504, 555, 562, 605, 642, 689, 824, 860, 888, 974, 978, 982, 1086, 1105, 1108, 1288, 1318, 1376
 Eames, Ray, 36, 132, 189, 218, 239, 403, 555, 605, 642, 974, 978, 1108, 1376
 Earl, Harley, 1242
 Eastlake, Charles Locke, 11, 46, 48, 49, 116, 184, 185, 218, 233, 330, 337, 354, 392, 393, 404–06, 440, 516, 653, 654, 677, 767, 785, 909, 934, 992, 1268, 1298
 Easton, David, 297
 Eaton, Moses, 1231
 Eberson, John, 274
 Écart International, 1011
 Eckhardt brothers, 1364
 Eco, Umberto, 834
 Edgar, Jane, 548
 Edinburgh Weavers, 384, 406–07, 1181
 Edis, Robert W., 197, 355, 550, 993, 1011, 1079
 Ednie, John, 508
 Edwards, George, 191, 267
 Eesteren, Cornelis van, 371
 Effner, Joseph, 490, 1405
 Eginton, Francis, 1213
 Eginton, William Raphael, 1213
 Egypt, ancient, 407–10
 Egyptian Revival, 6, 146, 251, 410–12, 633, 963, 1168
 Ehrmann, Eugène, 1409
 Eidlitz, Leopold, 911
 Eiermann, Egon, 497, 499
 Eiffel, Gustave, 454, 587
 Eigtved, Niels, 1126
 Eisenman, Peter, 623, 996, 1320
 Elkins, Frances Adler, 94
 Ellis, Harvey, 1235
 Ellwood, Craig, 317, 884
 Elmslie, George G., 1256, 1315
 Elwes, Guy, 1349
 Emberton, Joseph, 832
 Emerson, William, 757
 Empire style, 6, 120, 172, 395, 412–15, 453, 492, 581, 633, 641, 678, 921, 940, 992, 1088, 1098
 Endell, August, 496
 Engel, Carl Ludwig, 1124
 English Country House style, 186, 187, 189, 338, 560, 588, 611, 852, 930, 934, 993, 1112
 Enshu, Kobori, 647
 Eosander, Johann Friedrich, 1143
 Erdmannsdorff, Friedrich Wilhelm von, 279, 415–16, 492, 867
 Erikson, A.E., 588
 Errard, Charles, 416–18
 Espérandieu, Jacques-Henry, 1051
 Etchells, Frederick, 903
 Etruscan style, 10, 396, 418–21, 580, 918, 920, 921, 964, 980, 1004, 1207, 1379, 1398
 Evans, Mary, 1022
 Eyck, Aldo van, 878, 879
 Eyre, Wilson, 28
 faience, 408, 409, 475, 768
 Fakes, Grace, 765
 Falconet, Etienne-Maurice, 1156
 Falke, Jacob von, 29
 Farmer and Rogers Oriental Warehouse, 14, 46, 696, 728, 745
 Farmer, Ernest, 860
 Farrell, Terry, 994
 Faulkner, Kate, 840
 Fay, Jean-Baptiste, 1058, 1365
 Federal Style, 387, 423–26, 554, 704, 954, 1168, 1314
 Feichtmayer, Johann Michael, 969
 Feininger, Lyonel, 109
 Fejer, George, 793
 Fenoglio, Pietro, 635
 Fernandez, Waldo, 1113
 Festival of Britain 1951, 187, 313, 350, 516, 1093
 Feure, Georges de, 52, 53, 55, 150, 301, 426–28, 455
 Finch, A.W., 1125
 Finland, 1122–25
 firescreens, 428–29
 First Style (Roman painting), 1080
 Fischer von Erlach, Johann Bernhard, 429–32, 633, 668, 1331
 Fischer, Johann Michael, 881
 Fischer, Johann Sigismund, 1075
 Fischer, Kaj, 1129
 Fisco, Claude, 869
 Fitch and Co., 612
 FitzGerald, Desmond, 620
 Flaxman, John, 416, 704
 Flecha, Giuseppe, 1203
 Fletcher, Benjamin, 1387
 Flitcroft, Henry, 738, 1114
 floorcloths, 432–34
 floorcoverings, 434–39
 floors, 439–41
 Floris, Cornelis, 487, 489, 775, 999, 1355
 Flörner, Peter, 608, 1000
 Folliott, William, 1370

- Follet, Paul, 41, 245, 770
 Fomin, I.A., 1099
 Fontaine, Anne-Marie, 1157
 Fontaine, Pierre-François-Léonard, see Percier and Fontaine
 Fontainebleau, School of, 32, 98, 193, 441-43, 775, 980, 999, 1049, 1350
 Fontana, Carlo, 563, 1281
 Forbes, William Nairn, 601
 Forestier, Etienne, 914
 Forestier, Pierre-Auguste, 914
 Fornasetti, Piero, 218, 317, 637, 984
 Forsyth, James, 744
 Fortuny, Mariano, 1011
 Fossum Master, 1129
 Foster, Norman, 189, 562, 563, 822
 Fouquet, Bernard, 1117, 1281
 Fouquet, Georges, 302
 Fouquet, Jacques, 1117
 Fouquet, Nicolas, 710, 725
 Fourdinois, Alexandre George, 559
 Fourdinois, Henri, 218, 743
 Fourth Style (Roman painting), 1081
 Fowke, Francis, 743, 744
 Fowler, John, 29, 231, 295-98, 611
 Fragonard, Jean-Honoré, 156, 165
 Frame, William, 207
 France survey, 441-57
 Francesco di Giorgio, 608, 1048
 Frank, Jean-Michel, 94, 457-60, 611, 886, 1011, 1258
 Frank, Josef, 460-62, 832, 1132, 1284
 Frankl, Paul, 462-64, 1184, 1185, 1317, 1376
 Frecksai, Endre, 511
 Frederick, Christine, 198, 793, 829
 Frelander, Max, 198
 Fréminet, Martin, 442, 445
 fresco painting, 916, 949
 Fresnaye, Roger de la, 41
 Freund, H.E., 1127
 Friberger, Erik, 831
 Frijtom, Frederick van, 360
 fringe, 933
 Frink, Elisabeth, 407
 Fritzoe Master, 1129
 Frölich, Lorenz, 1128
 Fry, E. Maxwell, 531, 621
 Fry, Roger, 68, 187, 901, 902, 903
 Fucigna, Ceccardo, 206
 Fuga, Ferdinando, 632
 Fuhrloh, Christopher, 183, 740
 Fuller, Buckminster, 562, 886
 Fuller, Francis, 1399
 Fuller, J.E., 619
 Functionalism, 1, 245, 276, 364, 459, 460, 461, 513, 566, 689, 823, 826, 877, 1060, 1125, 1131, 1132, 1151, 1163, 1276
 Furness, Frank, 13, 1255, 1256
 furniture retail trade, 464-65
 futons, 644
 Futurism, 827
 Gabo, Naum, 828
 Gabriel, Ange-Jacques, 156, 199, 450, 467-69, 1359
 Gabriel, Jacques V., 39, 1036, 1071
 Gabrielli, Gaspare, 616
 Gaillard, Eugène, 52, 55, 150, 301, 925
 Galleries Lafayette, 312
 Gallé, Emile, 50, 53, 55, 455, 649, 790, 849, 855, 856, 925, 1059, 1292
 Gallén, Axel (later Gallen-Kallela, Akseli), 65, 1125, 1196
 galleries, 469-71
 Galloway, Elijah, 432
 Gamboa, Martin de, 1203
 Gammelgaard, Jørgen, 1129
 Gan, Alexei, 309
 Gaona, Ignacio, 1312
 Garnier, Charles, 454, 471-74, 1150, 1219
 garnitures de cheminée, 474-75
 Garouste, Elizabeth, 1157
 Garrard, George, 574
 Garrett, Agnes, 324, 355, 516, 763, 1019
 Garrett, Rhoda, 324, 355, 516, 763, 1019
 Garstin, John, 600
 Gärtner, Friedrich von, 493, 981, 1151
 Gau, Franz Christian, 1151
 Gaubert, Guillaume, 572
 Gaudí, Antoni, 51, 52, 476-77, 843, 1208, 1299
 Gaudier-Brzeska, Henri, 903
 Gaudreau, Antoine-Robert, 303, 790, 914
 Gaynor, J.P., 1184
 Geddes, Patrick, 235
 Geddes, Wilhelmina, 1216
 Geffroy, Gustave, 510
 Gehry, Frank O., 132, 477-80, 996, 1320
 Gelsenkirchen Baroque, 499
 Genelli, Hans Christian, 867
 Genovese, Gaetano, 635
 genre pittoresque, 1069
 Gensoli, Maurice, 1157
 Gentileschi, Orazio, 664
 Gentz, Heinrich, 137, 139, 140
 George IV (also George, Prince of Wales and Prince Regent), 268, 326, 414, 415, 453, 480-82, 519, 572, 641, 680, 784, 1036, 1037, 1078, 1168, 1186
 George, Sir Ernest, see George & Peto
 George & Peto, 482-85, 544, 752
 Gérard Dufrasseix & Abbot, 427
 German, Anton, 1203
 Germany survey, 486-500
 Gersaint, Edmé, 786
 Gesellius, Herman, 65, 1124, 1125
 Geubels, Catherine, 1274
 Ghirlandaio, Domenico, 1047
 Giacometti, Alberto, 458, 795
 Giacometti, Diego, 458, 459
 Giani, Felice, 633
 Gibbons, Cedric, 928, 1242
 Gibbons, Grinling, 82, 179, 500-01, 821, 1331
 Gibbs, James, 208, 651, 730, 755, 970, 1086, 1305, 1312
 Gidde, Walter, 1212
 Gilbert, Cass, 1185
 Gildemeister, Charles, 1184
 Gill, Eric, 245, 567
 Gill, Irving, 823
 Gillardi, Domenico, 869, 1098
 Gillot, Claude, 134, 1070
 Gillow & Co., 195, 206, 243, 245, 336, 355, 409, 465, 501-04, 575, 609, 640, 744, 1005, 1011, 1051, 1052, 1078, 1168, 1269
 Gilly, David, 137, 139, 1139
 Gilly, Friedrich, 137, 139, 682, 867, 1139
 gimp, 932
 Gimson, Ernest, 63, 215, 547, 723, 724, 1093, 1343
 Ginori, Richard, 982
 Ginzburg, Moisei, 310, 1099
 Giovanni da Bologna, 535
 girandoles, 226, 661, 734
 Girard, Alexander, 504-05, 516, 611, 860, 1318
 Girardon, François, 718
 Giulio Romano, 32, 38, 441, 443, 505-07, 509, 628, 777, 791, 943, 967, 980, 1025, 1046, 1305, 1309
 Giusti, Ugo, 635, 636
 Gjörwell, Carl Christopher, 1121, 1123
 Glasgow School, 507-09, 876, 1063
 Gleeson, Evelyn, 234
 Glume, Frederick Christian, 684
 Gobelins tapestries and workshops, 10, 38, 76, 103, 164, 165, 358, 414, 437, 447, 450, 451, 453, 509-11, 546, 710, 711, 805, 1179, 1205, 1274
 Gocár, Josef, 345, 346
 Gödöllő Colony, 511-13, 1344
 Godwin, E.W., 14, 15, 40, 46, 52, 85, 185, 218, 337, 392, 513-15, 652, 654, 728, 761, 919, 992, 1019, 1020, 1161, 1291, 1365, 1370
 Goethe, Johann Wolfgang von, 139, 140
 Goldingham, John, 600
 Goldsmith, Myron, 1182
 Gole family, 873
 Gole, Pierre, 101, 169, 217
 Golosov, I., 311
 Gontard, Karl von, 492
 Good Design Movement, 515-17
 Goodale, Sir Ernest, 1370
 Goodhart-Rendel, H.S., 658, 1349
 Goodhue, Bertram, 409
 Goodrich, Matthew, 664
 Gothic (medieval) style, 176, 177, 486, 487, 625, 871, 968
 Gothic Revival and style, 46, 82, 112, 113, 120, 126, 128, 182, 184, 194, 201, 205, 251, 326, 440, 493, 494, 516, 517-21, 536, 544, 552, 667, 677, 739, 743, 744, 839, 843, 931, 934, 992, 1007, 1160, 1170, 1214, 1250, 1252, 1314, 1347, 1374
 Goudge, Edward, 968
 Goujon, Jean, 445, 942, 1049
 Goupy, Lewis, 1243
 Goury, Jules, 665, 666
 goût grec, 398, 467, 521-23, 880, 1042, 1077, 1126, 1150, 1244
 Gouthière, Pierre, 398, 410, 914
 Government Schools of Design, 46, 363
 Gozzoli, Benozzo, 782
 Gradenigo, Antonio, 635
 Graham, Bruce, 1183
 Graham, Gillespie, 1007
 Graham, Peter, 639
 graining, 783-85, 918, 1039, 1121
 Gran, Daniel, 431
 Grand frères, 1179

- Grands Magasins du Louvre, 312, 454, 925
 Grant, Duncan, 187, 901
 Grasset, Eugène, 1216
 Grasten, Viola, 1134
 Gravelot, Hubert, 1076
 Graves, Michael, 523-25, 577, 807, 995, 1267, 1319
 Gray, Eileen, 120, 455, 525-27, 603, 620, 655, 696, 830, 973, 1011, 1147, 1240
 Gree, Peter de, 619
 Greece, ancient, 527-29
 Greek Revival, 6, 128, 147, 157, 168, 184, 195, 251, 348, 579, 580, 601, 682, 963, 992, 1244, 1314, 1349
 Green, William Curtis, 588, 696
 Greenberg, Allan, 870
 Greene, Charles and Henry (Greene and Greene), 529-31, 1220, 1305, 1375
 Gregori, Giorgio, 809
 Gregory, Oliver, 539
 Greve, Bredo, 1131
 Greyling, Remigius, 1357
 Griffin, Marion Mahony, 86
 Griffin, Walter Burley, 86, 605
 Grimshaw, Nicholas, 562
 grisaille technique, 1032
 Groag, Jacqueline, 1370
 Gróh, Istvan, 584
 Gropius, Walter, 87, 90, 109, 174, 218, 317, 372, 373, 374, 497, 531-33, 620, 621, 622, 642, 649, 659, 689, 713, 827, 828, 829, 832, 834, 888, 978, 1132, 1220, 1318, 1389
 Grosch, C.H., 1130
 Grotell, Maija, 1108
 grotesque ornament, 9, 23, 30-35, 38, 76, 134, 152, 183, 221, 279, 416, 417, 442, 451, 628, 664, 674, 710, 740, 775, 912, 967, 980, 999, 1025, 1026, 1032, 1035, 1070, 1244, 1260, 1309
 grottoes, 203, 491, 533-36, 1070
 Groult, André, 41, 456, 458, 926
 Gruber, Jacques, 855, 857
 Grundy, Lester, 387
 Gruppo 7, 830
 Guarini, Guarino, 629
 guéridon, 226
 Guérin, Gilles, 781
 Gugelot, Hans, 499
 Guibert, Philip, 1322
 Guiffrey, Jules, 510
 Guild of Handicraft, 185, 569, 1145
 Guillaumot, Charles-Axel, 510
 Guillemard, Gilberto, 1312
 Guimard, Hector, 40, 53, 55, 455, 536-38, 925, 1154, 1216, 1231
 Guinness, Desmond, 620, 998
 Gundersen, Gunnar S., 690
 Gwathmey, Charles, 688, 1320
 Gwathmey Siegel and Associates, 1320
 Gyles, Henry, 1212
 gypsum, 967
 Gysbrechts, Cornelis Norbertus, 1305
 Habitat, 91, 189, 238, 304, 305, 465, 539-41, 548, 563, 793, 807, 1056
 Hadley, Albert, 611, 766, 930-31
 Hager, Gary, 931
 Hagen, Ernest, 300
 Haïté, G.C., 1370
 Haïté, George, 1044
 Halfpenny, William, 191, 265, 267, 1073, 1100
 Hall, John, 937
 Hall, Peter, 548
 halls, 541-44
 Hamilton, Gavin, 1243
 Hamilton, Richard, 985
 Hamilton, Sir William, 418, 579, 1379, 1398
 Hampton, Mark, 297, 560, 766, 931, 1319
 Handcraft furniture, 1235
 Hankar, Paul, 40, 455, 1154
 Hansen, C.F., 868, 1127, 1128
 Hansen, Poul, 642
 Harbord, Felix, 619, 863
 Hardman, John, 520, 1008
 Hardouin-Mansart, Jules, 321, 447, 448, 449, 544-47, 708, 711, 719, 720, 779, 961, 1035, 1070, 1071
 Hardwick, Philip, 588, 1078
 Hardy Holzman Pfeiffer, 1320
 Harland and Fisher, 206
 Hârleman, Carl, 1041, 1076, 1117, 1282
 Harling, Robert, 1350
 Harnett, W.M., 1305
 Harper, Irving, 860
 Harris, Harwell H., 1377
 Harris, John, 547
 Harrison, Charles, 619
 Harrison, Peter, 730, 1314
 Harrod's, 68, 312
 Harsdorff, C.F., 1126, 1127
 Hart, Abraham van der, 875
 Haupt, Georges, 740
 Haussmann, Georges-Eugène, 1148
 Haviland and Doulton, 953
 Havinden, Ashley, 406
 Haweis, Mary Eliza (Mrs. Haweis), 355, 993
 Hawksmoor, Nicholas, 1329
 Hay, David, 748, 918, 1039
 Hayden, Arthur, 1343
 Hayman, Francis, 1409
 Heal, Ambrose, Sr., 547
 Heal, Ambrose, Jr., 187, 547, 548
 Heal, Anthony, 548
 Heal, Christopher, 548
 Heal's, 68, 120, 187, 305, 351, 465, 540, 547-48, 929, 1055, 1145, 1181
 health and hygiene, 548-50, 817
 heating, 551
 Heaton, Clement John, 551-53, 763
 Heaton, J. Aldam, 1161
 Heaton, Maurice, 552
 Heaton, Noel, 552
 Hébert, Thomas-Joachim, 786
 Heemskerck, Martin van, 1212
 Hegel, G.W.F., 135
 Heinitz, Friedrich Anton, Freiherr von, 363
 Helg, Franca, 21
 Henningsen, Poul, 317, 1133
 Henselmann, Hermann, 497
 Hepplewhite, George, 119, 183, 184, 195, 238, 304, 353, 423, 424, 428, 553-55, 755, 936, 954, 1167, 1168
 Hepworth, Barbara, 245, 406
 Herbst, René, 945, 946, 947, 1242, 1307
 Herman Miller company, 87, 132, 316, 401, 403, 504, 505, 555-57, 687, 824, 825, 860, 887, 897, 974, 1086, 1182, 1263, 1318
 Herrebø faience factory, 1130
 Herrera, Juan de, 1203, 1217
 Herter Brothers, 15, 75, 405, 557-60, 677, 698, 1235, 1274, 1315
 Hertzberger, Herman, 878, 897
 Hetsch, G.F., 1127
 Heuvel, Van den family, 706
 Heywood Wakefield, 1387
 Hibbert, Shirley, 1102
 Hicks, David, 89, 94, 536, 560-62, 611, 987
 High-Tech, 35, 129, 130, 187, 189, 314, 457, 526, 562-63, 637, 655, 793, 822, 878, 984, 1264, 1308, 1320, 1389
 Hildebrandt, Johann Lukas von, 563-66, 883
 Hilker, G.C., 1127, 1128
 Hill, Oliver, 187, 384, 566-68, 588, 822, 929, 1242
 Hille company, 295, 1263, 1264
 Hilton, Matthew, 305
 Hirche, Herbert, 499
 Hirschvogel, Augustin, 487
 Hitchcock, Henry-Russell, 833
 Hitchcock, Lambert, 1231
 Hittorff, Jacques Ignace, 1151
 Hobbs, Keith, 1054
 Hobé, Paul, 1154
 Hochulei, Urs, 695
 Hockney, David, 1147
 Hoff, Robert van t', 370
 Hoff, Torsten, 1130
 Hoffmann, Hans, 843
 Hoffmann, Josef, 40, 41, 52, 55, 132, 146, 496, 568-71, 576, 584, 713, 844, 845, 898, 925, 929, 982, 1137, 1284, 1358, 1376
 Hofman, Vlastislav, 345
 Hogarth, William, 1409
 Holabird and Roche, 1184
 Holl, Elias, 489
 Holland, Henry, 183, 184, 268, 326, 335, 347, 415, 420, 453, 480, 481, 572-75, 592, 703, 738, 740, 784, 867, 1032, 1036, 1037, 1038, 1168, 1191, 1277, 1378
 Holland, William, 575
 Holland and Sons, 575-76, 1051, 1152, 1268
 Hollein, Hans, 499, 576-79, 622, 807, 994, 1196
 Holzer, J.A., 1184
 Home, Robert, 601
 Hondt, Lambert de, 1274
 Honeyman and Keppie, 759
 Hooch, Pieter de, 1212
 Hope, Thomas, 184, 202, 409, 410, 411, 415, 516, 579-81, 704, 867, 909, 937, 964, 981, 1037, 1039, 1186, 1349
 Hopkins, Michael, 562, 563
 Hoppenhaupt, Johann Christian, 684, 686
 Hoppenhaupt, Johann Michael, 684
 Horne, Herbert Percy, 763

- Horta, Victor, 40, 51, 53, 301, 455, 536, 581-84, 635, 1017, 1216, 1220, 1231, 1357
 Horti, Pál, 584-85
 hotels, 585-89
 Hosenfeller, H. C. F., 1130
 Houlbert, John, 968
 houseboats, 878
 Howard, Ebenezer, 904
 Howe, George, 721, 1317
 Hubbard, Elbert, 66, 823
 Hubbell and Benes, 721
 Huet, Charles, 1365
 Huet, Christophe, 78, 265, 451, 1072
 Huet, Jean-Baptiste, 1001, 1301
 Huillard, Paul, 1253
 Hulanicki, Barbara, 987
 Hunt, Richard Morris, 1051, 1059
 Hunt, T. F., 1100
 Hunt, William Holman, 61, 409
 Hunter, Alec, 1370
 Huquier, Gabriel, 907, 1073, 1087
 Hussey, Christopher, 567
 Huszár, Vilmos, 370, 371, 827
- IKEA, 465, 539, 807
 Image, Selwyn, 63, 763
 Ince and Mayhew, 180, 183, 218, 238, 289, 591-93, 738, 936
 Ince, William, see Ince and Mayhew
 Inchbald, Michael, 987
 Independent Group, 985
 India survey, 593-606
 inglenooks, 606-08, 1161, 1342
 Inglis, James Smith, 325
 Ingres, Jean Auguste Dominique, 510, 1252
 intarsia, 491, 608-09, 627, 804, 958, 1048
 interior design, history and development, 609-12
 Interior Space Design (ISD), 1318
 Iofan, Boris, 928
 Ionides, Basil, 795, 1220
 Ireland survey, 612-20
 Irvine, Keith, 297
 Isaeus, Magnus, 1122
 ISD, see Interior Space Design
 Ishimoto, Kikuji, 833
 Isokon, 286, 287, 531, 548, 567, 621-22, 832, 978
 Isola, Maija, 1133
 Isozaki, Arata, 622-25
 Italy survey, 625-38
 Itten, Johannes, 109
- Jack, George, 64, 840
 Jackson, George & Sons of Rathbone Place, 82, 329, 922, 973
 Jackson, Thomas, 616
 Jackson and Graham, 48, 218, 405, 550, 639-40, 652, 744, 1011, 1151, 1152
 Jacob family, 414, 453, 640-41, 941
 Jacob, Georges Alphonse, 640
 Jacob, Georges I, 398, 413, 420, 640, 651, 940
 Jacob, Georges II, 413, 641
 Jacob, Swinton, 603
 Jacob-Desmalter, François-Honoré-Georges, 413, 640-41
 Jacobean style, 85, 1354
- Jacobsen, Arne, 239, 314, 641-43, 687, 979, 1133, 1275, 1288
 Jacquemart & Bénard, 1057, 1058
 Jagger, C. S., 1349
 Jahn, Helmut, 1185
 James, Edward, 611, 1258, 1350
 James, Michael, 1023
 Janák, Pavel, 344
 Jank, Christian, 751
 Jannitzer, Wenzel, 778
 Japan survey, 643-51
 Japanese goods and style, 13, 46, 218, 392, 513, 559, 696, 697, 745, 849, 1052, 1147, 1337, 1382
 japanning, 695-97, 922, 1004
 Jappelli, Giuseppe, 635, 866
 Jardin, Nicolas-Henri, 1126, 1127
 Jean, Marcel, 1257
 Jeanneret, Pierre, 713, 714, 715, 830, 945
 Jeckyll, Thomas, 13, 15, 40, 46, 84, 1011, 1382
 Jefferson, Thomas, 198, 270, 279, 335, 651-52, 703, 869, 1313
 Jeffrey & Co., 330, 393, 405, 484, 652-55, 667, 1020, 1268
 Jekyll, Gertrude, 751, 752, 1102, 1343
 Jeltman, Rudolf, 1357
 Jencks, Charles, 834, 994, 996
 Jenkins, Thomas, 418
 Jennens & Bettridge, 922, 923
 Jennings, H. J., 355
 Jensen, Georg, 1134
 Jensen, Gerrit, 180
 Jiricna, Eva, 244, 563, 655-57, 822, 1220
 Joel, Betty, 567, 610, 657-59
 John Lewis, 270
 Johns, Jasper, 986
 Johnson, John, 1087
 Johnson, Philip, 314, 611, 659-61, 833, 966, 1185
 Johnson, Thomas, 661-63, 821, 1076
 Jones, Allen, 1257
 Jones, Graham, 1216
 Jones, Inigo, 38, 98, 161, 179, 208, 278, 543, 663-65, 674, 968, 1000, 1219, 1371
 Jones, Lewis, 1181
 Jones, Owen, 13, 202, 214, 308, 361, 363, 404, 409, 411, 639, 640, 665-68, 766, 909, 919, 1189, 1256, 1370, 1399
 Jones, Robert, 268, 481, 1038
 Jones, Terry, 807
 Jong, H. L. de, 275
 Jonquet, Adolf, 1044
 Joo, Takeno, 646
 Jordaens, Jacob, 223, 664, 1274
 Jourdain, Francis, 243, 770, 926, 1242
 journals, 766-68
 Jugendstil, 496, 512, 898, 1017, 1060, 1107, 1344
 Juhász, Árpád, 511
 Juhl, Finn, 317, 1133
 Juko, Murata, 646
 Jung, Dora, 1133
 Jung, Valter, 1198
 Juvarrá, Filippo, 629, 630, 633, 668-70
- Kagan, Vladimir, 1196
 Kager, Matthias, 489
- Kahn, Ely Jacques, 44
 Kahn, Louis I., 660, 732, 1135
 Kailer-Grant Designs, 1113
 Kaiser, Ray, 401
 Kambli, J. M., 491
 Kammerer, Marcel, 1284
 Kandinsky, Wassily, 109, 111, 792, 828, 1247
 kang platforms, 258, 259
 Kaplicky, Jan, 655
 Katzenbach and Warren, 385
 Kauffman, Angelica, 671-72, 866, 918, 1032, 1033, 1277, 1410
 Kaufmann, Edgar, Jr., 834
 Kay, John Illingworth, 1181
 Kazakov, M. F., 1097
 Kearsley, John, 1312
 Keatinge, J. F. & Sons, 619
 Keene, Henry, 971
 Kent, William, 39, 181, 202, 208, 210, 383, 471, 544, 672-75, 821, 866, 918, 970, 980, 1194, 1225, 1228, 1286, 1363, 1409
 Kenton & Co., 724
 Kerr, Robert, 184, 319, 354, 680, 838, 966
 Kershaw, Thomas, 785
 Key, Ellen, 700, 1125
 Kidd, Will, 1110
 Kimbel, Anthony, 675-78, 1078
 Kimbel, Wilhelm, 1078
 Kimbel and Cabus, 13, 49, 75, 405, 520, 675-78, 1269, 1315
 Kindt, David 't, 1075
 King, Thomas, 678-79, 937, 1078, 1323
 Kinross, John, 348
 Kipling, John Lockwood, 148, 603
 Kita, Tokiyuki, 228
 kitchens, 680-82
 Kjaerholm, Poul, 1129, 1133
 Klaarhamer, P. J. C., 370
 Klauder, Charles, 1051
 Klee, Paul, 109, 1135, 1147, 1247
 Klenze, Leo von, 493, 682-84, 868, 1139
 Klerk, Michel de, 24, 25
 Klimt, Gustav, 496, 512, 568, 569, 570, 844, 898, 1358
 Klint, Kaare, 1129, 1132
 Klint, P. V. Jensen, 1129
 klismos chair, 4, 5, 73, 158, 237, 416, 704, 791, 1068
 Knight, Laura, 894
 Knight, T. & Sons, 48
 Knobelsdorff, Georg Wenceslaus von, 491, 684-87, 821, 1073
 Knoblock, Edward, 1348
 Knöffel, Johann Christoph, 491
 Knoll International, 87, 88, 111, 132, 315, 401, 479, 499, 687-89, 818, 887, 897, 1134, 1182, 1238, 1264, 1318, 1345
 Knoll, Florence (née Schust), 129, 687-89, 1183
 Knoll, Hans, 687
 Knowles, James, 588
 Knox, Archibald, 186, 235, 729, 1144, 1181
 Koch, Gaetano, 1050
 Koenig, Pierre, 317, 884
 Köhler, H. G., 1130
 Komisarjevsky, Theodore, 276

- Koolhaas, Rem, 878
 Kőrösfői-Kriesch, Aladár, 511, 513, 1344
 Korsmo, Arne, 689–92, 1131
 Korsmo, Grete Prytz (Kittelsen), 690
 Kramer, Ferdinand, 373
 Kramer, Pieter Lodewijk, 24, 25
 Kriesch, Laura, 511
 Kritz, John de, 784
 Krohg, Per, 1131
 Krop, Hildebrand Lucien, 25
 Kuramata, Shiro, 952, 974
 kustar art, 1344
- Labrouste, Henri, 730, 731, 732, 1149
 lace, 693–95
 Lachenal, Raoul, 925
 lacquerwork, 103, 261, 265, 491, 525, 695–97, 873, 922, 1004
 La Farge, John, 75, 324, 697–99, 758, 1059, 1215, 1291
 Lafitte, Louis, 395
 Lafranchini, Filippo, 614, 616
 Lafranchini, Paolo, 614, 616
 Laguerre, Louis, 918, 1285, 1305, 1331, 1409
 La Joue, Charles, 821
 Lajoüe, Jacques de, 490, 1070
 Lalique glass, 45
 Lalique, René, 53, 302, 893, 894, 925, 927, 1157
 Lalive de Jully, Ange-Laurent, 522
 Lamb, James, 559
 Lamb, Thomas, 274
 lambrequins, 337
 Lamerie, Paul, 181
 Lancaster, Nancy, 40, 231, 295, 296, 297, 1401
 Landry, Abel, 770
 Lane, Danny, 35
 Lane, Edward, 811
 Langhans, Carl Ferdinand, 140
 Langhans, Carl Gotthard, 137, 139, 140, 492, 686, 867
 Langley, Batty, 191, 517, 755, 936, 1100
 Langlois, Pierre, 183, 616
 lantern, 225
 Lanvin, Jean, 1030, 1031
 La Piccola, Nicola, 1232
 Lapiere, Francis, 788, 1228, 1322
 Larsen, Jack Lenor, 1108
 Larsson, Anders, 1116
 Larsson, Carl, 65, 73, 120, 699–701, 850, 891, 1122, 1125, 1196, 1239
 Larsson, Karin, 65, 699
 Larsson, Lena, 1133
 Lasalle, Philippe de, 701–03, 1179
 Lascelles, W.H., 1161
 Lassurance, Pierre, 76, 545
 Latrobe, Benjamin Henry, 703–05, 869, 1314
 Laugier, Abbé, 1191
 Laurana, Luciano, 626
 Laurens, Henri, 771
 Lauweriks, J.L.M., 344, 876
 Lawrence, Madeleine, 1181
 Lawson, W.R., 211
 leather, 377, 705–07, 1004
 Lebas, Louis-Hippolyte, 867
 Leblanc, Abbé, 521, 522
- Le Blond, Alexandre-Jean-Baptiste, 707–08, 961, 1076
 Le Breton, Gilles, 441, 443, 775
 Le Brun, Charles, 38, 76, 103, 133, 134, 320, 417, 447, 448, 509, 545, 693, 708–12, 718, 725, 727, 781, 787, 918, 934, 969, 1217, 1274
 Lechevallier-Chevignard, Georges, 1157
 Lechner, Odon, 911
 Leck, Bart van der, 370, 827
 Le Corbusier, 89, 129, 130, 132, 146, 198, 227, 239, 305, 311, 319, 353, 355, 373, 456, 479, 497, 525, 539, 548, 550, 603, 605, 621, 642, 649, 655, 689, 690, 713–16, 793, 827, 829, 830, 834, 904, 926, 927, 928, 945, 947, 993, 1086, 1132, 1133, 1135, 1144, 1220, 1238, 1284, 1307, 1320
 Ledoux, Claude-Nicolas, 150, 451, 659, 716–18, 867, 1015
 Lee, Rupert, 1258
 Lefuel, Hector-Martin, 454, 1050, 1149
 Legeay, Jean-Laurent, 522
 Léger, Fernand, 453, 713, 771, 830, 946
 Legrain, Pierre, 42, 196, 1238
 le Grice, Lyn, 1231
 Leighton, Frederic, 18, 59, 75, 85, 843, 919, 1020
 Leiper, William, 324
 Leistler, Carl, 160, 1078
 Leleu, Jean-François, 790
 Le Lorrain, Louis-Joseph, 880, 1244
 Lemerrier, Jacques, 725
 Lemmen, George, 149
 Lemoine, François, 447
 Lengyel, Kálmán, 1306
 Lenoir, Alexandre, 26, 1251
 Lenygon and Morant, 609, 619
 Leonardo da Vinci, 417, 1025
 Leonidov, Ivan, 310
 Le Pautre, Antoine, 447, 718–21
 Le Pautre, Jean, 97, 98, 134, 249, 447, 707, 718–21, 934, 1000, 1117, 1281, 1373
 Le Pautre, Pierre, 78, 134, 321, 322, 545, 707, 708, 718–21, 1035, 1071
 Leroy, Amable, 395
 Leroy, Jean-François, 1157
 Lescage, William, 721–23, 1317
 Lescot, Pierre, 445, 727, 1049
 Leslie, Miss, 354
 Lethaby, W.R., 40, 63, 723–25, 1160, 1161
 Lettice, John, 1398
 Levasseur, Etienne, 170
 Le Vau, Louis, 38, 447, 725–28, 966
 Lewak, John, 1263
 Lewis, A.M., 294
 Lewis, E. Wamsley, 276
 Lewis, John Frederick, 811
 Lewis, Wyndham, 902, 903
 Leyden, Lucas van der, 999
 Lhôte, André, 945
 Liardet, John, 971
 Liberty, Arthur Lasenby, 46, 393, 728–29, 745
 Liberty & Co., 15, 40, 120, 186, 187, 235, 263, 270, 285, 294, 313, 337, 351, 409, 503, 582, 696, 728–29, 910, 1055, 1062, 1145, 1147, 1153, 1181, 1375
 Liberty style, 104
- libraries, 368, 431, 491, 492, 730–33, 802
 Lichtenstein, Roy, 986
 Lightfoot, Luke, 181, 1076
 lights and lighting, 733–38
 Lignomur, 1044
 Ligorio, Pirro, 32
 Ligozzi, Jacopo, 959
 Lillie, Joseph Christian, 1127
 Lincrusta, 973, 1043, 1044, 1365
 Lindberg, Stig, 317, 1134
 Lindgren, Armas, 65, 1124, 1125
 Lindow, H.D.T., 1130
 Line, John, 316
 Linge, Abraham van, 1212
 Linley, David, 189
 Linnell, John, 39, 181, 183, 267, 304, 616, 738–41, 1277
 Linnell, William, 39, 182, 738–41
 linoleum, 432, 433, 434, 437, 1043
 Lissitzky, El, 309, 370, 828
 Littenberg, Barbara, 1054
 Lloyd, Marshall B., 1388
 Lloyd-Loom, 1387, 1388
 Lock, Matthias, 181, 267, 936, 1076
 Loewy, Raymond, 351, 1242, 1317, 1376
 Logan, George, 508
 London 1851 Exhibition, 741–43
 London 1862 Exhibition, 743–45
 Lonsdale, Horatio, 206
 Loo, Carle van, 450, 1069, 1156
 Loos, Adolf, 22, 132, 319, 355, 496, 576, 577, 745–47, 827, 833, 844, 966, 1137, 1151, 1284
 Lorenzetti, Ambrogio, 804
 Lorimer, Alfred, 639
 L'Orme, Philibert de, 97, 155, 445, 725, 779, 1049
 Loudon, J.C., 79, 184, 197, 232, 337, 347, 354, 678, 747–49, 783, 837, 1039, 1078, 1101, 1229
 Louis, Victor, 1219
 Luce, Clarence, 757
 Ludwig II of Bavaria, 495, 520, 749–51, 1078, 1189
 Ludwig, Eduard, 499
 Luksch, Richard, 570
 Lummis, Charles, 822
 Lundelius, Pehr Emanuel, 414
 Luraghi, Giovanni Battista, 875
 Lurçat, André, 1284
 Lurçat, Jean, 1274
 Lutma, Johannes, 873
 Lutyens, Edwin, 187, 566, 603, 619, 751–54, 1102, 1235
 Lyon, J.T., 361
 Lyon, John Lamb, 324
- McClelland, Nancy, 376, 619, 1317
 MacCormack, Walter, 721
 Macdonald, Frances, 507, 759
 Macdonald, Margaret, 51, 507, 759, 761
 Mace, Jean, 217
 McGrath, Raymond, 245, 567, 620, 822, 832, 1053, 1242
 Machado, Anthony, 1054
 McHale, John, 985
 McIntire, Samuel, 423, 424, 425, 755–56, 869
 Mack Williams and Gibton, 617

- McKim, Charles Follen, 300, 756–59
 McKim, Mead and White, 300, 660, 732, 756–59, 953, 1051, 1316
 Mackintosh, Charles Rennie, 25, 40, 41, 51, 52, 63, 64, 68, 107, 120, 186, 227, 235, 239, 325, 460, 496, 507, 508, 635, 649, 723, 759–63, 764, 771, 843, 844, 891, 898, 1017, 1053, 1127, 1137, 1145, 1220, 1231, 1367
 Mackmurdo, Arthur Heygate, 50, 51, 63, 67, 552, 581, 763–65, 1235, 1353, 1370
 Maclaren, Denham, 1258
 McMahon, David, 931
 McMillen, Eleanor (Eleanor McMillen Brown), 610, 611, 765–66, 930
 McMillen Inc., 765–66
 MacNair, Herbert, 507, 759
 McNamara, Kevin, 931
 MacQuoid, Percy, 484
 Mader, Xavier, 395
 Maderno, Carlo, 628
 Maekawa, Kunio, 833
 magazines, 766–68
 Magistretti, Vico, 227, 228, 637, 729, 807, 974, 1196
 Magne, Auguste-Josephe, 1051
 Maher, George, 1315
 maiolica, 632, 768–70, 778, 873, 1048, 1051, 1294, 1297
 Maire, Hans le, 706
 Majorelle, Louis, 52, 55, 455, 855, 857, 925
 Makepeace, John, 239
 Makiniemi, Elissa, 1
 Malaine, Joseph-Laurent, 1408
 Malevich, Kasimir, 827, 1099
 Mallet-Stevens, Robert, 243, 370, 570, 655, 770–73, 830, 926, 1011, 1242
 Malmsten, Carl, 831
 Malmström, Johan August, 1122
 Malton, James, 1100
 Mamontova, Elizabeth, 1344
 Manet, Edouard, 649
 Mann, Dolly (Mrs. Harrington Mann), 1350
 Mannerism, 23, 30, 98, 193, 203, 225, 230, 441, 442, 443, 487, 506, 628, 773–79, 944, 948, 980, 1000, 1260, 1332, 1350
 Mansart, François, 76, 445, 535, 545, 725, 779–82, 1217
 Mantegna, Andrea, 782–83, 1046, 1304
 Manufacture Nationale de Beauvais aux Gobelins, 510
 Manufacture Royale des Glaces, 820
 Manwaring, Robert, 936
 Maple's, 1053
 marble, 439
 marbling, 783–85, 918, 1121
 marchands-merciers, 785–87
 Marchioni, Carlo, 633
 Marcks, Gerhard, 109
 Marcotte & Co., 75
 Mare, André, see Süe et Mare
 Marescotti, Giovanni Paolo, 1025
 Marieberg faience factory, 1120, 1123
 Mariette, Pierre-Jean, 169, 521, 1336
 Marigny, Marquis de, 522
 Marimekko company, 88, 1002, 1133
 Marini, Pasquale, 1232
 Marinot, Maurice, 1253
 Markelius, Sven, 831, 1134
 Marmottan, Paul, 1349
 Marot, Daniel, 38, 103, 118, 134, 159, 179, 237, 249, 297, 333, 448, 449, 474, 489, 707, 730, 787–89, 821, 875, 988, 991, 1000, 1226, 1297
 Marot, Jean, 97, 787
 Maroti, Geza, 585
 marquetry, 356, 440, 740, 789–90, 1004
 Marshall Field, 1181
 Marsio, Aino, 1
 Martin, Edward, 968
 Marty, André, 1253
 Martyn, Thomas, 1398
 Marx, Enid, 1350, 1370
 Marye Alger and Vinour, 911
 Mascret, Achille, 1252
 Masreliez, Jean-Baptiste, 1120
 Masreliez, Louis, 790–92, 1042, 1119, 1120, 1127
 mass production, 792–93, 852, 853
 Matcham, Frank, 911
 Mathsson, Bruno, 239, 690, 832, 1122, 1132
 Matisse, Henri, 658
 Matta, Roberto, 353
 Maugham, Syrie, 94, 187, 376, 384, 610, 611, 793–96, 822, 863
 Mauny wallpaper, 1366
 Maw & Co., 405, 1298
 Mawson, Sidney, 1370
 May, Ernst, 829
 Mayer, Karl, 695
 Mayhew, John, see Ince and Mayhew
 Mayor, Pedro, 1203
 Mazzucotelli, Alessandro, 635, 1018
 Mead, Frank, 823
 Mead, William Rutherford, 300, 756–59
 Meaux, Jacques de, 1117
 Medgyaszay, István, 511
 Medieval interior design, 796–804
 Meem, John Gaw, 1112
 Meier, Peter, 623
 Meier, Richard, 1320
 Meier-Graefe, Julius, 769, 770
 Meissen porcelain, 266, 989, 1066, 1070, 1155
 Meissonnier, Juste-Aurèle, 154, 341, 449, 467, 490, 521, 535, 805–07, 821, 1070
 Mekerén, Jan van, 217, 873
 Melnikov, Konstantin, 713, 828, 926, 927, 1099
 Memphis, 240, 346, 523, 637, 807–08, 974, 995, 1200
 Mendelsohn, Erich, 245, 276, 497, 832, 1220
 Mendini, Alessandro, 578, 637, 767, 808–09, 995, 1196, 1199
 Menelaus, Adam, 518, 1099, 1100, 1170
 Mengoni, Giuseppe, 635
 Mengozzi-Colonna, Girolamo, 1290
 Mengs, Anton, 865
 Mengs, Raphael, 791
 Meo, Gaetano, 215
 Merlini, Domenico, 869
 Merrill, John, 1182–83
 Merton Abbey tapestry workshop, 1274
 Messel, Alfred, 496, 497
 Messel, Oliver, 588, 795, 1385, 1386
 Métivier, Joseph, 717
 Metsovaara, Marjatta, 1133
 Metz & Co., 878
 Mewès, Charles, 587, 1052
 Mey, J. van der, 24
 Meyer and Holler, 274
 Meyer, Adolf, 827, 829
 Meyer, Cornelius, 197
 Meyer, Hannes, 109, 829
 Meyrick, Sir Samuel Rush, 27
 Michelangelo, 627, 628, 730, 775, 777, 1025, 1046, 1141, 1217, 1332
 Michelozzo di Bartolomeo, 730
 Michigan Star company, 555
 Middle Eastern interior design, 809–17
 Mies van der Rohe, Ludwig, 40, 89, 109, 111, 124, 135, 239, 305, 310, 314, 317, 372, 373, 387, 497, 548, 562, 642, 659, 660, 687, 713, 817–20, 829, 834, 896, 938, 966, 978, 1137, 1182, 1183, 1185, 1284, 1306, 1318
 Mignard, Pierre, 509, 718
 Mihály, Rezho, 511
 Milizia, Francesco, 865
 Millar and Beatty Ltd., 619
 Millar, William, 1114
 Miller, Duncan, 1258
 Milles, Carl, 1108
 Mills, Robert, 869
 Milne, Oswald P., 45, 384
 Mimmi, Andrea, 1232
 minimalism, 655, 822, 938, 1054, 1346
 Minton tiles, 347, 440, 520, 639, 992, 1008, 1051, 1239, 1298, 1399
 Mique, Richard, 452, 1102
 Miro, Joan, 886
 Miroffsky, Wenzeslaus, 491
 mirror rooms, 445
 mirrors, 820–22
 Mission style, 529, 822–24, 1112, 1315
 mix and match, 382, 824–26
 Miyake Design, 1002
 Moderne, see Streamlining
 Modernism and Modern movement, 1, 87, 88, 104, 109, 111, 124, 129, 130, 132, 135, 149, 173, 186, 198, 218, 227, 238, 243, 245, 287, 290, 301, 305, 315, 316, 344, 379, 406, 457, 462, 513, 525, 548, 621, 641, 659, 713, 721, 745, 771, 792, 817, 818, 823, 826–35, 850, 860, 878, 884, 888, 898, 903, 982, 993, 1011, 1017, 1064, 1137, 1184, 1307, 1317, 1345, 1357
 Mogensén, Børge, 1129, 1133, 1134
 Moholy-Nagy, László, 109, 173, 532, 621, 622, 832
 Moiret, Odon, 1344
 Molesworthy, Thomas, 1113
 Moll, Carl, 568
 Mollet, André, 306
 Mollino, Carlo, 285, 315, 317, 835–37
 Monbro, Georges, 453
 Mondrian, Piet, 370, 824, 827, 1135
 Monet, Claude, 649
 Mongeaud, J.P., 1053
 Mongin, Pierre-Antoine, 1409

- Montagu, Lady Mary Wortley, 811
 Montgomery Ward, 464
 Montigny, Philippe-Claude, 170
 Montoyer, Louis, 868
 Moore, Henry, 245
 Moore, Thomas, 9
 Moorish style, 666
 Mor, Antonis, 1355
 Moreau, Gustave, 857
 morning rooms, 837-38
 Morozzi, Massimo, 994
 Morris, H. and Co., 294
 Morris, May, 65, 840, 859
 Morris, Neil, 294
 Morris, Robert, 651, 1322
 Morris, William, 13, 40, 50, 51, 53, 59, 61, 63, 66, 67, 85, 120, 142, 149, 185, 218, 230, 234, 238, 270, 330, 342, 360, 361, 392, 437, 460, 511, 513, 520, 529, 551, 606, 653, 700, 723, 731, 745, 763, 826, 838-42, 852, 919, 992, 1002, 1008, 1019, 1020, 1052, 1147, 1215, 1231, 1234, 1274, 1337, 1342, 1343, 1362, 1365, 1374
 Morris & Co., 48, 64, 185, 186, 329, 331, 576, 724, 838-42, 992, 1059, 1110, 1161, 1168, 1298, 1362
 Morris Marshall Faulkner & Co., 46, 63, 185, 207, 324, 405, 653, 728, 744, 838-42, 1021, 1215, 1374
 Morrison, Sir Richard, 617
 Morrison, William Vitruvius, 617
 Mortlake tapestries, 664, 1225, 1274
 Morton, Alastair, 406
 Morton, Alexander, 694
 Morton, Scott, 707, 1370
 mosaic, 439, 842-44, 1080
 Moser, Karl, 721
 Moser, Koloman, 218, 369, 458, 496, 568, 569, 570, 844-46, 898, 1357, 1387
 Moser, Mary, 1102
 Mourgue, Olivier, 353, 457, 987, 1196
 Mourgue, Pascal, 305
 Mucha, Alphonse, 54, 925, 1147
 Muche, Georg, 109, 829
 Mudéjar, 846-49, 1201
 Mumford, Lewis, 301
 Munich Secession, 1247
 Munich Werkstätten, 769
 Munro, Jean, 1371
 Munthe, Gerhard, 849-51, 1131
 Munthe, Holm, 1131
 Murano glassware, 1048
 Murdoch, Peter, 986
 Murdoch, William, 736
 Museum of Modern Art (New York), 833
 Muthesius, Hermann, 64, 108, 116, 197, 355, 372, 373, 482, 496, 723, 761, 827, 828, 851-54, 900, 1145, 1161
 Mutters, H.P., 876
 Nagy, Sándor, 511, 512, 513
 Nahl, Johann August, 491, 684
 Nancy, Ecole de, 855-58
 Napper, Harry, 1181
 Nash, John, 184, 481, 577, 680, 909, 1038, 1100, 1102, 1219
 Nash, Joseph, 1190
 Nash, Paul, 245, 1258
 National Romanticism, 1107, 1196
 Natoire, Charles, 1071
 Neale, J.P., 1190
 Nebelongs, Johan Henrik, 1131
 needlework, 428, 858-60
 Nehring, Johann Arnold, 489
 Neilson, Jacques, 510
 Nelson, George, 316, 523, 555, 824, 860-62, 897, 1086, 1199, 1264, 1318
 Nenot, Henri-Paul, 455
 Neo-Baroque, 862-63
 Neo-Classicism and Neo-Classical style, 4, 19, 20, 26, 30, 79, 119, 124, 125, 143, 145, 150, 152, 157, 158, 161, 165, 183, 192, 195, 197, 198, 201, 221, 240, 265, 272, 279, 418, 452, 453, 467, 510, 515, 521, 522, 553, 574, 579, 580, 632, 652, 671, 672, 682, 699, 703, 717, 738, 843, 863-70, 880, 918, 963, 980, 1015, 1086, 1088, 1139, 1147, 1192, 1243, 1360
 Neo-plasticism, 370
 Nervi, Pier Luigi, 637
 Nesfield, William Eden, 16, 185, 1018, 1019, 1144, 1160
 Netherlands survey, 870-79
 Neufforge, Jean-François, 356, 574, 879-80, 1042, 1127, 1244
 Neumann, Balthasar, 881-83, 1073, 1219
 Neumann, Friedrich, 372
 Neutra, Richard, 313, 317, 550, 746, 833, 834, 883-85, 1317
 Neville, Charles, 971
 Newberry, Francis, 761
 Newdigate, Sir Roger, 518
 Nicholls, Thomas, 206, 207
 Nichols, William Gilman, 557
 Nicholson, Ben, 245, 406, 659
 Niermans, Edouard, 587
 Nieuwe Bouwen, 877
 Nieuwe Kunst, 876, 877
 Nieuwenhuis, Theodorus Willem, 877
 Nikolsky, A., 310
 Nixon, Francis, 1001
 Noami, 646
 Nobilis Fontan, 1301
 Noguchi, Isamu, 294, 317, 555, 687, 885-88, 1068, 1196
 Norblin, Stephan, 603
 Normand, Alfred, 34, 981, 1149
 Normand, Charles, 452
 Normand, Louis, 354
 Northrup, Albert, 1044
 Norway, 1129-31
 Nøstetangen glassworks, 1130
 Nôtre, André le, 306
 Nourse, Adelaide, 49
 Novotný, Otakar, 345, 346
 Noyes, Eliot, 834, 888-91
 Nummi, Yki, 1133
 Nurmenniemi, Antti, 1133
 Nutting, Wallace, 300
 Nyrop, Martin, 1129, 1198
 Nyström, Axel, 1121
 Oberkampf, Christophe-Philippe, 270, 960, 1001, 1300
 Obrist, Hermann, 496, 925, 1061
 ocean liners, 893-95
 Odom, William, 765
 Oeben, Jean-François, 369, 790
 offices, 895-98
 Olbrich, Joseph Maria, 64, 122, 372, 496, 844, 898-901, 925, 1154, 1358
 Old Bleach Linen, 384
 Olivier, Theodore, 1050
 Omega Workshops, 120, 187, 795, 891, 901-03
 One-Off studio, 35
 Op Art, 986
 Opbergen, Anthonis van, 1356
 open-plan, 315, 884, 897, 903-05, 1084, 1263
 Oppenord, Gilles-Marie, 39, 449, 467, 490, 905-08, 961, 1035, 1036, 1071, 1334
 Orazi, Manuel, 770
 Oribe, Furuta, 647
 Orientalism, 908-11
 Orley, Bernart van, 911-13, 1272
 Orley, Jan van, 1274
 ormolu, 303, 398, 413, 452, 475, 677, 913-14
 O'Rourke, Brian, 384
 Orrinsmith, Lucy (Mrs. Orrinsmith), 28, 85, 355
 Osborne & Little, 270, 1301
 O'Shea brothers, 619
 Östberg, Ragnar, 1131
 Otten-Husly, Jacob, 869
 ottomans, 1194
 Oud, J.J.P., 370, 371, 829, 834, 877
 Oudry, Jean-Baptiste, 78, 509, 1179, 1274
 Outshoorn, Cornelis, 875, 1051
 Owings, Nathaniel, 1182-83
 Ozenfant, Amédée, 713, 793
 Pabst, Daniel, 13, 49, 405, 1269
 Pacon, Henri, 893
 Pahlmann, William, 1318
 Pain, James, 755
 Pain, William, 425, 755
 Paine, James, 1087
 Paine, William, 191
 paint, 915-20
 Pajou, Augustin, 1359, 1360
 Palagi, Pelagio, 420, 634, 635, 920-21
 Palladian style, 7, 161, 181, 191, 194, 208, 221, 242, 272, 288, 415, 451, 543, 574, 614, 662, 672, 674, 675, 684, 717, 732, 784, 821, 880, 1076, 1086, 1191
 Palladio, Andrea, 38, 98, 125, 151, 179, 208, 210, 417, 626, 628, 651, 965, 1015, 1048, 1116, 1313, 1371
 Palmer, T.J., 1043
 Palmstedt, Erik, 1120
 Pankok, Bernhard, 925
 Panton, Mrs. J.E., 355
 Panton, Verner, 499, 974
 Paolozzi, Eduardo, 985
 papier-mâché, 922-24
 Papillon, Jean, 1363
 Papworth, John Buonarroti, 6, 363, 737, 1039, 1100
 Paris 1900 Exposition Universelle, 924-26
 Paris 1925 Exposition Internationale, 926-28
 Paris 1937 Exposition Internationale, 928-29

- Parish, Sister (Mrs. Henry Parish II, née Dorothy May Kinnicutt), 376, 611, 765, 766, 930-31, 1318
- Parker, Barry, 904, 1144
- Parker, William, 734
- Parkes, Mrs. William, 354, 1005
- parlours, 931-32
- Parmigianino, Francesco, 441, 443
- Parminter, Jane, 536
- Parminter, Mary, 536
- parquet, 440
- Parr, Tom, 560
- Parsons, Frank Alvah, 516
- Pasch, Johan, 1041
- Paschen, Hans van, 1356
- Pasqualini, Alessandro, 1356
- Pasquier, Nathalie du, 807
- Pasquier, Théodore, 1078
- Passe, Crispin van de, 968, 1000
- passementerie, 932-34
- Pasteur, Louis, 549
- Patout, Pierre, 893, 928, 1091
- Patte, Pierre le, 1070
- pattern books, 554, 678, 934-38, 942, 1100
- Paul, Bruno, 372, 497, 1376
- Paulsson, Gregor, 831
- Pawson, John, 938-40
- Paxton, Joseph, 308, 666, 741, 1051, 1184, 1190, 1399
- Peabody & Stearns, 757
- Peach, Harry, 1387
- Peacham, Henry, 968
- Pearce, Sir Edward Lovett, 614
- Pearson, James, 1213
- Pearson, Margaret, 1213
- Peerless, Mary, 1181
- Pehrson, Karl Axel, 1134
- Pei, I.M., 412, 1320
- Pel, 245, 287
- Pelletier, Jean, 180
- Percier and Fontaine, 34, 37, 39, 120, 168, 202, 337, 353, 354, 398, 411, 412, 413, 414, 452, 579, 581, 633, 634, 641, 678, 682, 684, 704, 867, 909, 918, 920, 937, 940-43, 964, 980, 1127, 1148, 1186
- Percier, Charles, see Percier and Fontaine
- Peretyakovich, M.M., 1099
- Pergolesi, Michelangelo, 1409
- Perino del Vaga, 943-45
- Pernon, Camille, 397
- Pernotin, T.H., 572
- Perret, Auguste, 713
- Perriand, Charlotte, 227, 239, 714, 715, 793, 830, 833, 945-48, 1307
- Perrier, François, 1335
- Perritt, Thomas, 970, 1087
- Perrot, Bernard, 820
- Perugino, 1025
- Peruzzi, Baldassare, 32, 628, 917, 948-50, 1025, 1026, 1305
- Pesce, Gaetano, 227, 950-53, 974, 1199, 1259
- Pesne, Antoine, 491, 684
- Peterson, Carl, 1129
- Peterson, Steven K., 1054
- Peterson, Vilhelm, 1051
- Petit, Jacob, 1252
- Petit-Jean, François, 821
- Petitot, E.A., 635
- Peto, Harold Ainsworth, see George & Peto
- Peto, J.F., 1305
- Pettifer, James, 968, 1086
- Pevsner, Nikolaus, 826
- Peyre, Marie-Joseph, 1359
- Peyrotte, Jean-Baptiste-Pierre, 450
- Peyrotte, Pierre-Joseph, 450
- Pfau family, 1239
- Pflueger, Timothy L., 276
- Philadelphia 1876 Centennial Exhibition, 953-54
- Philip, Thomas, 1078
- Philippon, Adam, 718
- Philpot, Glyn, 1349
- Phyfe, Duncan, 423, 426, 954-56, 1314
- Piano, Renzo, 244, 562
- Pianta, Francesco, 190
- picture frames, 956-58
- Piermarini, Giuseppe, 633, 866
- Piero della Francesca, 608
- pietre dure, 778, 958-59, 1266
- Pillement, Jean, 165, 265, 959-61, 1058, 1072
- Pineau, Dominique, 962
- Pineau, Nicolas, 154, 450, 467, 490, 662, 708, 936, 961-63, 1070, 1071
- pintados fabrics, 1362
- Piper, F.M., 1120
- Piper, John, 79, 1386
- piping, 933
- Piranesi, Giovanni Battista, 9, 20, 183, 202, 221, 240, 279, 280, 356, 410, 411, 415, 418, 420, 492, 572, 632, 791, 866, 920, 963-65, 1359
- Pisis, Filippo de, 458
- Plain Manner (Roman painting), 1082
- Planche, François de la, 509
- planning and arrangement of rooms, 965-66
- plasterwork, 967-73
- plastics, 973-75, 1325
- Plaw, John, 1100
- Playfair, James, 146
- plywood furniture, 978-80
- Poelaert, Joseph, 1051
- Poelzig, Hans, 276
- Poggi, Giuseppe, 1050
- point de France, 693
- Poirer, Paul, 43, 455, 1253
- Poirier, Simon-Philippe, 786, 1156
- Poitevin, John, 1322
- Polenova, Elena, 1344
- polescreens, 428-29
- Pollen, John Hungerford, 619
- Pompeian style, 416, 452, 471, 559, 616, 633, 790, 791, 941, 980-82
- Pontelli, Baccio, 1048
- Ponti, Gio, 21, 227, 317, 637, 729, 767, 835, 982-85, 986, 1110, 1300
- Pop, 187, 188, 239, 517, 539, 540, 637, 950, 985-88, 993, 1199
- Pope, Alexander, 535
- Pöppelmann, Matthäus, 1070
- porcelain rooms, 988-90
- Porden, William, 519
- portières, 333, 933, 934, 990-93
- Post, Pieter, 223
- post-holocaust, 793
- Postmodernism, 89, 187, 188, 240, 252, 457, 499, 523, 562, 576, 577, 623, 659, 660, 746, 753, 793, 807, 808, 826, 843, 974, 987, 993-96, 1182, 1184, 1216, 1256, 1259, 1300, 1319
- Potter, Pauline Fairfax, 94
- Pottier & Stymus, 75, 677
- Pottier, Auguste, 557
- Potts, John, 399
- Poussin, Nicolas, 416, 509, 710
- Practical Equipment Ltd., see Pel
- Pratt, Roger, 318, 543
- Pratt, Samuel, 1324
- Pre-Raphaelite movement, 62, 511, 512, 619
- Preston, John, 617
- Price, Bruce, 586, 757, 953
- Price, Frank, 1181
- Price, William, 1312
- Prignot, Eugène-Alexandre, 639, 1189
- Primaticcio, Francesco, 32, 38, 155, 441, 442, 443, 445, 628, 771, 777, 967, 1049, 1350
- print rooms, 996-98
- printed designs, 998-1001
- printed textiles, 1001-03
- Printemps store, 312, 454, 455, 687, 925
- Prior, Edward, 65, 723
- Pritchard, Jack, 531, 621
- Priteca, B. Marcus, 276
- Propst, Robert, 555, 557, 897, 1263, 1264, 1318
- Prosser, Richard, 1298
- protective covers, 438, 1003-05
- Prouvé, Jean, 562, 947, 1005-07, 1086, 1307
- Prouvé, Victor, 455, 855, 857
- Prusserot, Jean, 572
- Puget, Pierre, 1334
- Pugin, A.C., 7, 519, 937, 1007
- Pugin, A.W.N., 7, 26, 40, 50, 61, 82, 135, 160, 185, 202, 205, 233, 326, 328, 342, 364, 383, 404, 440, 482, 503, 516, 519, 520, 544, 575, 618, 667, 743, 759, 859, 937, 992, 1007-10, 1040, 1087, 1215, 1220, 1239, 1252, 1267, 1298, 1370, 1374, 1402
- Pullman, George M., 1302
- Putman, Andrée, 457, 525, 995, 1011-13
- Puvis de Chavannes, Pierre, 454, 732
- Quarenghi, Giacomo, 633, 869, 1015-17, 1096
- Quarti, Eugenio, 635, 1017-18
- Queen Anne Revival, 16, 48, 60, 85, 116, 185, 300, 383, 484, 516, 549, 606, 696, 822, 1018-21, 1144, 1159, 1374
- Queen Anne style (18th century), 181, 651
- Quellinus, Artus, 223, 500
- Quennell, C.H.B., 547
- Quickborner Team, 1263
- quilts, 859, 1003, 1021-23, 1362
- Raáb, Ervin, 511
- Race, Ernest, 239, 315, 622, 729, 1325
- rag rugs, 437
- Raggi, Antonio, 969
- Raphael, 32, 38, 100, 125, 278, 398, 441, 493, 505, 506, 509, 608, 627, 628, 664,

- 775, 782, 791, 912, 917, 943, 949, 967, 980, 999, 1025–26, 1045, 1233, 1272, 1309
- Rapin, Henri, 1157
- Rapp, Isaac Hamilton, 112
- Rastrelli, Bartolomeo, 682, 1015, 1027–29, 1076, 1096, 1170
- Rateau, Armand-Albert, 42, 196, 455, 1029–32
- Rathbone, Harold, 763
- Ratia, Armi, 1133
- Rausch Tapetenfabrik, 351
- Rauschenberg, Robert, 986
- Ravesteyn, Sybold van, 370, 878
- Ravilious, Eric, 567, 568, 588, 1350
- Rebecca, Biagio, 9, 34, 420, 481, 572, 671, 1032–33, 1409, 1410
- Redgrave, Richard, 364, 743, 766
- Reed & Barton, 953
- Reed, Kate, 586
- Reeves, Ruth, 1184, 1185
- Régence style, 321, 339, 450, 708, 1033–36, 1070
- Regency Revival, 232, 503, 581, 1348
- Regency style, 195, 200, 202, 412, 592, 783, 964, 981, 1036–41, 1167, 1186, 1401
- Rehn, Jean Eric, 1041–43, 1119, 1127
- Reich, Lilly, 109, 497, 818, 830
- Reijsschoot, Emmanuel van, 1075
- Reimondini family, 1364
- relief decorations, 1043–45
- Rémond, François, 398
- Remsey, Jenő György, 511
- Renaissance, 30, 155, 177, 228, 441, 487, 505, 614, 625, 663, 782, 802, 858, 1045–50, 1248
- Renaissance Revival, 184, 185, 251, 329, 484, 494, 495, 544, 575, 635, 1050–52, 1121, 1233
- Renner, Paul, 497
- Repton, George Stanley, 1100
- Repton, Humphry, 308, 1100, 1398
- restaurants, 1052–55
- retail interiors, 1055–57
- Réveillon, 1057–58
- Réveillon, Jean-Baptiste, 34, 125, 395, 451, 960, 1057, 1364
- Revelt, Nicholas, 1243
- Revold, Axel, 1131
- Rex Designs, 995
- Ricard, André, 1209
- Ricard, Auguste, 869
- Ricardo, Halsey, 361, 362
- Richardson, C.J., 354
- Richardson, George, 180
- Richardson, H.H., 215, 697, 731, 966, 1058–60, 1107, 1198
- Rickman, Thomas, 519
- Ridder, Christopher, 1129
- Ridgway Potteries, 295
- Ridolfi, Bartolomeo, 777
- Riemerschmid, Richard, 372, 496, 826, 925, 1060–63, 1387
- Riesener, Jean-Henri, 790, 913
- Rietveld, Gerrit, 40, 132, 173, 198, 227, 239, 370, 371, 761, 824, 827, 904, 966, 1063–65, 1144, 1267, 1279, 1306
- Rigaud, J.F., 980
- Righi, Tommaso, 1232
- Riley, Bridget, 986
- Riley, Charles Reuben, 616
- Rinaldi, Antonio, 1065–67, 1096
- Risom, Jens, 687
- Ritz, César, 587, 1052
- Rizzatto, Paolo, 22
- Robbia, della family, 1046
- Robbia, Luca della, 440, 626, 768
- Robert, Hubert, 640, 1102
- Robert, Paul, 552
- Roberts, Thomas, 180, 970
- Robinson, P.F., 1100
- Robsjohn-Gibbings, Terence Harold, 611, 887, 1067–69, 1318
- Robson, E.R., 1019, 1020
- rocaille, 1070, 1310
- Rococo, 26, 34, 39, 52, 76, 78, 103, 119, 133, 134, 152, 154, 156, 161, 162, 163, 164, 165, 181, 182, 194, 265, 271, 272, 303, 323, 339, 377, 449, 453, 467, 491, 521, 535, 546, 616, 661, 668, 671, 684, 707, 720, 738, 805, 878, 907, 936, 960, 961, 1033, 1065, 1069–77, 1148, 1290
- Rococo Revival, 82, 128, 129, 168, 184, 185, 326, 494, 536, 601, 602, 676, 751, 1077–79, 1121, 1170, 1315
- Rodchenko, Alexander, 309, 310, 828, 928
- Roe, Gordon, 1343
- Roed, Jørgen, 1128
- Roentgen, David, 369, 416, 790
- Rogers, Richard, 244, 562, 563, 655, 793, 1259
- Rohde, Gilbert, 555, 860
- Roller, Alfred, 844
- Romanelli, Giovanni Francesco, 445, 447, 1305
- Romanesque Revival, 697, 749
- Romano, Giulio, see Giulio Romano
- Rome, ancient, 1079–84
- room dividers, 1084–86
- Rörstrand faience factory, 1124
- Rosa, Salvatore, 671
- Rose family, 1076, 1086–88
- Rose, Joseph, the Elder, 39, 971, 1076, 1086–88
- Rose, Joseph, the Younger, 9, 617, 971, 1086–88
- Rossetti, Dante Gabriel, 28, 29, 46, 63, 185, 744, 838, 839, 1019, 1374
- Rossi, Aldo, 746, 809, 995
- Rossi, Karl, 173, 633, 869, 942, 1088–90, 1098
- Rosso Fiorentino, 32, 155, 441, 442, 443, 628, 771, 777, 967, 1049, 1332
- Roth, Alfred, 373
- Róth, Miksa, 513, 585
- Roth, Paul, 1324
- Rothschild, Ferdinand de, 29
- Rorondi, Michael, 1320
- Rottman Strome & Co., 1044
- Roumier, François, 1036
- Rousseau, Antoine, 467
- Rousseau, Clément, 455
- Rousseau, Jacques, 447
- Rousseau, Jean-Siméon, 452
- Roux, Alexander, 75, 1079
- Roycrofters, 823
- Rubens, Peter Paul, 664, 1274
- Rublev, Andrei, 1094
- Ruf, Sep, 499
- Ruhlmann, Jacques-Emile, 41, 239, 455, 458, 603, 927, 1090–92, 1157, 1253
- Rusca, Luigi, 869
- Ruskin, John, 13, 40, 50, 61, 66, 67, 90, 185, 324, 342, 404, 511, 513, 516, 551, 606, 619, 745, 759, 763, 852, 1234, 1337, 1374
- Russell, Archimedes, 1235
- Russell, Gordon, 384, 516, 929, 1092–94, 1287, 1326, 1327
- Russell, Samuel, 600
- Russia survey, 1094–1100
- Russian Classicism, 171
- Rust, Graham, 1305
- rustic style, 1100–03
- Rutter, John, 519
- rya rug, 437, 1133
- Ryder, Thomas, 616
- Rykiel, Sonia, 1054
- Saarinen, Eero, 87, 315, 387, 401, 403, 499, 642, 687, 713, 888, 974, 978, 1105–08, 1125, 1238, 1267, 1288, 1318
- Saarinen, Eliel, 65, 86, 401, 687, 1105, 1107–09, 1124, 1125, 1198, 1317
- Sacconi, Giuseppe, 1050
- Saddler, John, 1298
- Saint-Gaudens, Augustus, 758
- Sakakura, Junzo, 833
- Saladino, John, 1319
- Salviati, Francesco, 778
- Salvin, Anthony, 319, 1051
- Salzenberg, W., 214
- Samaritaine, 312
- Sambin, Hugues, 445
- Sambourne, Linley, 48
- Sampe, Astrid, 687, 1133
- Sanderson, Arthur & Sons, 269, 270, 351, 654, 841, 1110–12, 1366
- Sanderson, Jacob, 423
- Sangallo, Antonio da, 1217
- Sangallo, Giuliano da, 626
- Sanmicheli, Michele, 628
- Sanquirico, Alessandro, 635
- Sansovino, Jacopo, 730, 1217
- Santa Fe style, 1112–13
- Sarazin, Jacques, 1351
- Sarfatti, Gino, 317, 825
- Sarpaneva, Timo, 1134
- Sarto, Andrea del, 441, 626
- Saunders, G., 206
- Sauvage, Henri, 455
- Savary des Bruslons, Jacques, 786
- Savery, Roelandt, 773
- Savino, Guido di, 1297
- Savonnerie carpets, 414, 436, 437, 453, 587
- Sayer, Robert, 267, 696, 936, 960
- Sbarri, Manno di Sebastiano, 778
- scagliola, 1113–15
- Scamozzi, Vincenzo, 98, 151, 179, 626, 628, 1371
- Scandinavia survey, 1115–32
- Scandinavian Modern, 275, 460, 567, 689, 690, 691, 1122, 1132–34, 1276
- Scarpa, Carlo, 1135–36

- Schadow, Albert, 909
 Schaffrath, Ludwig, 1216
 Scharoun, Hans, 497
 Schiewso, Charles, 1324
 Schindler, R. M., 746, 884, 1136–39, 1317
 Schinkel, Karl Friedrich, 34, 39, 137, 139, 493, 494, 659, 682, 684, 867, 981, 1127, 1139–41, 1151, 1219
 Schirmer, H. E., 1131
 Schlemmer, Oskar, 109, 497
 Schlüter, Andreas, 1141–43
 Schmidt, Karl, 1062
 Schmuzer, Johann, 968
 Schneck, Adolf, 373
 Scholander, Fredrik Wilhelm, 1122
 Schröder-Schräder, Truus, 905, 1063
 Schröger, Ephraim, 869
 Schultz-Naumburg, Paul, 372
 Schumacher company, 387
 Schumacher, Fritz, 372
 Schütte-Lihotzky, Grete, 497, 829
 Schwerdfeger, Jean-Ferdinand, 1157
 Schwippert, Hans, 497
 Scibec de Carpi, Francisco, 441, 443, 445, 777
 scone, 225, 226
 Scott, Geoffrey, 862
 Scott, George Gilbert, 342, 588, 1220
 Scott, M. H. Baillie, 40, 64, 68, 69, 186, 234, 235, 319, 606, 728, 763, 844, 966, 1143–46, 1198, 1231, 1235
 Scott, Michael, 620
 Scott, Sir Walter, 27
 Scott Brown, Denise, 1339–41
 Scott-Morton, William, 1043
 screens, 1146–48
 Scrivener, Robert, 147
 Sears, William Bernard, 191, 192
 Sears-Roebuck, 464, 555
 Secession, see Vienna Secession
 Séchan, Charles, 1152
 Second Empire style, 453, 454, 587, 863, 1050, 1078, 1148–51
 Second Style (Roman painting), 1081
 Sedding, John Dando, 40, 484, 1019, 1020
 Seddon, J. P., 218, 405, 744, 1215
 Sedille, Paul, 454
 Seitz, Franz, 751
 Selfridge, Gordon, 312
 Seligmann, Kurt, 1257
 Selva, Giovanni Antonio, 633, 866
 Selz, Johannes, 881
 Semper, Gottfried, 135, 346, 494, 575, 911, 919, 975, 1051, 1151–53
 Sen no Rikyu, 646, 647
 Serena, Francesco, 970
 Serfatti, Gino, 22
 Sergel, Johan Tobias, 4
 Serlio, Sebastiano, 38, 440, 445, 543, 934, 949, 999, 1048, 1189, 1355, 1360
 Serrano, Juan, 1203
 Serrurier-Bovy, Gustave, 40, 581, 1017, 1153–55
 Sert, Joseph Maria, 1209
 settees, 1194–96
 Severin, C. T., 492
 Severin, Nicolas-Pierre, 913
 Sèvres porcelain and manufactory, 164, 357, 409, 411, 414, 415, 453, 475, 481, 537, 786, 914, 927, 1070, 1078, 1102, 1151, 1155–57, 1179, 1252
 Seymour, John, 424, 1168
 Seymour, Thomas, 424
 Shaker design, 197, 465, 1157–59, 1315, 1344
 Shaw, Henry, 27, 937
 Shaw, John, 554
 Shaw, Richard Norman, 16, 40, 60, 63, 160, 185, 252, 361, 405, 520, 544, 551, 606, 607, 723, 724, 744, 757, 852, 1018, 1019, 1051, 1144, 1159–62
 Shaw, Sax, 1274
 Shchusev, A. V., 1162–64
 Shearer, Thomas, 423
 Shekhtel, F. O., 1099, 1164–67
 shellwork, 533–36
 Sheraton, Thomas, 116, 119, 143, 159, 160, 183, 184, 238, 302, 304, 326, 335, 369, 409, 423, 424, 428, 438, 591, 704, 755, 790, 936, 954, 1038, 1040, 1167–69, 1228
 Sheringham, George, 566
 Sherrill, Betty, 766
 Sherringham wallpaper, 1364
 Shingle Style, 300, 529, 607
 Shinohara, Kazuo, 649
 Shipley, George, 423
 Shoesmith, Kenneth, 894
 Shoolbred, James & Co., 48, 464, 640
 shop interiors, 1053–57
 Shreiter, Johannes, 1216
 Shreve Lamb and Harmon, 1185
 Shtakensneider, A. I., 494, 1099, 1169–71
 Shulitz, Helmut, 563
 Sibthorpe, H. & Sons, 619
 sideboards, 193–95
 Siegel, Robert, 688, 1320
 silks, 701, 702, 858, 1171–80, 1361, 1362
 Silver, Arthur, 728, 1181, 1370
 Silver, Rex, 1181
 Silver Studio, 654, 1110, 1181
 Simberg-Ehrström, Uhra-Beata, 1133
 Simmons, Harold, 931
 Simond, Louis, 1040
 Simonetti, Giovanni, 490
 Simonetti, Michelangelo, 633, 866
 Simpson, Arthur, 1353
 singeries, 1070, 1072
 SITE group, 996
 Sitwell family, 862
 Sitwell, Sacheverell, 548
 Skidmore, Owings and Merrill, 315, 611, 642, 896, 1182–83, 1279, 1318
 Skidmore, Louis, 1182–83
 Skogster-Lehtinen, Gretha, 1133
 skyscrapers, 43, 463, 1182, 1184–86
 Slavik, 1054
 Sloane, Hans, 220
 Sluyterman, T. K. L., 876
 Smallfield, Frederick, 206
 Smith, Abraham, 1190
 Smith, C. S., 586
 Smith, George, 6, 79, 184, 337, 409, 867, 937, 1037, 1186–87, 1323, 1398
 Smith, Nathan, 432
 Smith, Walter, 484
 Smithmeyer and Pelz, 732
 Smithson, Alison, 188, 985
 Smithson, Peter, 188, 985
 smoking rooms, 1187–89
 Smythson, John, 1190
 Smythson, Robert, 177, 543, 753, 1050, 1187–91, 1356
 Soami, 646
 Soane, John, 79, 112, 157, 183, 184, 288, 326, 347, 659, 703, 837, 867, 918, 1100, 1191–94, 1214
 Société des Artistes Décorateurs, 41, 926, 928, 1090
 Society of Dilettanti, 1243
 Soetsu, Yanagi, 1344
 sofas, 1194–96
 Sognot, Louis, 603, 830, 946
 Solis, Virgil, 177
 Solomon, Simeon, 1215
 Soltan, Jerzy, 715
 SOM, see Skidmore Owings and Merrill
 Sommaruga, Giuseppe, 636, 1018
 Sonck, Lars, 1125, 1196–99
 Sørensen, Henrik, 1131
 Soriano, Raphael, 317
 Sottsass, Ettore, 346, 637, 807, 808, 809, 952, 974, 995, 1199–1201, 1264, 1300
 Soufflot, Jacques-Germain, 522, 867, 1077
 Sowden, George, 807, 995
 Space Design Group, 1318
 Spain survey, 1201–10
 Sparre, Louis, 1125
 Sparrow, W. S., 355
 Speer, Albert, 928
 Spencer, George, 1371
 Spiegel, Frigyes, 769
 Spindler, Charles, 1344
 Spode, Josiah, 268
 Spofford, Harriet Prescott, 300, 354, 405, 909
 Spooner, Charles, 68
 Sportes, Ronald Cécil, 457, 995
 Stabler, Harold, 1300
 Stafford, John, 6
 stained glass, 697, 698, 734, 744, 839, 1210–17, 1291
 staircases, 1217–20
 Stam, Mart, 111, 310, 373, 497, 817, 829, 877, 978, 1306
 stamped metal ceilings, 1044
 Stanley, Charles, 970
 Stapleton, Michael, 616, 620
 Starck, Philippe, 240, 305, 457, 809, 974, 995, 1054, 1220–22
 Stasov, V. P., 869, 1098
 state apartments, 1222–25
 state bedchambers, 1226–29
 Stazi, Giovanbattista, 1232
 Steelcase, 897, 1093
 Steiner, Rudolf, 497
 stencilling, 1229–32
 Stengel, Friedrich J. M., 491
 Stepanova, Varvara, 828
 Stephensen, Magnus, 1129
 Stern, Giovanni, 1232–33
 Stern, Raffaele, 633, 866
 Stern, Robert A. M., 1319
 Steuberg, Thure, 587
 Stevens, Alfred, 34, 1051, 1233–34
 Stevenson, John James, 324, 1019
 Stewart, Ted, 387

- Stickley, Gustav, 66, 238, 529, 822, 823, 1196, 1234–37, 1315, 1344, 1375
 Stile Liberty, 313, 636, 729, 835, 1018
 Stirling, James, 244, 499, 985
 Stoclet, Adolphe, 570
 Stokes, George Henry, 1190
 Stone, Edward Durell, 605
 stools, 1237–40
 Stör, Lorenz, 608, 1000
 stoves, 1117, 1120, 1129
 Stowe, Harriet Beecher, 354
 Strada, Jacopo, 1260
 Stradanus, Joannes (also Stradano, Giovanni and Straet, Jan van der), 23, 778
 strapwork, 441, 442, 443, 475, 490, 614, 710, 775, 968, 1356
 Straub, Marianne, 729, 1370
 Streamlining, 365, 462, 657, 795, 822, 1105, 1137, 1240–43, 1287, 1317, 1376
 Street, George Edmund, 185, 215, 361, 404, 405, 520, 575, 1159
 Strengell, Marianne, 1108
 Strickland, William, 1314
 Stuart, James (“Athenian”), 183, 740, 867, 980, 1036, 1243–45
 stucco work, 967–73
 Stuck, Franz von, 1245–48
 Studio Alchimia (or Alchymia), 637, 807, 808, 809, 995, 1199
 studioli, 282, 471, 777, 1046, 1117, 1248–50, 1332
 Stumpf, Bill, 1264
 Sturm, Georg, 343
 Style Etrusque, 396
 Style Troubadour, 453, 520, 921, 1250–52
 Subes, Raymond, 893
 Süe et Mare, 41, 536, 927, 928, 1253–55
 Süe, Louis, see Süe et Mare
 Sugawara, Seizo, 525
 Sullivan, Louis, 301, 745, 1255–57, 1315, 1393
 Summers, Gerald, 978
 Sumner, Heywood, 63, 1154
 Sunar Hauserman company, 523, 1345
 Sundvall, Carl Fredrik, 1121
 Superstudio, 994
 Suprematism, 1099
 Surrealism, 835, 863, 886, 1257–60
 Sustris, Friedrich, 224, 487, 1260–62
 Svedberg, Elias, 1133
 Svenska Slödföreningen, 831
 Svenskt Tenn, 460, 462, 831, 1132
 Sverre, Ole, 849, 1131
 Swanson, J. Robert, 1108
 Swart, J.D. de, 706
 Sweden, 1116–22
 Swedish Modern, 832
 Sykes, Godfrey, 34, 1051
 Sypher & Co., 49
 Syrkus, Simon, 833
 Syrlin, Jörg, the Elder, 487
 system furniture, 1263–64
 Szjaba, Ferenc, 588
 Szuka, Mieczyslaw, 833
 Tagliaferri, Antonio, 635
 Tagore, Rabindranath, 605
 Takahama, Kazuhide, 687
 Talbert, Bruce, 13, 46, 195, 218, 324, 337, 364, 404, 503, 520, 575, 639, 652, 654, 677, 992, 1267–69, 1365, 1370
 Talbot, James, 617
 Taliaferro, Richard, 1312
 Talman, John, 39
 Talman, William, 788
 Tange, Kenzo, 623, 649
 Tanguy, Yves, 1147
 tapestries, 911, 912, 1270–75
 Tapestry Manner (Roman painting), 1081
 Tapiovaara, Ilmari, 315, 1133, 1275–77
 Taprell, Stephen, 575
 tassels, 933
 Tasso, Domenico del, 1046
 tatami mats, 253, 317, 439, 644, 645, 646, 649
 Tatham, Charles Heathcote, 184, 411, 420, 572, 937, 964, 1037, 1186, 1277–78
 Tatham, Thomas, 1277
 Tatlin, Vladimir, 309, 310, 311, 827, 828, 1099
 Taut, Bruno, 345, 497, 833, 1220
 Taylor, E.A., 508, 1216
 Taylor, John, 79, 785, 1323
 Taylor, Michael, 795
 Taylor, Warrington, 1019
 Taylor, Zachary, 664
 Teague, Walter Dorwin, 1242, 1376
 Tempelman, Olof, 1120
 Tengbom, Ivar, 1131
 tents, 858
 Terragni, Giuseppe, 637, 831, 1278–80
 Terry, Eli, 426
 Terry, Emilio, 458, 1257
 Terry, Quinlan, 189, 995
 Tessin family, 1280–83
 Tessin, Carl Gustaf, 1041, 1075, 1117, 1280–83
 Tessin, Nicodemus, the Elder, 1116, 1117, 1123, 1280–83
 Tessin, Nicodemus, the Younger, 1041, 1075, 1117, 1280–83
 Texas Homecare, 312
 Theatrical Manner (Roman painting), 1082
 Theophanes the Greek, 1094
 Thibault, Jean, 414
 Thiersch, Friedrich von, 751
 Thioulet, François, 354
 Third Style (Roman painting), 1081
 Thomas Wallis Gilbert and Partners, 1243
 Thomire, Pierre-Philippe, 414, 914
 Thomon, Thomas de, 869, 1098
 Thompson, Theophilus, 1001
 Thomson, Alexander, 324
 Thonet, Michael, 131, 145, 146, 745, 978, 1152, 1238, 1283–85
 Thonet manufacturers, 87, 111, 132, 238, 245, 713, 714, 744, 792, 793, 953, 1078, 1283–85, 1307, 1358
 Thorn Prikker, Johan, 876, 1216
 Thornhill, Sir James, 619, 674, 918, 1285–87, 1305, 1331, 1409
 Thornton, William, 1219, 1314
 Thornton-Smith, Ernest, 795
 Thoroczkai Wigand, Ede, 511, 585
 three-piece suites, 1196, 1287–88
 Thun, Matteo, 807
 Tiepolo, Giambattista, 266, 490, 630, 632, 782, 918, 1075, 1219, 1288–91, 1305
 Tiepolo, Giandomenico, 490, 630, 989
 Tiffany & Co., 130, 301, 758, 953, 1059, 1184, 1291–93
 Tiffany, Louis Comfort, 52, 53, 74, 75, 142, 148, 149, 215, 301, 324, 698, 758, 910, 925, 1215, 1291–93, 1315, 1380
 Tigerman, Stanley, 688
 Tilbury, Alan, 1134
 tiles, 347, 359, 360, 440, 848, 1117, 1294–1300
 Tilson, Joe, 407
 Tisdall, Hans, 407
 Titian, 506, 671
 toiles de Jouy, 265, 270, 1001, 1003, 1300–02, 1362
 Tonks, Henry, 1385
 Toorop, Jan, 581, 876
 torchère, 226, 227
 Tornelli, G.B., 489
 Toro, Jean-Bernard-Honoré, 661, 1036, 1070
 Toulouse-Lautrec, Henri de, 54
 Town, Ithiel, 348, 1314
 trains, 1302–04
 Traquair, Phoebe, 235
 Trecourt, J.P.T., 572
 Trentanove, Antonio, 633
 Triad furnishing suite, 179, 1266
 trompe-l’œil, 399, 451, 489, 506, 528, 608, 674, 717, 785, 804, 863, 873, 915, 949, 982, 1032, 1046, 1081, 1248, 1285, 1304–06, 1355, 1365, 1386
 Troost, Ludwig, 497, 827
 Troy, Jean-François de, 1069
 Trubshaw, 1052
 Trumbull, Edward, 1185
 Tschumi, Bernard, 283, 995
 tubular steel furniture, 1306–08
 tufting, 1324
 Tull, William, 1113
 Tupker, Hans, 878
 Turville, Alan, 1263, 1264
 Tynecastle Tapestry, 1043
 typewriter, 895
 Uccello, Paolo, 804
 Uchida, Shigeru, 952
 Udine, Giovanni da, 32, 125, 628, 917, 943, 967, 999, 1025, 1026, 1309–10
 UFO group, 808
 Undi, Carla, 511
 Undi, Mariska, 511
 Union des Artistes Modernes, 526, 771, 830, 928, 946, 1242
 United States survey, 1310–21
 Unwin, Raymond, 904, 932
 upholsterer, history and role, 1321–24
 upholstery, 932, 1078, 1324–27
 Upjohn, Richard, 1314
 Urban, Joseph, 43, 1317, 1376
 Urbino, Nicola da, 768
 Utility design, 187, 516, 824, 1093, 1267, 1326–28
 Utzon, Jørn, 690

tables, 1265–67

TAC, see Architects Collaborative

- Valadier, Giuseppe, 866
 Valadier, Luigi, 1232
 Valentini, Gottardo, 636
 Vallée, Etienne de la (later Lavallée-Poussin, Etienne), 34, 279
 Vallin, Eugène, 855, 857
 Van Alen, William, 1185
 Vanbrugh, John, 306, 543, 1329–32
 Vanrisamburgh, Bernard, 786
 Vantini, Rodolfo, 1050
 Vanvitelli, Luigi, 632, 866, 1065
 Vardy, John, 39, 181, 738, 740, 1244
 Vasari, Giorgio, 30, 58, 203, 224, 230, 442, 487, 628, 773, 777, 967, 1025, 1260, 1309, 1332–34
 Vassalis family, 1076
 Vassalli, Francesco, 970, 1087
 Vassé, François-Antoine, 321, 322, 449, 961, 1035, 1036, 1071, 1334–37
 Vaughan, Keith, 407
 Vaux, Calvert, 60, 911
 Vauxhall Glassworks, 821
 Velde, Henry van de, 40, 52, 53, 55, 109, 148, 149, 301, 372, 373, 496, 536, 581, 582, 769, 770, 827, 828, 853, 925, 929, 1017, 1154, 1208, 1231, 1337–39
 Velsen, Koen van, 878
 Veneziano, Agostino, 999
 Venturi, Robert, 688, 746, 753, 809, 834, 870, 993, 1267, 1319, 1339–41
 Venturi, Scott Brown, 1339–41
 Véra, Paul, 1253
 Verberckt, Jacques, 450, 467, 1334
 Verdelle, Jules, 937
 Vernacular design, 460, 544, 566, 584, 752, 755, 761, 1019, 1103, 1341–45
 Vernet, Horace, 510
 Verrio, Antonio, 501, 614, 1219, 1285, 1305, 1409
 Vesnin, Alexander, 210, 1099
 Vesnin, Leonid, 310, 1099
 Vesnin, Viktor, 310, 1099
 vestibules, 541–44
 Vianen, Adam van, 873
 Vianen, Paul van, 873
 Vico, Enea, 999
 Vienna Secession, 145, 186, 344, 496, 568, 569, 570, 745, 761, 766, 770, 844, 876, 898, 975, 1208, 1357
 Vierpyl, Simon, 616
 Vigers, Alan, 654
 Vigné, Joseph, 1252
 Vignelli Associates, 1345–46
 Vignola, Giacomo Barozzi da, 626
 Vile, William, 738
 Villeroy & Boch, 348, 1298
 Villon, Jacques, 41
 Viollet-le-Duc, Eugène, 135, 136, 205, 343, 354, 443, 454, 476, 520, 536, 537, 581, 749, 1150, 1180, 1346–48
 Visconti, Louis, 1050
 Vitruvius, 58, 151, 208, 439, 626, 967, 1355
 Vkhutemas school, 833
 Vlught, L.C. van, 878
 Vogue Regency, 415, 566, 1348–50
 Vogue, Charles, 215
 Voronikhin, A.N., 1097
 Vouet, Simon, 710, 1350–52
 Voysey, C.F.A., 40, 50, 53, 63, 66, 68, 69, 135, 185, 186, 238, 529, 652, 728, 761, 763, 764, 844, 966, 1110, 1145, 1235, 1343, 1352–54, 1369
 Vredeman de Vries, Hans, 32, 177, 487, 489, 775, 872, 934, 968, 999, 1048, 1190, 1354–56
 Vrubel', M.A., 1164
 Vulliamy, Lewis, 1233
 Vydra, Joseph, 833
 Wadsworth, Edward, 903
 Wagenfeld, Wilhelm, 374, 830
 Wagner, J.M. von, 682
 Wagner, Martin, 374
 Wagner, Otto, 132, 344, 496, 576, 745, 845, 898, 975, 1137, 1357–58
 Wailly, Charles de, 150, 1359–61
 Wakefield Rattan Company, 1387
 Wakefield, Cyrus, 1387
 Wakefield, Norris, 1350
 Walcot, William, 588
 Wall Paper Manufacturing Company, 1044
 Wallace, William, 324
 wallhangings, 1361–62
 wallpaper, 652, 653, 654, 840, 1039, 1110, 1120, 1229, 1363–67, 1408, 1409
 Walpole, Horace, 26, 183, 517, 518, 519, 520, 535, 996, 1213, 1398
 Walsh, Sally, 688
 Walter, Thomas U., 869
 Walton, Frederick, 432, 433, 1043
 Walton, George, 325, 507, 508, 728, 759, 761, 1053, 1216, 1367–69
 Walz, Kevin, 995
 Wardell, William, 83
 Ware, Isaac, 181, 221, 755, 1076, 1114
 Warhol, Andy, 986
 Waring and Gillow, see Gillow & Co.
 Waring, J.B., 667
 Waring, S.J., 503
 Wark, David, 971
 Wärndorfer, Fritz, 844, 845
 Warner, Benjamin, 1369
 Warner, Frank, 1370
 Warner, Metford, 330, 652
 Warner & Sons, 384, 667, 1369–71
 Warren and Wetmore, 1185
 Waterhouse, Alfred, 551
 Waterman, Hazel, 823
 Watson, Rosamund, 355
 Watson, Thomas, Jr., 888
 Watt, William, 640
 Watteau, Antoine, 78, 155, 164, 165, 265, 341, 451, 671, 786, 960, 1035, 1069, 1070, 1072, 1147, 1406
 Webb, John, 38, 98, 664, 1008, 1371–73
 Webb, Philip, 18, 40, 46, 59, 61, 63, 64, 66, 185, 218, 230, 331, 723, 724, 744, 838, 839, 840, 919, 1018, 1019, 1159, 1220, 1298, 1374–76
 Weber, Kem, 463, 1376–78
 Wedgwood, Josiah, 9, 183, 410, 418, 922, 1036, 1378–80
 Wedgwood products, 347, 416, 475, 492, 744, 1207, 1244, 1298, 1326, 1378–80
 Weedon, Harry, 276
 Weekes, Fred, 207
 Weese, Harry, 732, 1108
 Wegner, Hans, 89, 239, 1129, 1133
 Weisweiler, Adam, 1156
 Wellesley, Gerald, 1349, 1350
 Wells, Andrew, 324
 Wentzel, Carl Johann Baptist, 1214
 West, Robert, 616
 Westmacott, Richard, 579, 617
 Whall, Christopher, 1216
 Wharton, Edith, 291, 292, 293, 337, 355, 374, 388, 516, 610, 758, 993, 1317
 Wheeler, Candace, 74, 75, 76, 142, 374, 610, 859, 1291, 1315, 1380–82
 Wheeler, Dora, 1381
 Wheeler, Gervase, 354
 Wheildon, Thomas, 1378
 Whistler, James McNeill, 13, 84, 513, 514, 649, 728, 849, 919, 1020, 1147, 1291, 1367, 1382–84
 Whistler, Rex, 863, 1305, 1384–87
 Whitaker, Henry, 575, 937, 1078
 White, Gleeson, 547
 White, John Pyghtle, 1145
 White, Stanford, 300, 301, 731, 756–59, 1059
 White, W. Henry and Sons, 1053
 White, William, 618
 Whitehead, David, 316
 Whitehead, John, 1087
 Whittock, Nathaniel, 785
 wicker furniture, 1387–89
 Wickman, Gustaf, 1198
 Widdicomb Furniture Company, 1067
 Wiener Werkstätte, 41, 50, 53, 55, 145, 187, 372, 460, 511, 569, 844, 845, 982, 1002, 1063
 Wiener Werkstätte of America, 43
 Wild, Harry Watkins, 1110
 Wilde, Bernard de, 1075
 Wilde, Oscar, 15, 513, 514
 Wilkie, John, 1324
 Willard, Simon, 426
 Willement, Thomas, 27, 1215
 Williams, Raymond, 1341
 Williams-Ellis, Clough, 862
 Wilmotte, Jean-Michel, 457, 995
 Wilms, Fritz, 276
 Wils, Jan, 370, 371
 Wilson, Colin St. John, 985
 Wilson, Elsie Cobb, 765
 Wilson, Henry, 63
 Wilton carpets, 437, 438
 Wilton Royal Carpet Factory, 384
 Wilton, William, 1087
 Winckelmann, J.J., 279, 396, 415, 418, 633, 865, 963
 window shutters and blinds, 1389–91
 Windsor tapestry factory, 1274
 Winters, John, 432
 Wirkkala, Tapio, 317, 351, 1125
 Wood, J.A., 586, 588, 911
 Wood, Robert, 971
 Wood, Ruby Ross, 93, 376, 610, 1317
 Woodward, Benjamin, 619
 Woodward, Calvin Milton, 529
 Wooton, W.S. Patent Desk Company, 369
 Wormley, Edward J., 1068, 1318
 Wortz, Erik, 1133
 Wouda, Hendrik, 878
 Wrede, Fabian, 1117

- Wren, Christopher, 179, 306, 500, 763,
1000, 1223, 1329, 1371
Wright and Mansfield, 218, 744
Wright, Frank Lloyd, 40, 52, 53, 66, 86,
90, 123, 198, 227, 238, 239, 314, 319,
386, 440, 463, 529, 582, 588, 649, 665,
723, 745, 758, 771, 827, 833, 884, 905,
953, 1063, 1108, 1110, 1137, 1184,
1216, 1235, 1242, 1255, 1267, 1315,
1316, 1317, 1347, 1366, 1391-96
Wright, Russel, 824
Wright, Samuel, 1298
Wurster, William W., 1377
Wyatt, Benjamin Dean, 185, 453, 1078
Wyatt, Charles, 600
Wyatt, James, 34, 90, 112, 198, 326, 420,
481, 518, 519, 520, 572, 560, 617, 867,
980, 1032, 1087, 1102, 1114, 1219,
1396-99, 1401
Wyatt, Matthew Digby, 147, 639, 667, 741,
1399-1401
Wyatt, Samuel, 1032
Wyatville, Jeffry, 326, 453, 482, 519, 586,
736, 1078, 1114, 1401-03
Wyburd, Leonard F., 728
Wylie and Lochhead, 508, 761
Wyman, George, 1185
Yamawaki, Iwao, 833
Yeats, Elizabeth, 234
Yeats, Lily, 234
Young, James, 736
Young, William, 619
Zadkine, Ossip, 1157
Zakharov, A.D., 1098
Zanini, Gigioti, 637
Zanini, Marco, 807
Zanth, Ludwig von, 909
Zanuso, Marco, Sr., 1196
Zholtovsky, I.V., 1099
Zichy, István, 511
Zimmermann, Arnold, 911
Zimmermann, Dominikus, 969, 1073, 1405
Zimmermann, Johann Baptist, 341, 491,
821, 969, 1073, 1405-08
Zinkeisen, Anna, 894
Zinkeisen, Dora, 894
Zipélius, Emile, 1409
Zoffany, 1301
Zorn, Anders, 1125
Zuber et Cie., 395, 425, 453, 1150, 1365,
1408-09
Zuber, Jean, 1408
Zuccalli, Enrico, 490
Zuccari, Federico, 32, 777
Zuccari, Taddeo, 32
Zucchi, Antonio, 9, 420, 671, 866, 918,
922, 1032, 1033, 1409-11
Zug, Szymon, 869
Zwart, Piet, 370, 371, 877
Zweites Rokoko, 1078

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Craig, Robert M. Associate Professor, College of Architecture, Georgia Institute of Technology, Atlanta. Author of *From Plantation to Peachtree: A Century and a Half of Classic Atlanta Homes* (1987) and *Atlanta Architecture: Art Deco to Modern Classic, 1929–1959* (1995). Contributor to journals including *Nineteenth Century Studies*, *Studies in Popular Culture*, and *SECAC Review* (also editor, 1983–87). Essays: Lutyens; Stickley; Wright.

Crellin, David. Researcher, Courtauld Institute, London; also Visiting Lecturer in Architectural History, University of East Anglia, Norwich, and University of Reading, Berkshire. Contributor to *International Dictionary of Art and Artists* edited by James Vinson (1990) and regular reviewer for *UCL Book Review*. Essays: Hardouin-Mansart; Inigo Jones; Staircases.

Crowley, David. Lecturer in History of Design, University of Brighton, Sussex. Author of *National Style and Nation-State: Design in Poland from the Vernacular Revival to the International Style* (1992). Contributor to *Studies in the Decorative Arts* and *Journal of Design History*. Essays: Czech Cubism; Horti.

Cureton, Kathryn M. Former cataloguer, Palace of Westminster, London and editorial assistant for various Victorian-related books. Contributor to the journal *Victorian Society*. Essay: Talbert.

D'Ambrosio, Anna T. Curator of Decorative Arts, Munson-Williams-Proctor Institute, Utica, New York. Author of *The Distinction of Being Different: Joseph P. McHugh and the American Arts and Crafts Movement* (with Leslie Greene Bowman, 1993). Contributor to *Altered States: Conservation, Analysis and the Interpretation of Works of Art* edited by Wendy M. Watson (1994) and *The Substance of Style: New Perspectives on the American Arts and Crafts Movement* edited by Bert Denker (1995). Essays: Belter; Eastlake.

Dean, Darron. Researcher, Royal College of Art / Victoria and Albert Museum, London. Contributor to *Journal of Design History*. Essays: Delftware; Maiolica.

Dee, Elaine Evans. Curator Emerita, Cooper-Hewitt Museum, New York. Author of many books and catalogues, including *Versailles: The View from Sweden* (with Guy Walton, 1988). Essay: Oppenord.

Denby, Elaine. Architect and architectural historian. Author of *What's in a Room? Some Aspects of Interior Design* (1971) and *A History of Interior Design* (1973). Adviser and contributor to *Encyclopaedia Britannica*. Contributor to *Country Life*, and the RIBA and RSA journals. Essays: Conservatories; Hotels; Italy; Mudéjar Style; Trains; Trompe-l'Oeil; Vanbrugh; Rex Whistler.

Dorning, Bridie. Research student, Royal College of Art / Victoria and Albert Museum, London. Essays: Hope; Tatham.

Douglas, Ed Polk. Consultant in historical architecture and

decorative arts. Former curator or university professor at several institutions. Author of *Architecture in Claiborne County, Mississippi* (1974), *Sitting in Style: The American Chair in the Nineteenth Century* (1979), *Hearts and Flowers: A Celebration of Victorian Sentiment* (1980), *Rococo Roses: Nineteenth Century American Furniture in the Rococo Revival Style* (1980, revised 1983), *Seneca Falls, New York: Historic Architecture in an Upstate Village* (1989), and *Egypt: The Source and the Legacy* (with others, 1990). Contributor to many journals, including *The Magazine Antiques*, *Nineteenth Century*, *Art and Antiques*, *Antique Review*, *Antique Monthly*, *Historic Preservation*, *Colonial Homes*, and *Bulletin of American Garden History*. Essay: Belter.

Dover, Harriet. Custodian, 2 Willow Road, London (National Trust) and freelance film and television designer. Former Assistant Curator, Geffrye Museum, London. Author of *Home Front Furniture: British Utility Design, 1941–1951* (1991). Contributor to *Design Week* and *Arbitare*. Essays: Bed-sits; Inglenooks; Kitchens; Liberty & Co.; Russell; Utility Design.

Drew, Philip. Freelance architectural writer and critic. Former professor at universities in the UK and USA. Author of *Third Generation: The Changing Meaning of Architecture* (1972), *Frei Otto: Form and Structure* (1976), *Tensile Architecture* (1979), *Two Towers: Harry Seidler, Australian Square, MLC Centre* (1980), *The Architecture of Arata Isozaki* (1982), *Leaves of Iron: Glenn Murcutt, Pioneer of an Australian Architectural Form* (1985), *Veranda: Embracing Place* (1992), *Real Space: The Architecture of Martorell, Bohigas, Mackay, Puigdomenech* (1993), and *The Coast Dwellers* (1994). Adviser, *Contemporary Architects* (3rd edition) edited by Muriel Emanuel (1994). Essay: Isozaki.

Dungavell, Ian. Researcher, Royal Holloway and Bedford New College, University of London. Former Associate Lecturer, Australian National University, Canberra, and Lecturer for Sotheby's Educational Studies, London. Contributor to *Ceramics: Art and Perception* and several exhibition catalogues. Essay: James Wyatt.

Eames, Penelope. Freelance writer and consultant. Former Leverhulme Research Fellow, university lecturer, and consultant to museums and auctioneers. Author of *Furniture in England, France and the Netherlands from the Twelfth to the Fifteenth Century* (1977). Contributor to the periodicals *Furniture History*, *Country Life* and *Antique Collector*. Essay: Medieval: Northern Europe.

Earnshaw, Pat. Freelance lecturer (including for the Victoria and Albert Museum) and writer. Former lace consultant for London auction houses, and NADFAS lecturer. Author, since 1980, of many books on lace and lace making for publishers Shire, Batsford, Ward Lock, and Gorse. Essay: Lace.

Edwards, Clive D. Lecturer in History of Design, Loughborough College of Art and Design, Leicestershire. Author of *Victorian Furniture: Technology and Design* (1993) and *Twentieth-Century Furniture: Materials, Manufacture and Markets* (1994). Contributor to the journals *Antique*

Collecting, *Journal of Design History*, and *Antique Collector*. Essays: Bamboo Furniture; Beds; Bookcases; Built-in Furniture; Cabinets; Chairs; Desks; Dummy Boards; Furniture Retail Trade; Gillow & Co.; Hepplewhite; Ince and Mayhew; Intarsia; Pattern Books; Pietre Dure; Printed Designs; Rococo Revival; Sheraton; Sofas and Settees; Tables; Upholsterer; Upholstery; Wicker Furniture.

Estill, Madeline Siefke. Art consultant. Former Assistant Vice-President, Christie's American Decorative Arts Department, New York. Contributor to the catalogues *A Glimpse into the Shadows: Forgotten People of the Eighteenth Century* (1987) and *1888: Frederick Layton and His World* (1988). Essays: Aesthetic Movement; Colonial Revival.

Evarts, Curtis. Member, Jade Cultural Research Center, Apollo, California; also President, Classical Chinese Furniture Society. Former Curator, Museum of Classical Chinese Furniture, Apollo, California (1990–96). Essay: China.

Fairchild, Constance A. Assistant Professor of Library Administration (emeritus), University of Illinois, Urbana. Former librarian at the University of Illinois (Reference, 1966–93) and University of Lagos, Nigeria (1964–65). Contributor to *American Mass-Market Magazines* edited by Alan Nourie and Barbara Nourie (1990) and *Reference and Information Services: An Introduction* edited by Richard E. Bopp and Linda C. Smith (1991), and book reviewer (decorative arts) for *Library Journal*. Essays: Berlin Woolwork; Firescreens; Floorcoverings; Gobelins Tapestry; Needlework; Orley; Passementerie; Printed Textiles; Tapestries; Wall-hangings.

Fleming, Elizabeth A. Assistant to the Director, The Frick Collection, New York. Former research assistant, Victoria and Albert Museum, London (1992), and Fogg Art Museum, Cambridge, Massachusetts (1988–1990). Author of "Fashion and Function: An Investigation of the English Dressing Table of the Late Eighteenth Century" (1993). Essays: Anti-quarianism; Britain; William and John Linnell.

Franz, Rainald. Curator in the Library and Graphic Collection, Österreichisches Museum für angewandte Kunst, Vienna. Essay: Moser.

French, Rachel E. Interior designer. Essay: Bugatti.

Futter, Catherine L. Patrick Butler Intern, Department of Decorative Arts and Sculpture, Minneapolis Institute of Arts, Minnesota. Contributor to *Design in the Twentieth Century: Industrial Design and Decorative Arts* (1995) and *The Substance of Style: New Perspectives on the American Arts and Crafts Movement* edited by Bert Denker (1995). Essays: Associated Artists; McMillen Inc.; Mendini; Parish-Hadley Associates; Robsjohn-Gibbings; Velde.

Gebhard, David. Author of *Kem Weber: The Moderne in Southern California* (with Harriette Von Breton, 1969), *Schindler* (1971), *The Architectural Drawings of R.M. Schindler*, 4 vols. (1993), and articles in *Domus*, *Journal of*

Decorative and Propaganda Arts, and 50 American Designers. Essays: Schindler; Weber.

Gere, Charlotte. Freelance writer and consultant. Former editor, National Art Collections Fund periodical publications; special research assistant, British Museum, 1978–83 and 1993–95. Author of *Arts and Crafts in Britain and America* (with Isabelle Anscombe, 1978), *Nineteenth-Century Decoration: The Art of the Interior* (1989), *Artists' Jewellery: Pre-Raphaelite to Arts and Crafts* (with Geoffrey C. Munn, 1989), *Nineteenth Century Interiors: An Album of Watercolours* (1992), and *Nineteenth-Century Design* (with Michael Whiteway, 1993). Contributor to journals including *Country Life*, *Apollo*, and *The Burlington Magazine*. Essays: Castaing; Colonna; Rustic Style; Smoking Rooms.

Glassman, Paul. Director, Morris-Jumel Mansion, New York. Former Assistant Director, Frank Lloyd Wright Home and Studio Foundation, Oak Park, Illinois, and Visiting Lecturer, School of the Art Institute of Chicago. Contributor to *International Dictionary of Architects and Architecture* edited by Randall J. Van Vynckt (1993), and the journals *Inland Architect*, *Design Book Review*, and *Art Documentation*. Essays: Libraries; Skyscrapers.

Grainger, Hilary J. Head of Division of History, and History of Art and Design, Staffordshire University, Stoke-on-Trent. Essays: Ashbee; Deutscher Werkbund; George & Peto; Horta; Mackmurdo.

Griffin, Jacqueline. Freelance writer and artist. Essays: School of Fontainebleau; Medieval: Italy; Perino del Vaga; Peruzzi; Restaurants; Vasari.

Groth, Håkan. Antique dealer. Author of *Neoclassicism in the North: Swedish Furniture and Interiors, 1770–1850* (1990). Contributor to *Great Residences: Illustrated Perspectives on Power, Wealth and Prestige* edited by John Julius Norwich (1993) and the periodical *House and Garden*. Essay: Masreliez.

Hagströmer, Denise. Freelance writer. Essays: Asplund; Larsson; Scandinavian Modern.

Hale, Diana. Head of the Architectural Record, Royal Commission on the Historical Monuments of England. Essays: Cinemas; Gödöllő Colony; Hill; Plečnik; Sonck.

Halén, Widar. Chief Curator, Oslo Museum of Applied Art, Norway. Author of *Christopher Dresser* (1990, 1993) and *Drachen aus dem Norden* (catalogue, 1993). Contributor of many articles to *Journal of the Decorative Art Society*, *The Glass Journal*, and *Scandinavian Journal of Design History*. Essays: Dresser; Munthe.

Hardy, Paul. Antique dealer in London, specialising in British furniture of the 18th and 19th centuries. Essays: Chippendale; Marbling and Graining.

Harlow, Frederica Todd. Lecturer in Art History, Rutgers

University, New Brunswick, New Jersey; former tutor at New York University and Sotheby's, New York. Director, Greek Revival exhibition for the 1996 Olympic Games. Author of many articles and essays on revivalist styles. Essay: Style Troubadour.

Harris, Jennifer. Deputy Director and Curator of Textiles, Whitworth Art Gallery, University of Manchester. Author of *1966 And All That: Design and the Consumer in Britain, 1960–1969* (with Sarah Hyde and Greg Smith, 1986) and *Lucienne Day: A Career in Design* (1993). Editor of *5000 Years of Textiles* (1993). Essay: Day.

Hart, Emma. Freelance writer. Essay: Marot.

Haslam, Malcolm. Freelance writer. Author of many works, including *English Art Pottery, 1865–1915* (1975), *Marks and Monograms of the Modern Movement, 1875–1930* (1977, revised 1995), *The Martin Brothers: Potters* (1978), *William Staite Murray* (1984), *In the Deco Style* (with Dan Klein and Nancy A. McClelland, 1987), and *In the Nouveau Style* (1989). Essay: Riemerschmid.

Heisner, Beverly F. Professor of the History of Art and Architecture, University of South Carolina, Columbia. Author of *Hollywood Art: Art Direction in the Days of the Great Studios* (1990) and *Production Design in Contemporary American Film* (1995). Contributor to *Macmillan Encyclopedia of Architects* edited by Adolf K. Placzek (1982). Editor of *Southeastern College Art Conference Review* (1976–79) and *Society Architectural Historians, Southeast: Newsletter* (1984–85). Essays: Cuvillies; Fischer von Erlach; Hildebrandt.

Hellman, Mimi. Researcher, Princeton University, New Jersey. Former Adjunct Professor, Cooper-Hewitt Museum and Parsons School of Design, New York. Essays: Boffrand; Marchands-merciers.

Holder, Julian. Consultant for historic buildings, English Heritage and CADW; also Senior Lecturer in History, Chester College. Former lecturer at the universities of North London, Loughborough, and Salford. Contributor to *W.R. Lethaby, 1857–1931: Architecture, Design and Education* edited by Sylvia Backemeyer and Theresa Gronberg (1984), *Modernism in Design* edited by Paul Greenhalgh (1990), *Twentieth-Century Architecture* (1994), and the periodicals *Building Design* and *Architects Journal*. Essays: Arts and Crafts; Lethaby; Scott.

Hoskins, Lesley. Archivist, Cole & Sons Ltd., London; also researcher, Geffrye Museum, London, and Assistant Keeper, Silver Studio, London. Former archivist, Arthur Sanderson & Sons Ltd., London. Author of *Silver Studio of Design* (with Mark Turner, 1988). Editor of *The Papered Wall: The History, Patterns and Techniques of Wallpaper* (1994). Contributor to the catalogues *Art Nouveau Designs from the Silver Studio Collection, 1885–1910* (1986) and *A Popular Art: British Wallpapers, 1930–1960* (with Mark Pinney and Mark Turner, 1989). Essays: Morris & Co.; Arthur Sanderson & Sons.

Howe, Katherine S. Director of Rienzi/Curator of Decorative Arts, Museum of Fine Arts, Houston. Author of *The Gothic Revival Style in America, 1830–1870* (with David B. Warren, 1979), *Marks of Achievement: Four Centuries of American Presentation Silver* (with David B. Warren and Michael K. Brown, 1987), and *Herter Brothers: Furniture and Interiors for a Gilded Age* (with others, 1994). Contributor to journals including *Connoisseur*, *The Magazine Antiques*, *Winterthur Portfolio* and *Journal of Decorative and Propaganda Arts*. Essay: Herter Brothers.

Hoyal, Susan. Freelance lecturer and researcher. Former Crafts Officer, Cleveland County Museums, and Research Officer, Michael Peters Designs. Author of *Graven Images: The Art of British Wood-Engraving* (1979). Contributor to *Connoisseur*, *Crafts Magazine*, and *Artists Newsletter*. Essays: Cassina; Gehry; Gray; Heal's; Horta; Loos; Plastics; Ponti.

Hoyte, Anthony. Contract Furniture Sales administrator, Coexistence Ltd. Former researcher for design consultancies, including Sir Norman Foster's and Pentagram. Contributor to *Design Review*, and to the conference proceedings of the Design Management Institute International Forum (1994) and Research and Development Management (1994). Essays: Wells Coates; Isokon; Offices; Plywood Furniture; System Furniture.

Jackson, Lesley. Keeper of Art (Collections), Manchester City Art Galleries. Former Assistant Keeper of Decorative Art and Acting Senior Keeper of Decorative Art (Ceramics and Glass), Manchester City Art Galleries. Author of *The New Look: Design in the Fifties* (1991) and "Contemporary": *Architecture and Interiors in the Fifties* (1994). Essays: "Contemporary" Style; Eames; Mix and Match; Mollino; Neutra; Room Dividers; Tapiovaara.

Jacobson, Dawn. Freelance writer and design historian. Author of *Chinoiserie* (1993). Essay: Chinoiserie.

Jacqué, Bernard. Curator, Musée du Papier Peint, Rixheim, Alsace; also professor of museology, University of Haute-Alsace, Mulhouse. Author of *Le Papier peint, Décor d'illusion* (1987). Editor of *Le Musée du Papier Peint* (1984), *Technique et papier peint* (1991), and *Papier peints en arabesques* (1995). Contributor to *Les Nouvelles de l'estampe* (1992) and many journals. Essays: Dufour et Cie.; Réveillon; Zuber et Cie.

Jenkins, Susan. Freelance researcher and writer. Former Assistant Curator, Historic Royal Palaces, English Heritage, London. Contributor to *Apollo*, *The Burlington Magazine*, and *Arts Review*. Essays: Gibbons; State Apartments.

Jones, Robin D. Senior Lecturer, Southampton Institute. Essays: Thomas Johnson; King; Vernacular Tradition.

Jones, Yvonne. Freelance lecturer and exhibition and decorative arts researcher. Former Arts and Museums Officer for Wolverhampton Art Galleries and Museums (1986–94). Author of *Georgian and Victorian Japanned Ware of the West Midlands* (catalogue, 1982). Contributor to *Art of the Master*

Craftsmen (1986) and the journals *Antique Collecting* and *The Decorator*. Essays: Lacquer and Japanning; Papier-Mâché.

Jost, Bettina. Art historian. Author of *Baubetrieb im Mittelalter* (with others, 1993). Contributor to *Festschrift Münzenberger Stadtjubiläum* (1995) and *Lexikon des Mittelalters*, vol. 6 (1993). Essays: Berlin School; Knobelsdorff.

Kaplan, Wendy. Curator, The Wolfsonian, Miami Beach. Author or editor of numerous books and catalogues on the Arts and Crafts, including "The Art that is Life": *The Arts and Crafts Movement in America, 1875–1920* (1987), *The Encyclopedia of Arts and Crafts: The International Arts Movement, 1850–1920* (1989), and *Charles Rennie Mackintosh*, 1996.

Kear, Jon. Lecturer in the History and Theory of Art, University of Kent, Canterbury. Contributor to *Parisian Fields* edited by Michael Sheringham (1996), and to the journals *Art History*, *Word and Image*, and *Wasifiri*. Essay: Paris 1900.

Kennedy, Rachel. Consultant researcher, Historic Royal Palaces. Former consultant cataloguer (1994–95) and Assistant Curator (1992), Palace of Westminster, London. Contributor to *Antiques and Decoration* and *Wallpaper History Review*. Essays: Doors; Ocean Liners; Screens; Stoves; Iron.

Kinchin, Juliet. Lecturer in Historical and Critical Studies, Glasgow School of Art. Established the Christie's Decorative Arts programme at Glasgow University. Author of *Glasgow's Great Exhibitions* (with Perilla Kinchin, 1988). Contributor to *Glasgow Girls: Women in Art and Design, 1880–1920* edited by Jude Burkhauser (1990), *The Gendered Object* edited by Pat Kirkham (1996), *The Scottish Home* edited by Annette Carruthers (1996), *Charles Rennie Mackintosh* (1996), and the periodicals *Decorative Arts Society Journal* and *Scottish Art Review*. Essays: Celtic Revival; Cottier; Drawing Rooms.

King, Brenda. Lecturer in Design History, Manchester Metropolitan University. Author of *Modern Art in Textile Design* (catalogue, 1989). Contributor to the journals *Textiles* and *The Textile Society Magazine*. Editor of *Text: The Magazine of the Textile Society* since 1989. Essays: Delaunay; Edinburgh Weavers.

Kirikov, Boris. Art critic and Lecturer in Art History, St. Petersburg University. Former Vice-Director, State Museum of the History of St. Petersburg. Author of several books and articles on the 19th- and 20th-century architecture of St. Petersburg, the history of church architecture, and the necropolis of St. Petersburg. Essay: Russia.

Köhler, Marcus. Research Assistant, University of Hannover, Germany. Essay: Germany.

Koldewij, Eloy. Freelance art historian. Author of *Goudleer-Kinkarakawa* (with others, 1989). Contributor to *Conservation of the Iberian and Latin American Cultural Heritage* (1992). Essays: Candles; Leather.

Komar, Jennifer A. Curatorial Assistant, Department of Decorative Arts and Sculpture, Minneapolis Institute of Arts. Author of *Nativity Scenes at the Minneapolis Institute of Arts* (brochure, 1995). Contributor to *Minnesota 1900: Art and Life on the Upper Mississippi, 1890–1915* edited by Michael Conforti (1994) and *Arts Magazine* (Minneapolis). Essays: Bennett; Hollein; Pesce.

Korman, Sally. Freelance writer. Contributor to *Art Book Review Quarterly*. Essay: Studioli.

Krebs, Ute. Picture researcher, AKG London. Essay: Neufforge.

Kremeier, Jarl. Author of *Die Hofkirche der Würzburger Residenz* (1996). Contributor to *Frühnenzeit-Info*, Vienna. Essay: Schlüter.

Kuper, Marijke. Art historian. Author of *Rietveld als meubel-maker: Wonen met Experimenten, 1900–1924* (catalogue, 1983), *Rietveld Schröder Archief* (catalogue, with Ida van Zijl, 1988), *Gerrit Th. Rietveld 1888–1964: The Complete Works* (with Ida van Zijl, 1992), and *Het stadhuis van Almelo, het laatste ontwerp van J.J.P. Oud* (1995). Contributor to *De Stijl: The Formative Years, 1917–1922* edited by Carel Blotkamp (1986) and the periodicals *Journal of Design History* and *Jong Holland*. Essays: De Stijl; Rietveld.

Lees, Grace. Researcher, Royal College of Art / Victoria and Albert Museum, London. Essays: Semper; Shaw.

Lemmen, Hans van. Senior Lecturer in Art and Design History, Leeds Metropolitan University. Author of *Tiles: A Collector's Guide* (1979), *Victorian Tiles* (1981), *Delftware Tiles* (1986), *Decorative Tiles Throughout the Ages* (1988), *Tiled Furniture* (1989), and *Tiles in Architecture* (1993; published in the US as *Tiles: 1000 Years of Architectural Decoration*). Former Secretary of the British Tiles and Architectural Ceramics Society, 1985–94. Essays: Dairies; Stoves: Ceramic; Tiles.

Leser, P. Member of the Architectural History Department, Art Historical Institute, University of Cologne. Author of *Der Kölner Architekt Clemens Klotz (1886–1969)* (1991). Contributor to *Wallraf-Richartz-Jahrbuch* (1992) and *International Dictionary of Architects and Architecture* edited by Randall J. Van Vynckt (1993). Essay: Muthesius.

Levine, Sally L. Principal, Levine Design Ltd; also Adjunct Assistant Professor, School of the Art Institute of Chicago. Contributor to the journals *Architronic*, *Threshold*, and *Inland Architecture*. Has also organized a number of exhibitions and lectured widely in the United States. Essays: Arad; Gaudí; Ledoux; Mallet-Stevens; Olbrich.

Levy, Martin P. Director, H. Blairman & Sons Ltd. Contributor to *George Bullock: Cabinet Maker* (catalogue, 1988) and the periodicals *Apollo*, *Country Life*, *The Magazine Antiques* and *Furniture History*. Essay: Bullock

Lichter, Margaret W. Consultant, St. Louis Art Museum.

Contributor to *Made in America: Ten Centuries of American Art* edited by Kathryn C. Jones (catalogue, 1995) and the journal *Valuation*. Essays: Audran; Day Beds; Garnitures de Cheminée; Goût Grec; Le Pautre Family; Meissonnier; Pillement; Régence Style.

Lieb, Stefanie. Art historian. Contributor to *Wallraf-Richartz-Jahrbuch* (1992). Essay: Neumann.

Lindsey, Jane. Mary Innes Curator, Hunterian Art Gallery, University of Glasgow. Essay: Burns.

Linstrum, Derek. Honorary Fellow, Institute of Advanced Architectural Studies, University of York. Former Hoffman Wood Professor of Architecture, University of Leeds (1991–93) and Radcliffe Reader in Architectural History and Conservation, University of York (1971–92). Author of *Historic Architecture of Leeds* (1969), *Sir Jeffry Wyattville, Architect to the King* (1972), *Catalogue of the RIBA Drawings Collection: The Wyatt Family* (1974), *West Yorkshire: Architects and Architecture* (1978), and of articles in many journals. Joint Series Editor of the Butterworth-Heinemann Conservation and Museology titles since 1978; former editor of *Monumentum* (1981–84). Essays: Arabesque and Grotesque; Architect; Campen; Empire Style; France; Garnier; Jacob/Jacob-Desmalter Family; Loudon; Ludwig II; Percier and Fontaine; Raphael; Scagliola; Second Empire Style; Viollet-le-Duc; Matthew Digby Wyatt; Wyattville.

Lizon, Peter. Architect, urbanist and Professor of Architecture, University of Tennessee, Knoxville. Author of *The Smyrna Airport Design Competition, 1992–94*, *The Palace of the Soviets: The Paradigm of Architecture in the USSR* (1993), *Villa Tugendhat in Brno: An International Landmark of Modernism* (1995). Contributor to *International Dictionary of Architects and Architecture* edited by Randall J. Van Vynckt (1993) and to the journals *Architecture*, *AIA Journal*, *Journal of Architectural Education*, *Neuf-Belgium*. Founding Editor, *Architectura a Urbanismus* (Slovakia, 1966–69); contributing editor, *Projekt* (Slovakia, 1992–). Essays: Bauhaus; Bentwood Furniture; Le Corbusier; Mies van der Rohe; Thonet.

Lomax, James. Keeper, Temple Newsam House, Leeds. Author of *British Silver at Temple Newsam and Lotherton Hall* (1992). Contributor to exhibition catalogues including *John Singer Sargent and the Edwardian Age* (1979), *Country House Floors* (with Christopher Gilbert and Anthony Wells-Cole, 1987), and the journals *Apollo*, *The Burlington Magazine*, and *Country Life*. Former Honorary Editor, *Furniture History*. Essays: Buffets; Lights.

McArthur, Meher Shona. Freelance lecturer in Japanese and Korean art, based in London. Essay: Japan.

McCormick, Thomas J. Professor Emeritus of Art History, Wheaton College, Norton, Massachusetts. Author of *Charles-Louis Clérisseau and the Genesis of Neo-Classicism* (1990). Contributor to *Art Bulletin*, *The Burlington Magazine*, *Apollo*, and *Journal of the Society of Architectural Historians* (also

book-review editor). Essays: Cameron; Clérisseau; Erdmannsdorff.

McDermott, Catherine E. Senior Lecturer in Design History, Kingston University, Surrey. Author of *Street Style: British Design in the 80s* (1987) and *Essential Design* (1992). Essays: Memphis; Sottsass.

Máčel, Otakar. Associate Professor of Architectural History, Technical University, Delft, Netherlands. Author of *Der Freischwinger: Vom Avantgardeentwurf zur Ware* (1992). Contributor to journals including *Journal of Design History* (also advisory board member), *Bauwelt*, *Archithese*, *Rassegna*, and to a number of exhibition catalogues. Essays: Amsterdam School; Tubular Steel Furniture.

McKean, John. Head of Interior Architecture, University of Brighton, Sussex. Author of many works, including *Charles Rennie Mackintosh's Hill House* (1994), *The Parthenon* (1995), and *Carlo Scarpa's Brion Tomb* (1995). Essays: Greece (ancient); Scarpa.

McLaren, Graham. Senior Lecturer, School of Arts, Staffordshire University, Stoke-on-Trent. Contributor to *Crafts*, *Journal of the Decorative Arts Society*, and *The Burlington Magazine*. Essays: Chinese Export Wares; Porcelain Rooms.

Makogonova, Maria L. Chief of Architectural History Department, State Museum of the History of St. Petersburg. Contributor to *International Dictionary of Architects and Architecture* edited by Randall J. Van Vynckt (1993), *The Personality in the History of Architecture* (1994), and *Nevsky Archive* (1995). Essays: Brenna; Constructivism; Quarenghi; Rastrelli; Rinaldi; Rossi; Russia; Shchusev; Shekhtel; Shtakensneider.

Marschner, Joanna. Assistant Curator, Historical Royal Palaces, English Heritage, London. Author of *Splendour at Court: Dressing for Royal Occasions since 1700* (with Nigel Arch, 1987) and *The Royal Wedding Dresses* (with Nigel Arch, 1990). Essay: Boudoirs.

Massey, Anne. Head of Media Arts, Southampton Institute. Author of *Interior Design of the Twentieth Century* (1990) and *The Blue Guide: Berlin and Eastern Germany* (1994). Contributor to journals including *The Burlington Magazine*, *Art and Artists*, *Designers' Journal*, and *Journal of Design History*. Editor, *Design History Society Newsletter*. Essays: Art Deco; Consumerism; Good Design Movement; Interior Design; Mass Production; Pop Art and Design; Postmodernism; Streamlining and Moderne.

Medlam, Sarah. Assistant Curator, Furniture and Woodwork Collection, Victoria and Albert Museum, London.

Merrill, Linda. Associate Curator of American Art, Freer Gallery of Art, Washington, DC. Author of *An Ideal Country: Paintings by Dwight William Tryon in the Freer Gallery of Art* (1990), *A Pot of Paint: Aesthetics on Trial in Whistler v.*

Ruskin (1992), and *Freer: A Legacy of Art* (with Thomas Lawton, 1993). Editor of *With Kindest Regards: The Correspondence of Charles Lang Freer and James McNeill Whistler, 1890–1903* (1995). Contributor to *The Burlington Magazine*. Essay: James McNeill Whistler.

Miller, Lesley Ellis. Senior Lecturer, Winchester School of Art, Hampshire. Former lecturer in dress and textile history, Brighton Polytechnic and Staffordshire Polytechnic. Author of *Cristóbal Balenciaga* (1993). Contributor to the periodicals *Studies in the Decorative Arts*, *Journal of Design History*, *Costume*, and *Text*. Essays: Lasalle; Silks; French; Toiles de Jouy.

Miller, William C. Professor and Dean, Graduate School of Architecture, University of Utah. Former Professor of Architecture, Kansas State University. Author of *Alvar Aalto: An Annotated Bibliography* (1984). Contributor to *Architecture and Urbanism*, *International Dictionary of Architects and Architecture* edited by Randall J. Van Vynckt (1993), and the journals *Progressive Architecture*, *Journal of Architectural Education* (also editorial board member), *Journal of Decorative and Propaganda Arts*, and *Construction and Building*. Essays: Aalto; Eliel Saarinen.

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PHOTOGRAPHIC ACKNOWLEDGMENTS

- Albin Helg Piva Architetti Associati 22
 Alinari 634, 803, 1047, 1049
 The American Museum in Britain, Bath 1230
 Ron Arad Associates Ltd 36, 994
 Arcaid/Mark Fiennes 561
 Arcaid/Richard Bryant 1221
 Architekturmuseum, Technische Universität München 1061
 Archivio Gio Ponti 983
 Arthur Sanderson and Sons Ltd 1111
 J.S. Battye Library of West Australian History, Perth 1388
 Bauhaus-Archiv, Berlin 110, 373, 532
 Bibliothèque Nationale, Paris, (MS Oe 13 and 13a) 255
 Bibliothèque Nationale, Paris 126
 Bildarchiv Foto Marburg 138, 340, 430, 564, 683, 685, 750,
 882, 989, 1072, 1142, 1295, 1338, 1406
 Courtesy of Birmingham Museums 470
 photo H. Blairman & Sons Ltd 201
 The Bodleian Library, Oxford (MS Douce 364 fol 1r) 799
 Bodleian Library, Oxford (MS Laud Misc. 751, fol 127r) 800
 Brandenburgisches Landesamt für Denkmalpflege 493, 868
 Branson Coates Architecture / photo Eddie Valentine Hames
 284
 Bridgeman Art Library 378
 British Library, Oriental and India Office Collections 600
 Copyright British Museum 648
 The Brooklyn Museum 836
 The Brooklyn Museum 20.956, Funds donated by the
 Rembrandt Club 1313
 The Brooklyn Museum 50.192, Gift of the Atlantic, Gulf and
 Pacific Company, some furnishings Gift of the Lillian Pitkin
 Schenck Fund in memory of Charles De Bevoise Schenck,
 and The Gamble Fund 1311
 The Brooklyn Museum, 46.43, Gift of Mr John D. Rockefeller,
 Jr. and John D. Rockefeller, III 1188
 Caffrey, Paul 617
 Cassina S.p.A, Milan 228
 Rupert Cavendish Antiques, 610 King's Road, London SW6
 2DX 144
 Christie's Images 231
 Colefax and Fowler 610
 Conway Library, Courtauld Institute of Art 472, 972, 1074
 Cooper-Hewitt, National Design Museum, Smithsonian
 Institution/Art Resource, New York 366, 906
 Country Life Picture Library 296, 327, 567, 752, 784, 1009,
 1374, 1385
 Country Life/photo by Jonathan Gibson 1258
 Decatur House Museum, National Trust for Historic
 Preservation, photo by Vic Boswell 1315
 Detroit Institute of Arts Founders Society. Photograph © Gift
 of the William Randolph Hearst Foundation and the Hearst
 Foundation, Inc. 613
 Dorothy Draper & Co, Inc. 386, 1259
 East Asian Library, UCLA 256
 Ecart International, photo © Deidi von Schaewen 456, 1012
 Fallingwater/The Western Pennsylvania Conservancy 1392
 Courtesy of the First Garden City Heritage Museum,
 Letchworth Garden City 607
 Freer Gallery of Art 1383
 Fritz Hansen 239, 642
 By kind permission of the Trustees of the Geffrye Museum 43
 Frank O. Gehry & Associates, Inc./photos Joshua White 1320
 Gemeente Museum, The Hague/Stichting Beeldrecht 877
 Germanisches Nationalmuseum, Nürnberg 872
 Giraudon 153, 264, 444, 669, 726, 941, 1335
 Giraudon/Louvre 797, 912
 Giraudon/Alinari 213, 627, 631, 776, 1202
 Richard Glover Photography 939
 Hilary Grainger, photo by Bedford Lemere 483
 Dr Widar Halén 392
 Hammersmith & Fulham Archives and Local History Centre
 839
 Hans Hollein / Sina Baniahmad 498
 Hans Hollein Architekt/ photo Gerald Zugmann 577
 Hans van Lemmen/ Ironbridge Gorge Museum Library 1299
 Hans van Lemmen/ National Tile Museum, Otterlo,
 Netherlands 360
 Harrod's Ltd. 1056
 Herman Miller Inc. 120, 556, 825, 861, 886, 896, 979, 1085,
 1195b, 1263, 1319
 Hermitage Museum, St Petersburg 1095
 Hessisches Landesmuseum Darmstadt 773
 Historic Houses Trust of New South Wales 88
 Historic Houses Trust of New South Wales, photo by Max
 Dupain 316
 Anthony Hoyte 622
 Institut Royal du Patrimoine Artistique, Brussels 582
 The Irish Architectural Archive 615, 618, 997

- Eva Jiricna Architects Ltd/photo Peter Cook 656
 Eva Jiricna Architects Ltd/photo Katsuhisa Kida 188
 A.F. Kersting 8, 57, 102, 115, 163, 176, 178, 209, 250, 277,
 419, 488, 534, 573, 594, 673, 847, 864, 970, 1214, 1218,
 1227, 1261, 1272, 1273, 1289, 1330, 1372, 1397
 Courtesy of Knoll 688, 1106
 La Trobe Picture Collection, State Library of Victoria 81
 Laura Ashley 71
 Lauros-Giraudon 446, 448, 709, 774, 780, 1034, 1271
 Leuds Museums and Art Galleries, Temple Newsam House
 1172
 Library of Congress, Historic American Buildings Survey 1292
 London Borough of Lambeth Archives Department 580
 Photo collection Otakar Máčel 830, 1307
 The Mansell Collection 609
 The Mansell Collection/Alinari 99, 629, 1249
 MAS 1208
 The Metropolitan Museum of Art, New York 1241
 Middlesex Polytechnic Silver Studio Coll 1181
 Mitchell Library, State Library of New South Wales 80
 Mortlock Library of South Australian, State Library of S
 Australia (SSL:M:B39540) 86
 Musée d'Art et d'Histoire, Neuchâtel 551
 Musée de l'Impression sur étoffes, Mulhouse 1002, 1301
 Musée des Arts Décoratifs, Paris 981, 1030, 1251
 Musée des Arts Décoratifs/photo Laurent Sully Jaulmes 236,
 828, 1058
 Musées de la Ville de Strasbourg 100, 370
 Museo Nacional de Artes Decorativas 1204, 1205, 1207
 Museum of Finnish Architecture 2, 1124, 1197
 Museum of Applied Arts, Budapest 512, 584
 Museum of Architecture, Ljubljana/photo Damjan Gale 976
 Museum of London 1101
 Courtesy of the Mies van der Rohe Archive, The Museum of
 Modern Art, New York 818
 Courtesy of The Museum of Modern Art, New York 714
 Museum Villa Stuck, Munich 1246
 National Gallery, Oslo 850, 1128
 National Monuments Record 106, 119, 275, 518, 542, 1160,
 1218
 National Monuments Record, Bedford Lemere photograph 62,
 147, 167, 307, 911, 916, 1296
 National Palace Museum, Beijing 253
 National Trust Photographic Library 266, 281, 322, 957
 New-York Historical Society 349
 Scott Oram 381
 Parish-Hadley Associates Inc., New York 930
 Pesce, Ltd/photo Donatella Brun, New York 951
 Preservation Society of Newport County, Rhode Island, 12,
 757
 Private Collection 653
 Private Collection 84
 Private Collection 6, 42, 47, 54, 64, 65, 112, 118b, 141, 149,
 170, 182, 184, 186, 206, 218, 262, 267, 303, 334, 336,
 338, 353, 369, 384, 389, 411, 433, 436, 437, 452, 455,
 502, 508, 514, 517, 519, 592, 658, 661, 666, 679, 681,
 731, 733, 735, 737, 739, 742, 771, 788, 794, 805, 827,
 843, 856, 926, 968, 991, 1019, 1037, 1038, 1039, 1044,
 1068, 1091, 1144, 1167, 1195t, 1224, 1254, 1286, 1298,
 1322, 1349, 1355, 1390, 1747
 Reproduced by permission of York Civic Trust, Fairfax House,
 York House, York 180
 Réunion des Musées Nationaux 468, 510, 545
 Réunion des Musées Nationaux, Musée de Malmaison 413
 RIBA British Architectural Library Photographs Collection
 246, 402, 604, 1353, 1368
 RIBA Drawings Collection 17, 158, 663
 Rijksmuseum Amsterdam 871, 874
 Royal Borough of Kensington & Chelsea Libraries and Arts
 Services 59
 The Royal Collection, © Her Majesty The Queen 694, 1149
 Royal Commission on the Ancient and Historical Monuments
 of Scotland 760
 Royal Museum of Scotland, Trustees of the National Museums
 of Scotland 435, 810, 811, 814, 816, 1294
 Royal Pavilion, Art Gallery and Museums, Brighton 291
 Kazuo Shinohara 650
 Sir John Soane's Museum 241, 1192
 Patrick Snadon 289
 Courtesy of the Society for the Preservation of New England
 Antiquities, Codman Family Manuscript Collection 292
 Spanish National Tourist Office 1203, 1206
 Staatliche Museen, Kassel 706
 Stockholms Stadsmuseum 1239
 Studio Joe Colombo 298
 Svenskt Tenn 461
 Tasmanian Museum and Art Gallery 83
 Thonet, Gebrüder Thonet GmbH 131, 1284
 Tokugawa Art Museum, Tokyo 644
 By courtesy of the Board of Trustees of the Victoria and Albert
 Museum 14, 31, 33, 51, 77, 118t, 229, 361, 397, 399, 812,
 890, 923, 935, 936, 946, 986, 1000, 1175, 1211
 Whitworth Art Gallery, University of Manchester 351, 987
 Alan Windsor 123, 495
 Courtesy, Winterthur Museum, 424, 955, 1158
 Christopher Wood 636
 © Zuber & Cie, Rixheim 1408